

**ANALYZING SPEECH ACTS IN FILM: A PRAGMATIC STUDY
OF THE 'HEIDI' MOVIE**

THESIS

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MALANG
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THESIS

Presented to Universitas Islam Negeri Maulana Malik Ibrahim Malang
In Partial Fulfillment of the Requirements for Degree of *Sarjana Sastra* (S.S)

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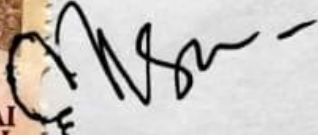
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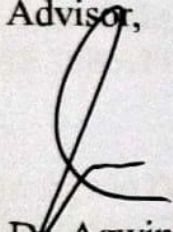

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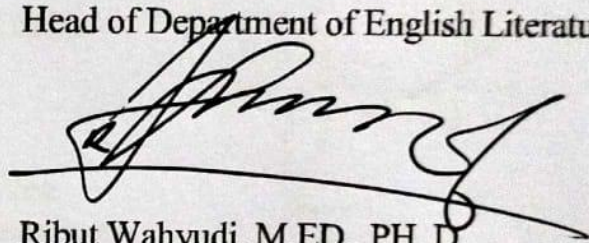
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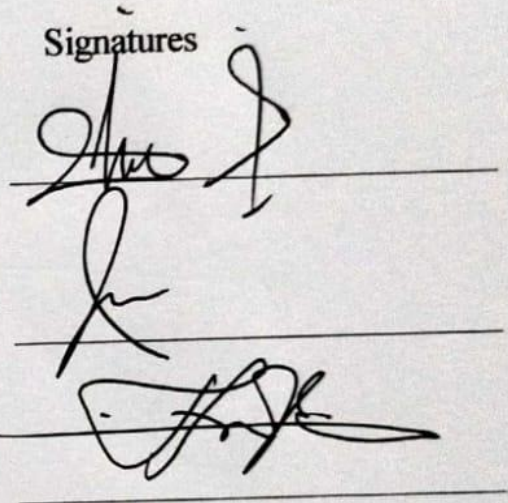
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MOTTO

“Le’effort est ma force”

DEDICATION

I proudly dedicated this thesis as my heartfelt gratitude and my special thanks to my beloved parents **Semah** and **Sapta Mulia** for advices, for all of their material and spiritual assistance. Furthermore, I would like to thank my both beloved sisters **Emsa Yazindha Ariesta** and **Emsa Anggun Sri Rahayu** who always cheer me up and encourage me to finish this thesis as soon as possible and to add a dash of flavor to my life. The last but not least, for all my beloved **Family Squad Reborn** member who always wished and supported me too, it means a lot to me.

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Praised to Allah SWT. The lord of the world, who has given me countless graces and favors so as to be able to complete this thesis entitled “Analyzing Speech Act in Film: A Pragmatic Study of the Heidi Movie” finally, as the requirement for the degree of *Sarjana Sastra* (S.S) in English Literature Department, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. *Shalawat* and *Salaam* peace be upon to beloved prophet Muhammad, who has brought his beautiful Islamic guidance of life to this world.

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Another important, I wanted to convey my special thanks to my friends for their unwavering support throughout the completion of this thesis. To my kost group Dini, kak Pita, Nelis, Winda, Rahma, Bella and Atut, thank you for being my first family and friends in Malang. And to the entire ELARCA 17 family, thank you for all of the wonderful moments we shared meanwhile studied at this university.

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ABSTRACT

Rahayu, Emsa Anggy Puji (2024). Analyzing Speech Acts in Film: A Pragmatic Study of the 'Heidi' Movie. Undergraduate thesis. Department of English Literature, Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Agwin Degaf, M.A.

Keywords: Pragmatics, Speech Act, Speech Act Meaning.

This research analyzes the use of speech acts in the movie "Heidi." The objectives of this study are to identify the types and the meanings of speech acts used by the characters in the movie and to understand the meanings of the dialogues between the speakers and hearers selected for this research. Using a mixed method, the study examines all utterances by the characters in "Heidi" that contain speech acts. The data are classified based on the forms of speech acts according to Wijana's theories and the meanings of speech acts using Searle's theory. The findings of this research indicate 133 utterances of various types of speech acts and the meanings, including from 133 utterances found in the film Heidi, the researcher identified 5 types of speech acts and their meanings, including representatives: telling (13), insisting (5), denying (9). Directives: commanding (1), defying (6), pleading (3), requesting (2), advising (2), ordering (23), permitting (5), inviting (6), suggesting (1), and claiming (1). Expressives: praising (11), joy (2), thanking (2), sympathizing (1), apologizing (1), thanking (4), welcoming (1), deploring (1). Commissives: swearing (5), refusing (7), offering (2), promising (4), agreeing (2), threatening (4). And the last one is declaratives: naming (1). This study contributes to a deeper understanding of speech act theory and its practical application in film dialogues, highlighting the importance of context and intention in interpreting meaning in communication.

ABSTRAKSI

Rahayu, Emsa Anggy Puji (2024). Menganalisis Tindak Tutur dalam Film: Studi Pragmatik dari Film 'Heidi'. Skripsi Sarjana. Jurusan Sastra Inggris, Fakultas Humaniora. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Dr. Agwin Degaf, M.A.

Kata kunci: Pragmatik, Jenis Tindak Tutur, Makna Tindak Tutur.

Penelitian ini menganalisis penggunaan tindak tutur dalam film "Heidi." Tujuan dari penelitian ini adalah untuk mengidentifikasi jenis dan makna tindak tutur yang digunakan oleh karakter dalam film serta memahami makna dari dialog antara pembicara dan pendengar yang dipilih untuk penelitian ini. Dengan menggunakan metode campuran, penelitian ini mengkaji semua ujaran oleh karakter dalam "Heidi" yang mengandung tindak tutur. Data diklasifikasikan berdasarkan bentuk tindak tutur menurut teori Wijana dan makna tindak tutur menggunakan teori Searle. Temuan penelitian ini menunjukkan 133 ujaran dari berbagai jenis tindak tutur dan maknanya, termasuk: Representatif: memberitahukan (13), menegaskan (5), menyangkal (9). Direktif: memerintah (1), menantang (6), merayu (3), meminta (2), menyarankan (2), memesan (23), mengizinkan (5), mengundang (6), menyarankan (1), dan mengklaim (1). Ekspresif: memuji (11), kegembiraan (2), berterima kasih (2), menyayangkan (1), meminta maaf (1), mengucapkan terima kasih (4), menyambut (1), menyesali (1). Komisif: bersumpah (5), menolak (7), menawarkan (2), berjanji (4), menyetujui (2), mengancam (4). Dan yang terakhir yaitu deklaratif: menamai (1). Penelitian ini berkontribusi pada pemahaman yang lebih mendalam tentang teori tindak tutur dan penerapannya dalam dialog film, menyoroti pentingnya konteks dan niat dalam menafsirkan makna dalam komunikasi.

ملخص

رحابو، إمسا أنجي بوجي (٢٠٢٤). تحليل أفعال الكلام في فيلم: دراسة عملية لفيلم "هايدي". سكريبسي سرجانا. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة النوبة الإسلامية مولانا مالك إبراهيم مالانج. المشرف: الدكتور أجوين نيجاف، م ١

الكلمات الرئيسية: علم البراغماتيك، أنواع أفعال الكلام، معنى أفعال الكلام

تهدف هذه الدراسة إلى تحليل استخدام أفعال الكلام في فيلم "هايدي". الهدف من البحث هو تحديد أنواع ومعاني أفعال الكلام التي يستخدمها الشخصيات في الفيلم، وفهم المعاني في الحوارات بين المتكلم والمستمع التي تم اختيارها للبحث. باستخدام منهج مختلط، تمت دراسة جميع الأقوال التي تحتوي على أفعال الكلام في "هايدي". تم تصنيف البيانات استنادًا إلى أشكال أفعال الكلام وفقًا لنظرية ويجانا ومعاني أفعال الكلام باستخدام نظرية سيرل. أظهرت نتائج البحث وجود 133 عبارة من مختلف أنواع أفعال الكلام ومعانيها، بما في ذلك: أفعال تمثيلية مثل إخبار (13)، تأكيد (5)، نفي (9)؛ أفعال توجيهية مثل أمر (1)، تحدي (6)، استنراج (3)، طلب (2)، اقتراح (2)، طلب حجز (23)، إن (5)، دعوة (6)، اقتراح (1)، وتأكيد (1)؛ أفعال تعبيرية مثل إشادة (11)، فرح (2)، شكر (2)، أسف (1)، اعتذار (1)، شكر (4)، ترحيب (1)، ندم (1)؛ أفعال الالتزام مثل حلف (5)، رفض (7)، عرض (2)، وعد (4)، موافقة (2)، تهديد (4)؛ وأخيرًا أفعال إعلامية مثل تسمية (1). تسهم هذه الدراسة في فهم أعمق لنظرية أفعال الكلام وتطبيقاتها في حوارات الأفلام، مسلطة الضوء على أهمية السياق، والنية في تفسير المعاني في التواصل.

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CHAPTER I

INTRODUCTION

This chapter as the beginning of the study, consists of several parts. The background of the study research, question significances of the study, scope and limitation, and definition of key terms.

A. Background of The Study

Language assumes a fundamental role in human communication, with its most elemental component being the word (Kiuk & Ghozali, 2018).. Words serve as versatile tools for individuals to articulate their thoughts, emotions, and experiences, whether it involves describing phenomena, making requests, extending apologies, and more. Nonetheless, there are occasions when individuals fail to grasp the precise intent behind the utilization of certain words or sentences.

A sentence is a combination of words that people utter every day. People to convey their thought using words in sentences that sometimes carry unknown meanings or purposes. However, every sentence is designed to serve a specific function to inform and affect the listener, as people attempt to express themselves through utterances.

When there is communication between a speaker and a listener in society, the speaker sometimes not only guses words in their utterance, but also employs to gesture to ensure that the interlocutors understand or do something. The utterance between the communicator is also known as a speech act.

A speech act is a branch of pragmatics that concerns the meaning of acts performed by a speaker's utterance (Rais & Triyono, 2019). According to Yule (1996), speech acts study how speakers and hearers use language. Bach (1979) explains that an action in verbal communication contains messages within itself, so communication is not only about language but also about action. A speech act is the utterance that occurs, and the act refers to an action. This underscores the necessity for individuals to decipher the underlying significance embedded within communication or language through the lens of speech acts. Indeed, speech acts are omnipresent in our daily lives, permeating our interactions often unnoticed. Frequently, we employ utterances with implicit meaning, known as locutionary acts, representing the literal interpretation of the spoken word. The manifestation of speech acts hinges on the intricate interplay between the conveyance of meaning during communication and the recipient's perception of the intended messages. Moreover, communication often extends beyond mere verbal expression to encompass actions that compel the listener, referred to as illocutionary acts, wherein the utterance prompts a specific response. Subsequently, when the listener reacts accordingly, it constitutes a perlocutionary act.

Speech acts can be found not only in societal communication but also depicted in movies. Movies contain colorful language that conveys meanings different from the literal meaning of the words. When watching movies, the experience transcends mere entertainment, offering insights into educational, moral, and other values subtly interwoven within the narrative. This extends to

the performances of actors, encompassing their portrayal of social relations, language use, and dialogue or utterances, as well as an exploration of literary elements embedded within the movie. These studies are branches of interdisciplinary fields of pragmatics, sociolinguistics, psycholinguistics, and others. These interdisciplinary sciences can help us understand the language within conversations or movie stories. Movies are one of the media that reflect human social life. A movie is a motion picture with a series of images constructed from multiple individual shots joined together in an extended sequence. Among the salient features of movies, dialogue—the verbal exchange among characters—holds particular significance, often serves as a conduit for narrative development and thematic exploration.

The researcher selected the "Heidi" movie based on the intrinsic content encapsulated within the movie itself. It has good moral values about the importance of adaptation in a new environment and the cultivation of effective communication. The main character, Heidi, is a talkative young girl with an innocent character who easily mingles and builds communication with people around her. It demonstrates the way we build communication. Communication is always closely linked with utterance in every conversation. It is part of the science of pragmatics, sociolinguistics, or even psycholinguistics, particularly within the framework of speech act theory.

Normally, speech acts can be found in conversations. Conversations in movies can be a good example of speech acts because they represent the complex cases of speech acts to find out what the main character does by saying

something. As Yule's theory argues, speech acts are actions performed via utterances and are commonly given more specific labels, such as apology, complaint, compliment, invitation, promise, or request (Yule, 1996, p. 47).

Not merely confined to the realm of entertainment, this movie resonates profoundly with our daily existence, reflecting real-world occurrences. Furthermore, it intricately incorporates various speech acts within its utterances, replete with emotive nuances and expressions such as apologies, greetings, and commands. These instances are pivotal for researcher employing speech act analysis as a tool to dissect the movie. Consequently, the researcher posits that every speech act, whether direct or indirect, literal or nonliteral, uttered in the movie correlates with facets of our everyday lives.

The "Heidi" movie directed by Alan Simpson is an adaptation of the novel "Heidi" written by Johanna Spyri in 1879, and it has become very popular around the world. The story of the early life of a Swiss child among the beauty of her passionately loved mountain home and during her exile in the great town has been a favorite among younger audiences in Germany and America for many years. "Heidi" is a delightful story of a child who lives in the Alps. She is a cheerful orphan who lives in the mountains with her grandfather.

Several related investigations related to the study of speech acts have been conducted before, the first research related to the topics:

Hairul's (2014) research focuses on identifying the purposes and descriptions of Faceman's utterances in different speech acts. The writer identifies the illocutionary acts of Faceman's utterances as statements, questions,

and commands and categorizes the speech acts into direct (representatives, expressive, directives, commissive) and indirect (representative, expressive, directives) speech acts. It seems like a comprehensive analysis of the communication strategies used by Faceman in the movie.

In Rumaria's (2015) research, it was revealed that Mr. Keating, as a good teacher in the "Dead Poets Society," often used question forms to deliver commands to students, which is considered effective classroom English. He predominantly performed directive illocutionary acts by assigning tasks, asking students to present, read, or participate actively. Additionally, he inspired his students frequently compared to other speech acts and rarely resorted to insulting them. This analysis sheds light on Mr. Keating's teaching style, communication strategies, and positive impact on his students through his speech acts in "Dead Poets Society," showcasing his qualities as an inspiring and effective educator.

Zamzani's (2016) research focused on understanding the illocutionary and perlocutionary acts employed by Elsa in the movie script "Frozen." The analysis revealed five types of illocutionary acts used by Elsa: representative, directive, commissive, expressive, and declarative. Overall, the study provides insight into how Elsa's speech acts in the movie script of "Frozen" contribute to the communication dynamics and interactions within the narrative, showcasing the impact of her utterances on the hearer.

Andini (2017) identified, several types of speech acts, on the language used by teachers in teaching Indonesian language at SMA Negeri 1 Karangreja as follow: Direct speech act, Indirect speech acts, Non-literal speech acts, Direct

literal speech acts, indirect literal speech acts. The most dominant types of speech acts in teachers' utterances were found to be direct speech acts and indirect literal speech acts.

Riza (2017) analyzed the character Dracula in the movie "Hotel Transylvania II," revealing that Dracula used three types of speech acts: locutionary acts, illocutionary acts, and perlocutionary acts. Additionally, five classifications of speech acts were identified, including representative, directive, commissive, expressive, and declarative. Understanding how Dracula's character employs these speech acts provides insight into the communication, showing the impact of his utterances on the hearer and the overall storyline.

Latifah (2017) identified five types of speech acts in the movie: directive, declaration, representative, expressive, and commissive. Representative speech acts were the most common, followed by directive and expressive types. The application of these speech acts varied, with representative acts used for stating facts or describing situations, directive acts for expressing desires or commands, and commissive acts for making promises or threats. Overall, the study provides insight into how different types of speech acts were utilized in the dialogue of the movie characters to communicate intentions, emotions, and interactions effectively.

Utami (2017) revealed four types of speech acts present on Jimmy Hopkins's utterances in the video game "*Bully: Scholarship Edition*": representative, directives, commissives, expressives. Additionally, the dominant

social style attributed to jimmy Hopkins based on the analysis of his speech acts was found to be expressives.

Rani (2019) revealed that the character Maleficent employed representative, directive, commissive, expressive, and declarative speech acts. Understanding the types of speech acts used by Maleficent in the movie script provides insight into how her character communicates intentions, emotions, commands, promises, and statements within the narrative. This analysis also contributes to a deeper understanding of the communication dynamics and relationships portrayed in the movie.

Yuliani (2019) identified three types of speech acts used by English teachers and students in Class XII IPA 2 at SMAN 1 Wangi-Wangi: directives, representatives and expressive. The teacher predominantly used directives representing 75% of the utterances, followed by representative acts at 16% and expressive acts 8%. Directives were mainly used by the teacher to prompt students to take specific actions. In conclusion, the study found that representative, expressive and directive speech acts were employed by both English teachers and students during the teaching and learning process in the classroom.

Zahra (2019) discussed illocutionary speech acts in student conversations on the Whatsapp. And the study focused on two main issues the meaning of illocutionary act and the forms of illocutionary acts found in student conversations on Whatsapp. The researcher found three types of speech act: representative, directive and expressive. And identified three forms of

illocutionary acts: representative, directive and commissive, along with discovery of 17 meanings of illocutionary speech acts.

The urgency of this research lies in illustrating how the language choices of each character in the movie "Heidi" can vary depending on their understanding of the interlocutor. The selection of words used to interact with a child, for instance, will certainly differ from those used with an adult. Therefore, it is essential for everyone to possess a strong grasp of language when engaging with others. The researcher choose the film "Heidi" with the intention of directly observing the types and the meaning of speech acts are employed in interactions between characters within the film.

Based on the background outlined above, it is therefore fitting to propose the title "Analyzing Speech Acts in Film: A Pragmatic Study of the Movie 'Heidi'"

B. Research Question

Based on the background of the study, researcher formulated the research question in question form as follow:

1. What types of speech acts are found in the "Heidi" movie?
2. What pragmatic meanings emerge in the movie "Heidi"?

C. Significances of The Research

Based on the objectives of the study, the researcher hopes that this study can contribute practically, served as information, a reference, and a guide for lectures, students, readers, and researchers to communicate more effectively and to recognize that speech acts were one of the most important and relevant aspects of our culture of everyday conversation.

D. Scope and Limitations

Having a subchapter called scope and limitation is important, so the writer analyzes the object of the study without going too far from it. As it has been mentioned in the research question, basically this thesis is concerned on a study of pragmatic. Primarily focuses on applying speech act theory to analyze the speech acts within the "Heidi" movie. This involves identifying different types of speech acts and exploring their meanings. Due to the constraints of analyzing a single movie, this analysis will be limited to the dialogue and speech acts present in the "Heidi" movie.

E. Definition of Key Terms

This research employs several frequently recurring terms. Therefore, it is crucial to have a comprehensive understanding of each term that encompasses the entire scope of this research. The delineation of these terms is intended to provide detailed and clear definitions so that their presentation can offer a nuanced portrayal. Among the terms utilized in this research are:

1. **Speech Act:** A fundamental concept in linguistics, representing the building blocks of communication, reflecting not only what is said but also the intentions and effect behind utterances.
2. **Form of Speech Act:** The various forms of speech acts that come through the connection between direct speech acts, indirect speech acts, and literal and non-literal speech acts.
3. **Type of Speech Act:** There are five basic kinds of speech acts that one can perform in speaking, as proposed by Searle: representatives, directives, commissives, expressives, and declarations.
4. **Heidi:** In the context of the study, the "Heidi" movie refers to an adaptation of Johanna Spyri's novel "Heidi." The story revolves around the life and adventures of the titular character, exploring themes of friendship, nature, social background, the impact of environment on character development, and the clash between rural and urban lifestyles.

CHAPTER II

REVIEW ON RELATED LITERATURE

In this theoretical study chapter, several theoretical foundations will be presented, including: a) Speech Acts, b) Classification of Speech Acts, c) Types of Speech Acts, d) Functions of Speech Acts, e) Context, f) Language in Movie. These six aspects will be elaborated in the following subsections.

A. Speech Act

Speech act is a compound word between ‘speech’ and ‘act’. It is used by people to express their action via speech or utterances. According to (Yule, 1996, p. 47) defines speech act as “action performed via utterance”. In speech act theory, language is seen as a form of acting this serves a function in communication that performed as speech act via utterances. Speech act theory deals with the idea that “words’ have meaning (Kiuk & Ghozali, 2018, p. 61). It is used widely in linguistics, to refer a theory which analyzes the role of the utterances in relation to the behavior of the speakers and hearer in interpersonal communication.

Based on the aforementioned opinions, it can be concluded that an individual’s speech act are heavily influenced by several factors, including linguistics factors, interlocutors, situational context, and the linguistic structure employed. In other word, speech acts constitute a social interaction activity undertaken by humans to convey meaning and purpose in the use of language to navigate specific situations.

Searle (1969, 23-24), In his seminal work “*Speech Act Essay in The Philosophy of Language*” articulates a pragmatic framework delineating at least three distinct categories of actions achievable by a speaker: locutionary, illocutionary and perlocutionary acts. The following is an explanation of these three speech acts.

1. Locutionary Act

One simply needs an activity of saying something, which is called the locutionary act. A locutionary act is a sort of speech act in which anything is said in the sense of “saying’ or spoken in the form of a coherent, intelligible phrase. This act basically, as proposed by Austin, includes phonetic and phatic acts. The former constitutes the act of merely voicing certain noises meanwhile the latter is the uttering of certain words that belong to certain vocabulary and grammar. According to Yule, (1996), it is a basic act of speaking or provides a significant linguistic statement. The example of the locutionary speech act can be seen in the following sentences:

- *It is so hot in this room*
- *This suitcase is so heavy*

The above two sentences represent the actual condition. The first sentence refers to atmosphere in the room and the second sentence refers to the weight of the suitcase.

2. Illocutionary Act

An illocutionary act is the act of what the speaker wants to accomplish in relating to something and can include making promises,

apologizing, threatening, and so forth. Similarly, Wijana (1996, p. 18) echoes this sentiment by asserting that illocutionary acts, besides serving to convey information or statements, can also be leveraged to perform actions, referred to as “*The Act of Doing Something*”.

Illocutionary speech act typically granting permission, expressing gratitude, issuing commands, making offers, and promising (Chaer & Agustina, 2004). Furthermore, Searle (cited in Rahardi, 2003) categorizes illocutionary speech act acts within the discourse activity into five distinct forms, each possessing its own communicative function, including representative / representative, directive, expressive, commissives and declarative.

Thus it can be understood that illocutionary act serve not only to convey information but also to imply the performance of certain actions as long as the situational context of the speech act is carefully considered. Here are some examples:

- *It is hot in this room*
- *The suitcase is so heavy*

Based on the example above, the first sentence shows a request to open a window or switch on the air conditioning and the second sentence shows a request to lift up the suitcase.

3. Perlocutionary Act

Wijayana (1996, p. 20) stated that perlocutionary speech acts are utterances made by an individual often carrying influence or impact on those who hear them. Then, Chaer and Agustina (2004, p. 83) conveyed that

perlocutionary speech acts pertain to the reactions of others in relation to the non-linguistic attitudes and behaviors of others. Another perspective on perlocutionary acts, as posited by Darmansyah (1989), revolves around the consequences or effects that may arise from the speaker's speech acts on the thoughts, feeling, and beliefs of the listener.

Austin (1962) proposes some effects of the perlocutionary acts as follows:

a. To convince the hearer

Austin (1962) states that convincing the hearer is a condition when the speaker tries to make the hearer believe that what he says is the case and thus the hearer feel sure about that through what the speaker says.

b. To surprise the hearer

Surprising the hearer is a term when the speaker brings the hearer to the emotion aroused by something sudden or unexpected (Austin, 1962).

c. To bore the hearer

To bore the hearer is a condition when the speaker brings the hearer into the condition of boredom through the statement, she or he said (Austin, 1962).

d. To annoy the hearer

Austin (1962) states that annoying the hearer is a condition in which the speaker says something which cause some irritation to the hearer make she or he feels annoyed.

e. To frighten the hearer

To frighten the hearer is a condition when the speaker influences the hearer by frightening him through his statement (Austin, 1962).

f. To cause the hearer

To affect the hearer means that what the speaker says causes of some effect to the hearer. Austin (1962) states that when causing the hearer, the speaker expect some action or consequences at the hearer's state through his utterances.

g. To insult the hearer

In insulting the hearer through the sentence said that the speaker says some statements or acts something so as to offend his hearer (Austin, 1962)

h. To alarm the hearer

According to (Austin, 1962), alarming the hearer is when the speaker tries to tell the hearer about his fear which is caused by some danger and thus, he expects the hearer to understand the situation.

i. To enlighten the hearer

When we enlighten someone, we give them some new information which enrich his knowledge. It is a condition when the speaker gives some spiritual or intellectual insight to the hearer (1962).

j. To inspire the hearer

To inspire the hearer is to make the hearer encouraged and motivated about something. This is in accordance to Austin (1962) who states that

when inspiring the hearer, the speaker produces utterances by which he encourages the hearer and give some spirit.

k. To get hearer to do something

To get hearer to do something means that we want someone to do something through the statement said by the speaker (1962).

l. To get hearer realize something

As Austin (1962) suggest, this term defines how the speaker tries to make the hearer know or think deeper about the statement said by the speaker something sudden or unexpected.

B. The Types of Speech Act

Building upon the comprehension of speech act delineated by various language scholars regarding the three types of speech acts-locutionary, illocutionary, perlocutionary Wijana (1996, pp. 31-35) categorizes speech acts based on the alignment of the speaker's intention with the words constituting them, referring here to literal and nonliteral speech acts. Additionally, various other speech acts emerge due to the intersection or correlation between literal and nonliteral speech acts. The following elucidates the diverse forms of speech acts:

1. Direct Literal Speech Act (DLSA)

Wijana (1996, p. 33) posits that direct literal speech acts are utterances expressed with a mode of speech and meaning identical to their intended expression. Examples include:

"It's raining"

The above example shows a speaker informing the listener about the weather. The literal meaning found in this sentence that the speaker is directly stating the current weather condition.

2. Direct Nonliteral Speech Act

Wijana (1996, p. 34) contends that direct non-literal speech acts are utterances expressed with sentence structures aligning with the intended expression, yet the words constituting them do not convey the same meaning as intended by the speaker. Examples include:

“You’re a real genius!”

The above example shows the expressive (sarcasm). the nonliteral meaning of this sentence that the speaker actually thinks the listener has done something foolish despite the literal compliment.

3. Indirect Literal Speech Act (ILSA)

Wijana (1996, p. 34) argues that indirect literal speech acts are utterances expressed with sentence structures that do not align with their intended expression but contain words with meanings consistent with the speaker's intention. Examples include:

“Can you pass the salt?”

From the example above, the speaker is asking about the listener’s ability to pass the salt. The intended meaning that the speaker wants the listener to pass the salt, even though it’s phrased as a question about ability.

4. Indirect Nonliteral Speech Act (INSA)

Wijana (1996, p. 35) argues that indirect non-literal speech acts are

utterances expressed with sentence structures and meanings that do not align with the intended expression. Examples include:

“It’s freezing here”

From the example above, it seems like the speaker suggest that the listener should close the window or adjust the temperature. Then the literal meaning of that sentence is the temperature is very cold. While the nonliteral meaning of that is the speaker wants the listener to take an action to warm up the room.

C. The Pragmatic Meaning of Speech Act

There are generally five main classifications meaning of speech acts based on the widely accepted classification developed by John Searle:

1. Representatives:

It is used to state or claim something that is believed to be true or false (stating, claiming, hypothesizing, describing, predicting, telling, insisting, suggesting, or swearing) that something is the case.

Example: *“The Earth revolves around the Sun”* (Stating).

The speaker is stating a scientific fact, committing to the truth of the statement. This utterance is intended to inform the listener about well-known astronomical fact.

2. Directives:

It is used to request or command the listener to do something e.g. requesting, commanding, pleading, inviting, daring.

Example: "*Please close the window.*" (Requesting).

The speaker is requesting that the listener perform an action-closing the window. The form of the statement (a polite request) indicates the speaker's desire for the listener to take specific action.

3. Commissives:

Commit the speaker to a future course of action, such as e.g. promising, threatening, vowing.

Example: "*I will call you tomorrow.*" (Promising).

The speaker is making a commitment to perform an action in the future, the statement binds the speaker to the promised action of making a phone call the next day.

4. Expressives:

To express the speaker's feelings or attitudes towards a situation; e.g. congratulating, thanking, deploring, condoling, welcoming.

Example: "*I'm sorry for being late.*" (Apologizing).

The speaker is expressing regret for their tardiness. The utterances convey the speaker's apology and acknowledgment of the inconvenience caused by being late.

5. Declarations:

To change the status or condition of something simply by stating it; e.g. blessing, firing, baptizing, bidding, passing sentence.

Example: *"I hereby declare the meeting open"* (Stating).

The speaker, typically in position of authority, uses the utterance to officially start the meeting. The declaration changes the status of the meeting from not started to started.

D. Speech Context

In the field of linguistic research, the speech context refers to all relevant physical aspects or social settings associated with an utterance. This includes the environment in which the conversation takes place, the social dynamics between the participants, and the shared knowledge that informs the interaction. In pragmatics, this context is crucial as it encompasses the entirety of background knowledge mutually understood by both the speaker and the listener, enabling effective communication. As emphasized by Wijana (1996, p. 11), understanding the context is fundamental to interpreting the meaning behind utterances.

Bagus (2014) expands on this concept, explaining that the context includes the environmental situation in its broadest sense, facilitating interactive engagement and the comprehensibility of utterances among discourse participants. This means the context not only covers the immediate physical surroundings but also includes cultural norms, social roles, and any prior interactions that may influence how an utterance is understood. The significance of the speech context lies in its ability to aid mutual understanding between

speakers and their interlocutors during interactions, ensuring both parties accurately interpret the intended meaning of the communication.

For instance, the same phrase can have different meanings depending on the context. A simple sentence like *"It's cold in here"* could be a mere statement about the temperature, a request to close a window, or even a complaint about the conditions, depending on the context in which it is said. The context includes factors such as the relationship between the speaker and the listener, the speaker's tone of voice, their body language, and the specific situation in which the communication occurs. Therefore, understanding the various elements that comprise the context is essential for grasping how meaning is constructed and conveyed. This approach provides deeper insights into how language functions in real-world communication and how people use language to achieve their communicative goals.

1. Speaker and listener identities

Who is speaking and to whom the utterance is directed. Social identity, status, and relationship determine the meaning of the speech act. For example, *"Could you please help me?"* would have different implications if said by a superior to a subordinate compared to if said by a friend to another friend.

2. Speaker's intention

What the speaker aims to achieve with the speech act. Communicative intentions may include stating information, requesting something, committing to an action, expressing feelings, or changing social status. For

example, "*I promise I will come*" aims to provide commitment to the listener.

3. Setting or place

Where the speech act takes place. The setting or place can influence formality, level of politeness, and social expectations. For example, saying "*I declare you pass*" would have a different meaning if said in an academic ceremony compared to an informal setting like a café.

4. Situation and circumstances

Conditions or events occurring at the time the speech act is uttered. This includes relevant previous events and current circumstances that affect the interpretation of the utterance. For example, in the context of a medal presentation, saying "*Congratulations on your achievement*" is said with the intention of giving praise.

5. Social norms and expectations

Norms and cultural expectations specific to a context. These norms can influence how speech acts are understood and accepted. For example, an apology such as "*I apologize*" may require a responsive speech act like "*It's okay*" according to the norms of politeness in a particular culture.

6. Felicity conditions

Specific conditions that must be met for the speech act to succeed or be appropriate. Each type of speech act has different conditions for success. For example, for a declarative speech act like "*I declare you husband and wife*,"

the speaker must have the power to make such a declaration in the context of an official marriage ceremony.

E. Language in Movie

Dalman (2018) defines language as a unit of speech created by the human speech instrument, serving as an arbitrary symbol of sound and a complete unit of meaning. Kosasih (2015) describes language as a set of sounds that convey specific meanings. Ferguson (2012) highlights that language constantly evolves and changes, mirroring the lives of its speakers. According to these experts, language serves as a medium for human communication, encompassing a system of sounds and symbols. It allows us to interact with others through spoken, written, or technological means.

Movies are a powerful medium for storytelling, combining visual and auditory elements to convey complex narratives and emotions. Language plays a crucial role in movies, serving as a primary tool for characters to interact and for the story to unfold. The dialogue in movies can reflect various aspects of human communication, including cultural nuances, social settings, and individual character traits.

The movie "Heidi," adapted from Johanna Spyri's classic children's novel published in two volumes in 1880-1881, exemplifies the significant role of language in film. This novel, considered Spyri's best work, has gained worldwide popularity and has been adapted into movies and television series in several countries, including Japan, Germany, Spain, Italy, and others. In 2005, an English version of the movie was produced by Dominique Christina

Neudecker and directed by Alan Simpson. "Heidi" tells the story of a young orphan girl raised by her Aunt Dete. Due to work obligations, Aunt Dete sends Heidi to live with her grandfather in the Swiss Alps. Initially, her grandfather is reluctant to accept Heidi, leading to a brief conflict with Aunt Dete. However, as time passes, he becomes fond of her. Heidi befriends Peter, a shepherd who takes care of her grandfather's goats, and they spend their days playing together. Eventually, aunt Dete returns unexpectedly to take Heidi to the city, which sets off another series of events.

In this movie, the interactions between characters provide rich examples of how language is used to convey relationships, emotions, and social contexts. Consider the following dialogue between Peter (S) and Heidi (H):

Peter	:	<i>"Everyone around here is a bit scared of him."</i>
Heidi	:	<i>"Scared of him?"</i>
Peter	:	<i>"Yeah. Apart from me, of course. I look after his goat. He's alright when you get to know him. He just doesn't like to talk too much." (SC05, a.16)</i>
Heidi	:	<i>"Well, that doesn't sound so bad."</i>

In this exchange, Peter tries to reassure Heidi about her grandfather. Peter's utterance serves as a locutionary act, providing information based on his experience. He clarifies that the grandfather is misunderstood and that people fear him unnecessarily. Peter's words function as an illocutionary act, aiming to dispel Heidi's worries and provide comfort. Sharing his personal experience helps Peter successfully perform a perlocutionary act, making Heidi feel more at ease about her grandfather.

Movies like "Heidi" not only entertain but also offer valuable insights

into human communication. Through the characters' dialogues and interactions, viewers can explore various speech acts, including locutionary, illocutionary, and perlocutionary acts, as defined by Austin and Searle. These acts highlight the intentions behind utterances and their effects on the listener, demonstrating the multifaceted nature of language in social interactions.

In conclusion, the analysis of language in movies provides a deeper understanding of how speech acts function within narratives. Examining the dialogue and interactions in films like "Heidi" offers insights into the ways language shapes and reflects human experiences, emotions, and relationships.

CHAPTER III

RESEARCH METHOD

This part explains about the methodology used to analyze the data of this research. It consists of research design, research instrument, data source, data collection and data analysis.

A. Research Design

In this research, a mixed-methods approach is used to analyze speech acts in the film “Heidi” as a pragmatic study. The quantitative method is employed to identify and categorize the types of speech acts and the meaning of speech acts that appear in the film’s dialogues. Data is collected by transcribing the dialogues and analyzed using the text analysis software to count the frequency of each type of speech act (Creswell & Plano Clark, 2011). The qualitative method is applied to understand the context, intentions and effects of these speech acts. Indepth analysis is conducted on significant dialogue samples, considering the situational context and character interactions (Bogdan & Biklen, 2007). The combination of these methods is expected to provide a comprehensive overview of the use of speech acts in the film “Heidi” and its implications in pragmatic studies.

B. Research Instrument

Arikunto (2013) states that an instrument is a tool or facility used by the researcher to collect data, making the work easier and the results better. The key

instrument of this research was the researcher. The data were collected by watching the "Heidi" movie and analyzing the data personally.

C. Data Sources

According to Arikunto (2013), the source of data refers to the subject from which the data are obtained. In qualitative research, it is essential to collect complete data, including primary and secondary data. Arikunto (2013) adds that primary data consist of verbal data or spoken words, body movements, or characters' attitudes. Secondary data include graphic documents (tables, notes, meeting minutes, SMS, etc.), photos, movies, video recordings, and other materials that complement the primary data. The object of this research is the "Heidi" movie. The utterances of every character and the conditions displayed in the movie are regarded as the primary data. Secondary data (supporting data) were obtained from online sources such as YouTube (<https://youtu.be/cbHfFhLqZ30>), which helped the researcher gather additional information about the movie. All these data were compiled together as supporting data.

D. Data Collection

According to Kareem & Bakir (2019), the researcher is the main tool for collecting qualitative data. The data collection process involved several steps. First, the researcher identified the problem by watching the video, listening carefully to the dialogue, transcribing the dialogue, and then

reading the entire transcription. Next, the researcher justified the main problem by selecting the utterances of each character in the movie and classifying them according to the types and meaning of speech acts.

E. Data Analysis

After gathering data, researchers proceeded to analyze it. In analyzing the types of speech acts in the movie "Heidi" using Wijana's Theory, the focus would be on categorizing each utterance into direct literal speech acts (clearly stating intentions), direct nonliteral speech acts (using language figuratively), indirect literal speech acts (implying intentions indirectly), and indirect nonliteral speech acts (using language non-literally to imply intentions). This categorization helps to discern the illocutionary force behind each statement or dialogue in the film, understanding how characters communicate and influence the storyline through their speech. Furthermore, applying Searle's Theory of Speech Acts aids in uncovering the deeper meaning and effects of these speech acts in terms of their illocutionary and perlocutionary forces. This involves identifying representative acts (asserting truths), directive acts (giving commands or requests), expressive acts (conveying emotions or attitudes), commissive acts (committing to future actions), and declarative acts (bringing about changes in the external world). Integrating these theoretical frameworks allows for a nuanced data analysis of the type and the meaning of speech acts throughout "Heidi."

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, finding research are presented to discuss types and meaning of speech acts found in all the character utterances on Heidi movie. This chapter is divided into two parts. The first part shows general discussion of major findings. The second.

A. Findings

In this part, several samples of findings from the data are discussed in correspondence with clues from synthesized theories. The analysis of selected data is presented and categorized according to the form of the speech act and its meaning. Each discussion of the speech act form and its meaning consists of two points. The first point discusses the form of the speech act, and the second point discusses the meaning of the speech act.

1. The Types of Speech Act

a. Direct Literal Speech Act

Direct Literal Speech Act constitutes utterance that means like what its speaker says and has syntactic form that corresponds to its function. Some data below are forms of declarative, as a direct speech act, those would be used to make a statement. The performative verbs such as wish, hate, and love are in declarative sentences which are used to make statements not questions, commands or requests. Based on the study, researchers found eight

data from the speech of a figure rated as Direct Literal Speech Act. The following described 4 of the 89 data as a Direct Literal Speech Act.

In this scene, Clara (S) and Heidi (H) have little conversation in the parlor. H was thrilled to see a chair used by S. It's because that was the first time H saw something like that. H didn't even know it was seating the wheels for a cripple. Because all she knows is a chair to seat. Look at the following example:

Datum 1

Heidi : *"A chair!"*
 Clara : *"It's horrible isn't it?"*
 Heidi : *"No. It's wonderful!"*
 Clara : *"You don't have to sit all day. I hate it!"*

From the utterance of the datum 1 shows the Direct Literal Speech Act in the form of question. Here, S is fed-up live-in wheelchair all the time. S hates herself for crippling paralysis. the words "It's horrible, isn't it?" directly delivered to H, which means that S was uncomfortable sitting on that wheelchair.

Heidi having dinner together with everyone in Herr Sessemann house. However, it is bound to be Fraulein's annoyance that Heidi's manner of eating is unethical. Nevertheless, S keeps enjoying his meal to the end. Look the following example:

Datum 2

Sebastian : *"I hope dinner to your liking lady."*
 Heidi : *"Yes. It was a lovely, thank you!"*

In datum 2 described as Direct Literal Speech Act because it

is a statement and the meaning of the word is also a compliment to H for a delicious diner. It can be seen when S saying “*Yes. It was a lovely, thank you!*”

Datum 3

Aunt Dete : “*Heidi, come back here! Oh, I hate this mountain!*”

The utterance in above is Direct Literal Speech Act. It shows that S hate the mountain. The word “hate” means the speaker does not like being in the mountain. It can be seen that S expression and the way she uttered was seems very upset.

b. Direct Nonliteral Speech Act

In contrast, direct nonliteral speech act is the speech act expressed by the sentence mode suitable for the purpose of speech, but the composition of the words does not have the same meaning with the intention of speaker. Thus, the speaker does not mean as the word mean. Look the following example:

Datum 1

Heidi : “*Is it a surprise?*”
 Aunt Dete : “*Yes. That’s it. It’s lovely surprise for him.*”
 Heidi : “*Oh, I see.*”

The utterance above, does not represent what the speaker really means. The locutionary act performed by the speaker indicates that she agreed. However, what exactly she means is just the opposite of her utterance. The illocutionary act performed by the speaker is that she wants to assert her feeling and perlocutionary act

performed is that she wants to persuade the hearers. However, it seems the hearers is successfully persuaded.

If this utterance “*Yes. That’s it. It’s lovely surprise for him.*” Is changed into more explicit form, it becomes I [assert] that [is not]. It is [not] a lovely surprise or him. This insertion of word ‘assert’ in this utterance indicates that the utterances belongs to Representatives category the movie reveals that the speaker aunt Dete, along with other participants, needs to find a piece of information about Heidi’s grandfather. This scene is far from excitement. It can be used as an indicator that the speaker’s utterance is not what she exactly means. Furthermore, when she says the utterance, she counterfeits enthusiasm she does not feel and uses fake smile and unhappy expression.

2. The Meaning of Speech Act

Datum 1

Burbele : *“He never comes down from the mountain. And when someone near his house, he chases them away. He won’t speak to anyone” (SC.03, a.04).*

Aunt Dete : *“It’s not your business!”*

Burbele makes a series of factual statements about someone's behavior, emphasizing their reclusive tendencies. These statements representatively convey observations about the person's actions and preferences.

Burbele's statements can be categorized as representative

(telling) speech acts. They serve to present information as factual and straightforward without ambiguity or hedging. The use of phrases like "never comes down from the mountain," "chases them away," and "won't speak to anyone" presents a clear picture of the person's behavior.

The pragmatic meaning of representative (telling) in this context is to assert or declare information about the person's behavior confidently. Burbele presents these statements as true and observable facts, without room for interpretation or negotiation. This representativeness implies a level of certainty and conviction in the truthfulness of the statements being made.

Burbele's representative statements may imply a desire to inform or share observations about the reclusive individual. The detailed and straightforward description suggests a deliberate effort to communicate the person's behavior as accurately as possible. This could reflect Burbele's concern, curiosity, or simply a need to convey information to others in the conversation.

The effect of Burbele's representative (telling) speech acts is to shape how the listener perceives the reclusive person. By presenting the information representatively, Burbele influences the understanding and possibly the reactions of others in the conversation. This can lead to discussions about the reasons behind the person's behavior or how to approach interactions with

them in the future.

Datum 2

Grandfather : *“What’s in it for you?”*
 Aunt Dete : *“Nothing. My only concern in Heidi’s future which isn’t going to amount too much if she stays here with you”*
 (SC 22/2).

Aunt Dete's statement can be classified as representative (denying) in the speech act field. She denies having any other concerns besides Heidi's future and asserts her belief that Heidi's prospects will not improve if she continues living with her grandfather.

The pragmatic meaning of representative (denying) in this context is to representatively reject or negate a particular proposition or concern. Aunt Dete denies the existence of any other concerns and asserts her opinion about the potential outcome of Heidi's future.

Aunt Dete's statement reveals her perspective on Heidi's future and her belief that Heidi's best interests lie elsewhere, away from her grandfather's care. The representative denial underscores Aunt Dete's conviction and possibly her frustration or concern for Heidi's well-being.

The effect of Aunt Dete's representative (denying) speech act is to assert her viewpoint strongly and potentially challenge the beliefs or actions of others in the conversation. By denying other

concerns and asserting her perspective on Heidi's future, Aunt Dete influences how her statements are perceived and may provoke discussion or reaction from others involved.

Datum 3

Heidi	: <i>"I'm not hungry. Thank you."</i>
Grandfather	: <i>"I insist." SC 16 (a.25)</i>
Heidi	: <i>"Oh, grandfather."</i>

The speech act performed by Grandfather with "I insist" falls under the category of directive speech acts. It is a direct attempt to influence Heidi's behavior or decision-making regarding her hunger.

It typically aims to persuade or encourage the interlocutor to change their mind or behavior despite their initial reluctance or refusal. Grandfather's "I insist" implies a sense of urgency or firmness in his request for Heidi to reconsider her decision not to eat. It suggests a desire to override Heidi's initial refusal through persistence and insistence.

In the context of the relationship between Heidi and her Grandfather, "I insist" may also carry an element of care and concern. Grandfather might believe it's important for Heidi's well-being to eat, hence his insistence. Heidi's response, "Oh, grandfather," indicates a recognition of his insistence and possibly a willingness to comply or reconsider her initial refusal. The pragmatic meaning of insisting in this context affects the interaction by highlighting Grandfather's role as a caregiver who wants to ensure Heidi's needs are met. It also shows the dynamic of negotiation and persuasion in communication, where

one party (Grandfather) asserts their perspective despite the other's initial stance (Heidi's refusal).

Datum 4

Aunt Dete : *"Bravo Heidi. Now bring that envelope back to me!"*
 Clara : *"No! No, that money belongs to Heidi."*
 Aunt Dete : *"I think you'll find it belongs to me."* (SC 556/3)

The statement "I think you'll find it belongs to me" is assertive in nature as it asserts ownership or a right to something. The speaker claims possession or entitlement confidently. In pragmatic terms, assertive (claiming) speech acts assert the speaker's belief or assertion as true or valid. The speaker confidently states their ownership or entitlement to the object without ambiguity or doubt.

The context surrounding This utterance would provide insight into why the speaker believes they own the item. It could involve a dispute over ownership, a misunderstanding, or a need to clarify ownership rights in a specific situation. The effect of the assertive (claiming) speech act is to assert the speaker's position regarding ownership, potentially influencing how others perceive the situation and how they might respond. This assertion may prompt further discussion, clarification, or negotiation regarding the ownership of the item in question.

Datum 5

Peter : *"Your supposed to show your name."* (SC 12, b.1)
 Heidi : *"Heidi!!!"* (yelled)

The statement "You're supposed to show your name" functions as a directive speech act that suggests or advises the listener on what they should do. It implies an expectation or a normative behavior without explicitly commanding or ordering. In pragmatic terms, directive (suggesting) speech acts guide or influence the listener's behavior or actions by offering a suggestion or recommendation. The speaker encourages the listener to comply with an expected action (showing their name) without using imperative language.

The context surrounding This utterance would provide insight into why the speaker believes it is appropriate or necessary for the listener to reveal their name. It could involve a situation where identification is required, such as in introductions, registrations, or other formal or social interactions.

The effect of the directive (suggesting) speech act is to prompt the listener to consider the speaker's suggestion and potentially act accordingly by revealing their name. This type of directive aims to guide behavior or encourage compliance with social or situational norms without imposing a strict command.

Datum 6

Heidi : *"Wait for me!"* (SC 05, b.8)
Peter : -

This utterance is a directive that instructs someone to delay their action until the speaker arrives. It's a command that implies the listener should remain in place or delay their departure. The pragmatic

meaning here is to direct the listener to pause their activities and ensure they are present or available for the speaker's arrival. It suggests a need for the listener's compliance in coordinating their actions with the speaker's schedule or movement. This directive is commonly used in situations where individuals are traveling together, meeting up, or need to synchronize their movements. It asserts the speaker's expectation that the listener will adhere to their request and not proceed without them. The effect is to prompt the listener to adjust their behavior to align with the speaker's instructions, fostering coordination and ensuring mutual understanding of timing or meeting points.

Datum 7

Grandfather : *"I had a whole morning's milking."*
 Heidi : *"I'm sorry"*
 Grandfather : *"**Clean it up! Now!**" (SC 09/03)*

This statement is a forceful directive that commands immediate action. It leaves no room for negotiation or delay, emphasizing urgency and necessity. The pragmatic meaning is to direct the listener to take immediate action to tidy or remove something. It conveys a sense of authority or urgency, indicating that the speaker expects the listener to act promptly and without delay. This directive is typically used in situations where cleanliness, organization, or safety is at stake. It asserts the speaker's authority or responsibility to ensure that tasks are completed promptly and effectively. The effect is to compel the

listener to prioritize the task and address the issue immediately. It establishes clear expectations and responsibilities, ensuring efficient resolution of the situation at hand.

Both examples between datum 6 and datum 7 involve directive (ordering) speech acts but vary in their tone and urgency. "Wait for me!" suggests a more cooperative or collaborative directive, focusing on synchronization and coordination. "Clean it up! Now!" is more authoritative and urgent, demanding immediate compliance and action without delay.

Datum 8

Fräulein R : *“Sebastian! Tinette, take her things to her room and find her something decent to wear!”* (SC 26, b.54)

Tinette : *“Yes, Fräulein.”*

This utterance *“Sebastian! Tinette, take her things to her room and find her something decent to wear!”* is a commanding directive that instructs Sebastian and Tinette to perform specific actions. It involves two directives: one to take the girl's belongings to her room and another to find her suitable clothing. The pragmatic meaning is to assert authority and delegate tasks to Sebastian and Tinette. It implies that the speaker expects immediate compliance and action from them to fulfill the tasks specified.

This directive is likely given in a household setting where there's a clear hierarchy of authority, such as a servant-master relationship. The speaker, possibly the head of the household or

someone in authority, issues these commands to ensure the girl's needs are met promptly and efficiently. The effect is to prompt Sebastian and Tinette to act quickly and efficiently to fulfill the tasks assigned to them. It establishes clear roles and responsibilities, ensuring that the girl's needs are addressed according to the speaker's instructions.

Datum 9

Grandfather : *"I didn't start the avalanche. The mountain took her."*
(SC 33, b.30)

Aunt Dete : *"Well that's my point. Heidi's faith not here. Can you protect her from the mountain? Sesemann can provide her with things you never could. Well, she might even get some education there."*

The speaker makes an utterance that can be interpreted as a form of pleading. They deny responsibility for causing an avalanche and instead attribute it to natural forces ("the mountain"). The utterance serves as a directive in a pleading manner, aiming to persuade or appeal to the listener's understanding or sympathy. The speaker is seeking understanding or empathy rather than issuing a direct command or request. In pragmatic terms, pleading speech acts seek to evoke a compassionate or sympathetic response from the listener. The speaker attempts to justify or explain their innocence or lack of culpability, appealing for the listener's belief or support.

The context surrounding this statement could involve a situation where the speaker is defending themselves against accusations or blame for an unfortunate event (like an avalanche). The use of pleading language suggests a desire to be understood or

believed, despite appearing to take a defensive stance. The effect is to influence how the listener perceives the speaker's involvement or responsibility in the event (the avalanche). By framing the event as beyond their control ("the mountain took her"), the speaker aims to mitigate blame and garner sympathy or understanding from the listener.

Datum 10

Heidi : *"Grandfather, if you don't need my help. May I go with Peter?"*
 Grandfather : *"Yeah, it's alright with me."*
 (SC 11, b.33)

The speaker gives permission or grants approval for something. Thus, the utterance serve as a directive that permits or allows a certain action or decision. It indicates the speaker's consent or agreement to proceed with the matter at hand. In pragmatic terms, permitting speech acts grant permission or authorization. The speaker expresses willingness or acceptance regarding the action or decision in question. The context surrounding this statement could involve a situation where someone seeks approval or confirmation from the speaker before proceeding with an action. The speaker's response indicates their readiness to allow or agree to the proposed course of action. The effect is to authorize or endorse the action, ensuring that the listener feels empowered to proceed knowing they have obtained the necessary approval or consent. It fosters cooperation and facilitates smooth interaction by clarifying permissions and boundaries.

Datum 11

- Grandfather : *“What are you doing here?”*
 Aunt Dete : *“Don’t worry, I’m not stopping. I just want the child. Where is she?”*
 Grandfather : *“Belongs here now.”*
 Aunt Dete : *“**What? That was ridiculous!** You even didn’t want her. Anyway, it’s all arranged. She’s to be the companion for a wealthy little girl in Frankfurt. It’s a wonderful opportunity for her” (SC 22, b.37).*

From the utterance above the speaker expresses strong disagreement or disbelief towards a statement or situation perceived as absurd or unreasonable. And it is a directive that challenges or opposes a previous assertion or situation. It asserts the speaker's defiance or refusal to accept the validity or reasonableness of what was said or done. In pragmatic terms, defying speech acts challenge authority, norms, or assertions. The speaker rejects or disputes the validity or logic of the statement in question, expressing disbelief or disagreement.

The context surrounding this statement could involve a situation where someone makes a claim or decision that the speaker finds outrageous or unreasonable. The speaker's response serves to challenge or defy the assertion, asserting their own perspective or disbelief in a forceful manner. The effect is to provoke a reconsideration or justification of the original assertion. By defying the statement as ridiculous, the speaker aims to discredit or challenge its validity, potentially prompting a reevaluation or clarification from the other party.

Datum 12

Granny : *“Give it time, dear. All old like me and your grandfather get stuck in our ways. We don’t like change. He just need to get used to idea of your being around.” (SC 13, b.45)*

Heidi : *“I hope it won’t take too long.”*

The speaker offers advice or guidance to the listener, suggesting a course of action or perspective to consider. The utterance categorize as a directive that advises the listener on how to approach a situation or manage expectations. It offers wisdom or counsel based on the speaker's experience or viewpoint. In pragmatic terms, advising speech acts provide recommendations or suggestions to guide behavior or decisions. The speaker aims to influence the listener's understanding or course of action through their advice.

The context surrounding this statement likely involves a discussion about interpersonal dynamics or relationships within a family. The speaker, possibly an elder or someone with experience, offers reassurance and counsel to the listener (possibly a younger family member) about managing expectations and fostering acceptance from another family member (the grandfather). The effect is to provide perspective and comfort, encouraging the listener to be patient and understanding in dealing with the grandfather's resistance to change. It aims to ease tensions or concerns by suggesting a gradual approach to acceptance and integration.

Datum 13

Heidi : *“Oh, I like your book.”*

Clara : *“You may read it for me if you like.” (SC 27, b.48)*

Heidi : *“Oh, no. I can’t read. I don’t know how.”*

The speaker gives permission and makes a request for the listener to read something on their behalf. The utterance serves as a directive that combines a permission with a polite request. It invites the listener to take on the action of reading something aloud. It is a polite way of asking someone to perform a task. It acknowledges the listener's choice ("if you like") while also providing permission to carry out the action. The context suggests a situation where the speaker has something that needs to be read but is giving the listener the option to assist voluntarily. It could be a document, a passage, or a message that the speaker wishes to hear aloud. The effect is to delegate the task of reading to the listener while respecting their autonomy to decide whether or not to do so. It encourages cooperation and mutual assistance in a respectful manner.

Datum 14

Peter : *“That’s my eagle.”*
 Heidi : *“Your eagle?”*
 Peter : *“Whenever I see him, I imagine he’s come just to see me. Watch this!”*
 Heidi : *“He got it! He must be hungry.”*
 Peter : *“It’s not the only one. Come on, there’s someone else would like to meet you.” (SC 12: b.49)*

The speaker extends an invitation to the listener to meet another person or group. The utterance functions as a directive that invites or encourages the listener to participate in a social interaction or meeting. It suggests an opportunity or invitation for the listener to engage with someone new. Inviting speech acts encourage participation or

engagement in social activities or interactions. The speaker initiates or facilitates social connection by inviting the listener to meet someone else.

The context surrounding this statement could involve a social gathering, event, or informal introduction where the speaker introduces the listener to another person who is interested in meeting them. The invitation suggests a friendly or inclusive gesture aimed at fostering social connections or relationships. The effect is to encourage the listener to join the social interaction or meeting, thereby facilitating introductions and potentially expanding social networks or relationships. It creates an opportunity for the listener to engage with others in a welcoming and inclusive manner (using phrases like "Come on" and indicating interest from another person).

Datum 15

Heidi : *"This is the most wonderful place in the world!"*
(SC12/3)
Peter : *"Wait until you hear this."*

This utterance functions as an expressive speech act that conveys the speaker's positive evaluation and admiration for the place described. Praising speech acts serve to express approval, admiration, or positive feelings about something or someone. The speaker communicates their enthusiasm and appreciation for the place, emphasizing its exceptional qualities. The context suggests that the speaker is deeply impressed by the place and wants to convey their strong positive feelings about it. It could be a beautiful landscape, a

significant location, or an exceptional venue that evokes such a passionate response. The effect is to highlight the speaker's emotional response and appreciation, potentially influencing others' perceptions or fostering shared enthusiasm for the place being praised. It contributes to building rapport and positive atmosphere through genuine admiration.

Datum 16

Heidi : *“Oh, Thank you aunt Dete!” (SC 02/3)*
 Aunt Dete : *“Come on!”*

The utterance above is an expressive speech act that conveys the speaker's gratitude and appreciation. Thanking speech acts serve to express acknowledgment and appreciation for someone's actions, words, or gestures. The speaker communicates their gratitude sincerely and directly to Aunt Dete. The context suggests that Aunt Dete has done something helpful, kind, or considerate towards the speaker, prompting the expression of thanks. It could be a gesture of support, assistance, or care that the speaker genuinely appreciates. The effect is to acknowledge Aunt Dete's positive impact or contribution, reinforcing social bonds and reciprocity. It fosters positive interactions by recognizing and valuing Aunt Dete's efforts or kindness.

Datum 17

- Fraulein R *“I apologize dr. Revue. I had wanted you to inspect our new companion. We don’t her infecting Clara with some mountains illness. However, the wretched urchin has dissapeared.” (SC 33/2).*
- Clara *“It can be difficult to get agreeable staff these days doctor.”*
- Dr. Reavu *“But, mm...”*

The utterance above conveys the speaker’s regret, remorse, or acknowledgment of fault of the circumstances described. he speaker takes responsibility for their actions or the situation, aiming to repair any potential harm caused or inconvenience. The context suggests a formal or professional setting where Dr. Revue is expected to inspect someone, possibly to prevent illness transmission. The speaker acknowledges their role in arranging the inspection and expresses concern over the unexpected disappearance of the person in question. The effect is to acknowledge any inconvenience or disappointment caused to Dr. Revue due to the situation. It demonstrates the speaker's commitment to addressing the issue and maintaining a professional or cooperative relationship.

Datum 18

- Burbele : *” Oh, that can be Heidi. She was a baby when you left, and look at her now. Hahaha... Takes after her father more than your sister. Don’t you think? Oh, he was a handsome man. **Poor little things, losing both parents so young.**” (SC 04/2)*
- Aunt Dete : *“Yes, yes, yes. If you don’t mind, we have a long climb ahead of us.”*

The utterance conveys the speaker’s empathy, compassion, or concern for the plight of others. The pragmatic meaning of sympathizing acknowledge and validate someone's hardship, sorrow, or misfortune. The speaker expresses understanding and emotional

support towards those who are suffering or facing difficult circumstances. The context suggests a discussion or observation about individuals who have endured significant loss early in life. The speaker empathizes with their situation, recognizing the emotional and practical challenges they may face due to parental loss. The effect is to convey solidarity and emotional connection with the individuals affected by the loss of both parents. It demonstrates the speaker's sensitivity and compassion, fostering a sense of understanding and shared concern.

Datum 19

Heidi : *"My Grandfather?"*
 Aunt Dete : *"Yes. Now keep still! We will miss the train if we don't hurry."*
 Heidi : *"And he lives up the mountain?"*
 Aunt Dete : *"I told you already"*
 Heidi : *"With goats?"*
 Aunt Dete : *"Yes."*
 Heidi : *"It sounds wonderful! Oh, thank you Aunt Dete!" (SC.02/2)*

It is conveying the speaker's happiness, excitement, or delight.

The pragmatic meaning of joying expresses positive emotions and appreciation for something enjoyable, favorable, or pleasing. The speaker shares their enthusiasm and gratitude openly. The context suggests that Aunt Dete has shared or done something that brings joy or excitement to the speaker. The speaker responds with genuine happiness and thanks Aunt Dete for the positive impact or news. The effect is to celebrate and share in the joyous moment or experience with Aunt Dete. It strengthens the bond between the speaker and Aunt Dete by expressing gratitude and acknowledging the positive

contribution.

Datum 20

- Heidi : *“Oh, Clara. I didn’t mean to hurt your feeling. I’m sorry.”(SC 38/1)*
 Clara : *“No, I’m sorry. It just... I was so lonely before you come. Can you just stay a little meanwhile longer? Just until papa comes to visit next month. I think I could bear it then. I know. In return, I can teach you to read and write.”*

From the utterance above the speaker expresses regret and apology for unintentionally causing hurt to Clara. In pragmatic meaning of deploring, it is acknowledging responsibility for causing harm or offense, expressing genuine remorse or regret for the negative impact on another person. The context suggests that the speaker realizes their actions or words have caused emotional pain to Clara. They immediately express regret and apologize for the unintended hurt caused. The effect is obviously to acknowledge Clara's feelings, take responsibility for the impact of their actions, and seek to repair any emotional harm or misunderstanding. It demonstrates the speaker's empathy and desire to maintain a positive relationship with Clara.

Datum 21

- Herr Sesemann : *“Please to meet you. Please take a sit. I’m worried that my daughter is missing out but not having a friend on her age.” (SC 21/2)*
 Aunt Dete : *“Oh, yes. Of course Her Asessemen. I completely understand. I’m sure you will find my niece the perfect companion for your daughter.”*

The utterance functions as an expressive that conveys hospitality, politeness, and concern. The pragmatic meaning of welcoming is aim to create a friendly, inviting and a desire to make

the listener feel comfortable and valued. The context suggests a social setting where the speaker is meeting someone new or hosting a guest. The speaker uses polite phrases ("Please to meet you," "Please take a seat") to greet and accommodate the listener, while also sharing a personal concern about their daughter's social well-being. The effect is to establish rapport and create a positive first impression by demonstrating politeness, hospitality, and genuine concern for the listener's comfort and well-being. It fosters a welcoming environment and encourages open interaction.

Datum 22

- Peter : : *"Winds getting worse. You'd better stay here tonight."*
- Granny : : *"Yes, dear. I don't think you should go out in this storm." (SC 19/4).*
- Heidi : : *"But grandfather expecting me back. I promise."*

The utterance that has been uttered by S was the type of Commissive speech act in the form of agreeing, where the speaker expresses agreement with the listener's perspective or recommendation. The pragmatic meaning of agreeing confirm alignment or acceptance of another person's proposal, idea, or advice. The speaker acknowledges the validity of the listener's concern and endorses their viewpoint. The context suggests a discussion about safety or practical considerations during a storm. The speaker, likely addressing someone close (as indicated by "dear"), supports the listener's decision not to go out, emphasizing concern for their well-

being. The effect is to validate the listener's decision and convey support by agreeing with their assessment of the situation. It fosters trust and understanding by demonstrating solidarity and shared judgment.

Datum 23

Peter : *“Come on now! Come in Turk! Oh, stupid goat!”*
(SC 5/6).
Heidi : *“Hahaha...”*

In the utterance above, S cursed to the goat because he was angry. His utterance showed the type of commissives speech act in the form of swearing. Using the strong language to convey intense emotions such as anger, frustration, or exasperation. The speaker directs their negative feelings towards the goat in this case. The context suggests that something related to the goat has caused annoyance or inconvenience to the speaker. The exclamation "Oh, stupid goat!" is a spontaneous and emotional response to the goat's behavior or actions. The effect is to release pent-up emotions and vent frustration verbally. Swearing can provide a sense of catharsis or relief in expressing strong negative emotions in response to a perceived annoyance or inconvenience.

Datum 24

Bridget : *Frankfurt. Is it? I'm sure that Heidi will like it there.”*
Aunt Dete : *“ Heidi?! I'm not dragging that millstone with me. I've made other arrangement with her.” (SC. 1, d.19)*

The core of the commissive speech act here is the refusal to

"drag that millstone" (refusing a burdensome association or responsibility). This refusal indicates a clear intention not to proceed with a certain course of action that involves Heidi. The refusal asserts the speaker's autonomy and right to choose how they engage in relationships or commitments. The metaphorical expression "dragging that millstone" conveys disapproval or dissatisfaction with the idea of maintaining a particular association with Heidi. Mentioning "other arrangements" with Heidi suggests proactive behaviour and possibly an attempt to manage relationships or responsibilities in a more favourable way.

The context in which this refusal occurs would further shape its pragmatic meaning. It could involve personal relationships, professional collaborations, or any situation where commitments or associations are being discussed or negotiated. The speaker's choice of words ("millstone," "other arrangements") reflects their attitude and strategy in managing interpersonal dynamics or obligations.

Overall, the utterance encapsulates a commissive speech act of refusal, characterized by the speaker's rejection of a burdensome association and their proactive handling of the situation with Heidi.

Datum 25

Grandfather Heidi	:	<i>"Now keep your eyes close. A...nd open!"</i>
Grandfather Heidi	:	<i>"Oh, she's so sweet!"</i>
	:	<i>"It's belong to you."</i>
	:	<i>"My very own?"</i>
Grandfather	:	<i>"Your very own. But you must learn how to take care for it properly."</i>
Heidi	:	<i>"I will. I promise, I will" (SC 22/9)</i>

The initial statement "I will" establishes the speaker's intent to take action in the future. This sets the groundwork for a commissive speech act in the form of promising. Adding "I promise" elevates the commitment level. A promise is more than a mere statement of intent; it typically carries ethical, moral, or personal implications. It suggests that the speaker acknowledges the importance of their commitment and is bound by a sense of obligation to fulfill it. In pragmatic terms, "I will. I promise, I will" conveys a strong commitment to a future action. It not only asserts the speaker's intent but also acknowledges the weight of the promise being made. This statement is designed to assure the listener of the speaker's reliability and sincerity. It reflects the speaker's confidence in their ability and willingness to follow through on their commitment.

Moreover, in communication, such emphatic expressions are often used to build trust and credibility. By explicitly stating and reaffirming their promise, the speaker aims to reassure the listener and convey a sense of responsibility. This aligns with the pragmatic function of language, which includes not only conveying information but also managing social interactions and relationships.

Datum 26

Fräulein R : *"The sooner she leaves the better."*
 Clara : *"Heidi stays. Or I tell my father how upset you've made me, you know how delicate I am. The slightest thing you can set me back". (SC 37/4).*

The utterance in datum 26 above sets the condition for Clara's

threat. This suggests that Clara wants Heidi to remain or be involved in a certain situation, and this condition must be met for Clara to withhold her threat. Overall, Clara's statement exemplifies a commissive speech act through threatening, where she attempts to control the situation by asserting potential negative consequences if her conditions are not met. This kind of speech act highlights how language can be used strategically to influence behavior and decisions in interpersonal interactions.

Datum 27

Heidi: : *"I stacked the woodpile again grandfather. And I made a pile in the kitchen too. **Can I help with the milking?**"(SC10/1)*
 Grandfather : *"No. I have seen how helpful you can be."*

Heidi starts by informing her grandfather of the actions she has already taken ("I stacked the woodpile again... And I made a pile in the kitchen too"). This sets the context that Heidi has been proactive and helpful. Heidi then offers her assistance with milking the cows by asking, "Can I help with the milking?" This indicates her willingness and readiness to contribute further to the tasks at hand. Heidi's utterance is commissive because it involves offering her help and commitment to assisting with the milking. By proposing to help, Heidi is committing herself to a future course of action, which aligns with the commissive speech act.

Datum 28

Grandfather : *“There’s just one matte still be settlement is her name.”*
 Heidi : *“Her hair is so soft. I think I’ll name her Silky.” (SC 22/1)*

The context in which this statement is made could influence its pragmatic meaning. For instance, if the speaker is a parent talking about their newborn child, naming based on physical qualities can be a loving and personal act. If it's in a more casual or playful context, it might reflect a humorous or whimsical naming practice.

Overall, "Her hair is so soft. I think I'll name her Silky" exemplifies a declarative speech act in naming, where the speaker asserts a quality observed and proceeds to assign a name based on that observation. It underscores how language is used not only to describe but also to define and personalize our interactions and relationships with others.

B. Discussion

The discussion of the research findings will be presented in the following sequence: (1) describing the types of speech acts in the film Heidi, (2) describing the pragmatic meanings present in the film Heidi.

According to Wijana (1996), the types of speech acts include direct literal speech acts, direct non-literal speech acts, indirect literal speech acts, and indirect non-literal speech acts. Based on the analysis of the research findings, the researcher identified several types of speech acts that appear in the utterances of the characters in the film Heidi, including direct literal speech acts, direct non-literal speech acts, indirect literal speech acts, and indirect non-literal speech acts.

The use of these types of speech acts is not only for questioning, commanding, and providing information. Rather, each utterance by the characters contains meaning. This meaning can be seen from a pragmatic perspective. According to Rahardi (2011:2), the determinant of pragmatic meaning is the existence of context itself. Pragmatic context includes all aspects that are beyond language itself and are the main determinants of linguistic meaning.

From a pragmatic perspective, several meanings were found in the utterances of the characters in the film *Heidi*, such as telling, insisting, denying, commanding, defying, pleading, requesting, advising, ordering, permitting, inviting, suggesting, claiming, praising, expressing joy, thanking, sympathizing, apologizing, welcoming, deploring, swearing, refusing, offering, promising, agreeing, threatening, and naming.

The following is a discussion of the analysis results of the types of speech acts in the film *Heidi* and the pragmatic meanings present in the utterances of the characters in the film.

1. The Types of Speech Act in Heidi Movie

Chaer (1995) as cited in Rohmadi (2010:33), defines speech acts as individual phenomena that are psychological in nature, and their continuity is determined by the speaker's language ability in facing specific situations. According to Chaer's opinion, speech acts are divided into several types that can be influenced by a person's language proficiency: direct literal speech acts, direct non-literal speech acts, indirect literal speech acts, and indirect non-literal speech acts.

The first type of speech act is direct literal speech acts. It emphasizes the alignment between what is spoken by the characters in the film and their intended meanings. In other words, commands are conveyed with imperative sentences, statements with declarative sentences, and questions with interrogative sentences. Based on the research findings, speech acts categorized as direct literal speech acts are found in interrogative sentences with the intention of inquiring about the presence of someone (SC01/2) "*Bridget, have you seen Heidi?*". Secondly, imperative sentences in the speech (SC01/06) "*Come back here!*". And thirdly, in the speech (SC13/5) "*Give time dear. All old like me and your grandfather get stuck. We don't like change. He just need to get to the idea of your being around*", the speech mode of the grandmother was in the form of advice and its meaning was also advice to the interlocutor to be patient.

The next types of speech act is direct non;iteral speech act. The type of speech act where the intended meaning by the speaker does not align directly with the literal or surface meaning of the words used in the utterance. In this context, there is a difference between what is explicitly stated and what is actually meant or intended (Wijana, 1996:34). The research findings identified several utterances by characters in the film that fall under direct non-literal speech acts. This can be seen from the sentence (SC35/1) "*I feel like I'm stuck here forever.*" Uttered by a character named Clara when she wants to go outside to play like other children typically do. Clara's statement is considered non-

literal because its meaning or intention is to convey her sadness and desire for change in her situation, indicating deeper feelings of sadness or frustration.

Based on the discussion above, the most prominent types of speech acts exhibited by the characters in the film Heidi are direct literal speech acts. Besides being prominent, these speech acts are also widely used by the characters in the film to ask questions, give commands, and provide information about various matters.

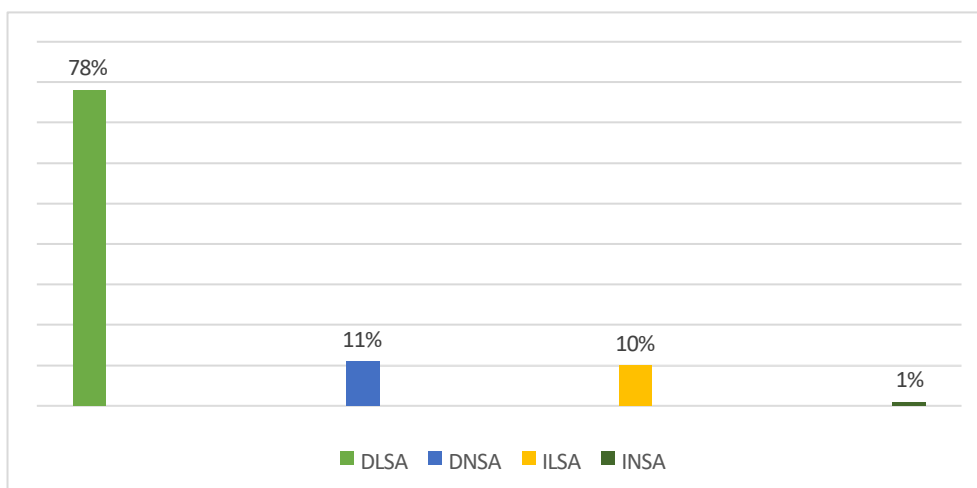


Figure 1

As seen in Figure 1, four types of speech acts were identified in the utterances from the Heidi movie: direct literal speech acts, direct non-literal speech acts, indirect literal speech acts, and indirect non-literal speech acts. The data indicate that Direct Literal Speech Acts dominate the characters' utterances in the Heidi movie. This suggests that the characters prefer to communicate straightforwardly, without embellishment

2. The Pragmatic Meaning of Speech Act in Heidi Movie

The use of various types of speech acts is not merely limited to asking questions, giving commands, and providing information. Instead, every utterance by the characters in the film contains a meaning that can be viewed from a pragmatic perspective. According to Rahardi (2011:2), the determinant of pragmatic meaning is the existence of the context itself. Pragmatic context encompasses all aspects that are beyond language and serves as the main determinant for the presence of linguistic meaning. Shared background and knowledge between the speaker and the listener aid participants in interpreting the content and meaning conveyed. Therefore, the smooth interpretation of an utterance, both from the speaker to the listener and vice versa, is facilitated by their respective knowledge and understanding.

Meaning or intention is the primary goal for successful communication between speakers and listeners. If the speaker and listener fail to grasp the meaning or intention behind an utterance, it can lead to misinterpretation.

The types of speech acts in the dialogues of characters in the film also contain various pragmatic meanings. From a pragmatic perspective, several meanings are found within the utterances of the characters in the film, such as telling, insisting, denying, commanding, defying, pleading, requesting, advising, ordering, permitting, inviting, suggesting, claiming, praising, expressing joy, thanking, sympathizing, apologizing, welcoming, deploring, swearing, refusing, offering, promising, agreeing, threatening, and naming. One example can be seen as follows:

Aunt Dete: *"I have job in Frankfurt. I can't take this child with me. I've looked after her since"* (SC06/1)

The utterance above clearly contains an indirect commanding meaning. Aunt Dete, as the speaker, uses an informative sentence mode. This sentence is directed towards Heidi's grandfather, commanding him to take care of Heidi because Aunt Dete needs to work in Frankfurt.

Based on the analysis of the types of speech acts by the characters in the film and the pragmatic meanings in the film Heidi, the researcher identified 2 types of speech acts and 27 pragmatic meanings present in the characters' utterances.

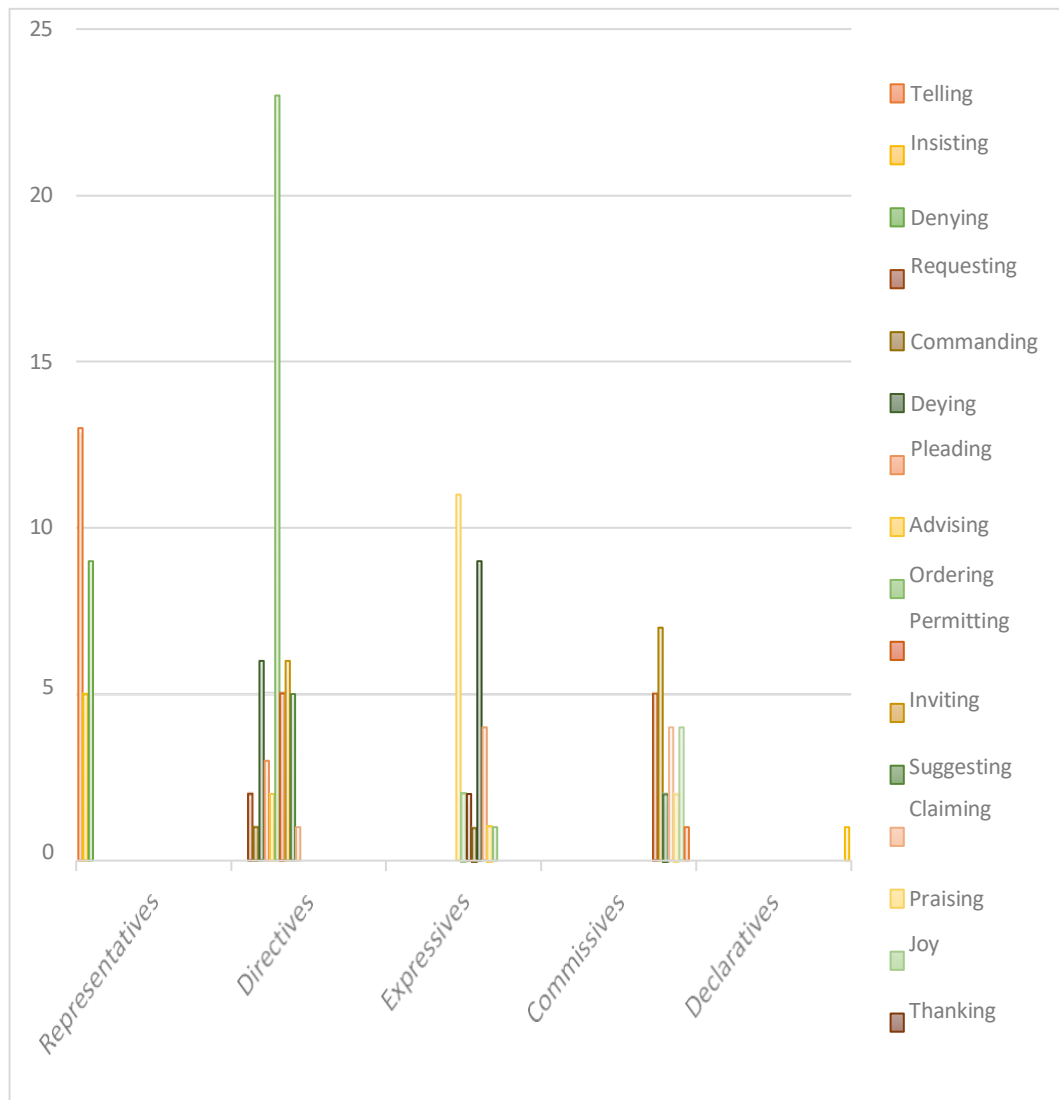


Figure 2

Figure 2 provides further insights into the meanings of these speech acts. Out of 133 utterances analyzed, directives were identified in 50 utterances with 10 different functions. Ordering was the most frequent function within directives, making this category the highest compared to other types of speech acts. Representatives were identified in 27 utterances, making it the third most common type of speech act in the Heidi movie. Expressives were found in 31 utterances, with 8 different functions identified. This makes expressives the

second most frequent type of speech act in the movie. Commissives were found in only 25 utterances with 7 identified functions, making it the second least common type. Declaratives were the least common, with only 1 utterance and 1 function identified.

When comparing these findings to previous studies, some similarities and differences are evident. From previous research, there are three studies that are closely related to this study, namely Zamzani (2016), Riza (2017), and Rani (2019). All three researchers investigated speech acts in films, but with distinct focuses. Zamzani studied the main character Elsa from *Frozen* using illocutionary speech acts only. Riza examined the speech acts of characters in the film *Dracula* by identifying three classifications of speech acts (locution, illocution, and perlocution). On the other hand, Rani (2019) analyzed the speech acts of only the main character in the film *Maleficent*, whereas this current study examines the speech acts of all characters in the film *Heidi*. Furthermore, there are studies on speech acts by teachers conducted by Rumaria (2015), Andini (2017), and Yuliani (2019), as well as studies on speech acts in speeches conducted by Utami (2017). Lastly, there are studies on speech acts in applications, indicating that the main difference between these four studies and the present study lies in the differing objects of analysis.

CHAPTER V

CONCLUSION

This is the final chapter of the study, and it is divided into two halves. The first section is a conclusion of the results discussed in the previous chapter. The second section consists of suggestions and recommendations for further research.

A. Conclusion

Based on the analysis of the utterance delivered by the character in Heidi movie, the researcher makes conclusions clearly based on the findings as follows:

First, from the data analysis can be concluded that the utterance in every conversation by the characters are using the direct literal speech act and direct nonliteral speech act with various pragmatic meaning such as telling, insisting, denying, commanding, defying, pleading requesting, advising, ordering, permitting, inviting, suggesting, claiming, praising, joy, thanking, sympathizing, apologizing, welcoming, deploring, swearing, refusing, offering, promising, agreeing, threatening, naming. In their utterance present more direct literal speech act than direct nonliteral speech act. In this research, the writer classified the types of speech act based on Wijana's theory and identified the meaning of speech act used Searle theory.

Second, the researcher found 89 data that are conveyed direct literal speech act and 15 data that are conveyed direct nonliteral speech act. In Heidi, there are 133 instances of pragmatic meaning found in the speeches of the

characters. The most dominant pragmatic meaning used is 'commanding'."

B. Suggestion

The researcher suggests the next researchers interested in the field of pragmatics specifically speech act to explore more deeply about speech act theory, especially the types of speech act by Wijana such as direct, indirect, direct literal speech act, direct nonliteral speech act, indirect literal speech act, and indirect nonliteral speech act. And find more pragmatic meaning using the theory by Searle. It also would be better for the scholars who are interested in conducting the similar research to analyze other types of speech act and its meaning in a movie.

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CURRICULUM VITAE



Emsa Anggy Puji Rahayu was born on September, 21st 1999 in Praya, Central Lombok, West Nusa Tenggara. She is graduated of Nurul Hakim Islamic Boarding School in Special Education Program Kulliyatul Mu'allimin Wal Mu'allimat al Islamiyah which is better known as PPKh-KMMI.

She continued her education at UIN Maulana Malik Ibrahim Malang in the Department of English Literature in 2017 and successfully graduated in 2021. During her college years, she was also an active student especially in the program organization or more commonly known as ELSA (English Literature Students Association) in 2018 as a member of entrepreneurship department.

APPENDIX

The Tabulation Data Form of Speech Act

1.1. SCENE 01

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“There you are! Oh no you don’t. What are you doing in a marketplace all by yourself? I’m old enough to look after myself too. That’s what Aunt Dete said”.	√	-		-
2.	“ Bridget, have you seen Heidi?”	√	-	-	-
3.	”You wouldn’t say that if you look after her.”	√	-	√	-
4.	“New hat? Special occasion?”	√	-	-	-
5.	“I’m not dragging that millstone with me. I’ve been made other arrangements with her.”	√	-	√	-
6.	“Comeback here!”	√	-	-	-
7.	“My hat! Heidi, home now!”	√	-	-	-

2.1. SCENE 02

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Yes. Now keep still! We will missed the train if we don’t hurry.”	√	-	-	-
2.	“And he lives in the mountain?”	√	-	-	-
3.	“It’s sounds wonderful! Oh, thank you aunt Dete.”	√	-	-	-
4.	“Come on!”	√	-	-	-

3.1. SCENE 03

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	NIS A
1.	“What’s grandfather like?”	√	-	-	-
2.	“But he doesn’t know we’re coming, doesn’t he?”	√	-	-	-
3.	“Yes. That’s it. It’s a lovely surprise for him.”	-	√	-	-

4.1. SCENE 04

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Yes. Now keep still! We will missed the train if we don’t hurry.”	√	-	-	-
2.	“And he lives in the mountain?”	√	-	-	-
3.	“It’s sounds wonderful! Oh, thank you aunt Dete.”	√	-	-	-
4.	“Come on!”	√	-	-	-

5.1. SCENE 05

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“It’s beautiful!”	√	-	-	-
2.	“Turk, come back here!”	√	-	-	-
3.	“Oh, Burble. How lovely to see you!”	-	√	-	-
4.	“You look like a proper lady! Oh, that can’t be Heidi. She was just baby when you left and look at her now. Ha ha ha..takes her father more than your sister, don’t you think? He was a handsome man! Poor little things, losing both parents so young.”	√	√	-	-
5.	“Yes, yes, yes. If you don’t mind , we have a long climb ahead of us.”	√	-	-	-
6.	“Oh, yes. He never comes down from the mountain and when someone near his house, he chases them away. He won’t speak to anyone. You cannot leave Heidi with someone like that!”	√	-	√	-
7.	“It’s none of your business!”	√	-	-	-
8.	“My hat! Heidi, come back here!”	√	-	-	-

6.1. SCENE 06

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Wait for me!”	√	-	-	-
2.	“Where are you taking them?”	√	-	-	-
3.	“Not the old man?”	-	-	√	-
4.	“Yeah part from me of course. I look after his goat. It’s alright when you get to know him. He just doesn’t like talk too much.”	-	-	√	-
5.	“We’d better go. Come on, now! Come on, Turk!”	√	-	-	-
6.	“My hat! I hate this mountain!”	√	-	-	-

7.1. SCENE 07

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Peter, where have you been? I’ve waited half today. Why is this girl doing here?”	√	-	-	-
2.	“You must be my grandfather.”	√	-	-	-
3.	“What are you doing here?”	√	-	-	-
4.	“I’ve looked after her since. Well, it’s your turn!”	√	-	-	-
5.	“I don’t want her here. Take her back!”	√	-	-	-
6.	“You wouldn’t see her in an orphanage, would you?”	√	-	-	-
7.	“I won’t be any trouble grandfather.”	√	-	-	-

8.1. SCENE 08

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Thank you grandfather. Mm...that’s the best milk I ever tasted.”	√	-	-	-

9.1. SCENE 09

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Well, that’s a whole morning’s milking.”	-	-	√	-
2.	“Clear it up! Now!”	√	-	-	-

10.1. SCENE 10

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“I stacked the woodpile again grandfather. And I made a pile in the kitchen too. Can I help with milking?”	√	-	-	-
2.	“No. I can see how helpful you can be.”	-	√	-	-

11.1. SCENE 11

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Hey I wonder what’s your name is.”	√	-	-	-
2.	“Oh that’s a pretty name for goat!”	√	-	-	-
3.	“Hello! I wasn’t sure if you’d still be here.”	√	-	-	-
4.	“Yeah. It’s alright with me!”	√	-	-	-
5.	“Come on, race you to the top!”	√	-	-	-

12.1. SCENE 12

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“This is the most beautiful place in the world!”	√	-	-	-
2.	“Can anyone do it?”	√	-	-	-
3.	“you supposed to shout your own name.”	√	-	-	-
4.	“Your eagle?”	√	-	-	-
5.	“It’s not the only one. Come on, there’s someone else would like to meet you!”	√	-	-	-

13.1. SCENE 13

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“So, this is, Heidi?”	-	-	-	-
2.	“I wish I could help my grandfather. Whatever I do seems to go wrong.”	√	-	-	-
3.	“I hope it won’t be long.”	√	-	-	-
4.	“Magic?”	√	-	-	-
5.	“Give it time, dear all old like me and your grandfather get stuck. We don’t like change. He just need to get to the idea of your being around.”	√	-	-	-
6.	” Oh, that’s alright, dear. You come and visit anyway. Just the sound of your voice is enough to cheer up an old women like me.”	√	-	-	-

14.1. SCENE 14

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Shouting at her isn’t going to work.”	-	√	-	-
2.	“Pretty good at making friend.”	√	-	-	-

15.1. SCENE 15

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Heidi, come down and eat.”	√	-	-	-

16.1. SCENE 16

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Heidi, come here! Look!”	√	-	-	-

17.1. SCENE 17

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	-	-	-	-	-
2.	-	-	-	-	-
-3.	-	-	-	-	-

18.1. SCENE 18

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	"I'm glad tough."	√	-	-	-
2.	"is this from the old man? Hemade the best cheese on the mount."	√	-	-	-
3.	"You better stay here tonight."	√	-	-	-
4.	"Yes, dear. I don't think you should go in this storm."	√	-	-	-
5.	But grandfather expecting me back. I promised."	-	√	-	-

19.1. SCENE 19

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	"How much further?"	-	√	-	-
2.	"Hide to the tree! Run!"	√	-	-	-
3.	"You save now."	√	-	-	-

20.1. SCENE 20

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	"Please to meet you. Please take a sit. I'm worried that my daughter is missing out but not having a friend on her age."	√	-	-	-

21.1. SCENE 21

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	"Now keep your eyes close. And open!"-	√	-	-	-
2.	"Oh, she's sweet!"	√	-	-	-
3.	"I think she's hungry. Take the little swan back to her stove."	-	√	-	-
4.	"What are you doing here?"	√	-	-	-
5.	"Belongs here, now."	-	√	-	-

22.1. SCENE 22

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Huh! Aunt Dete, what’s wrong?”	-	√	-	-
2.	““...A goat boy and an old man. Mr. Asessmen daughter was a lady. She’ll teach you manners. Now, come on!”	√	-	-	-
3.	“Your grandfather agrees with me. You’ll love Frankfurt. You’re gonna live in a big house. Then you’ll have a friend.”	√	-	-	-

23.1. SCENE 23

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Open the window!”	√	-	-	-
2.	“I won’t forget you grandfather! Peter! Take care of Silky for me.”	√	-	-	-

24.1. SCENE 24

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Good morning, madam! Can I help you?”	√	-	-	-
2.	“Stop that and stand up straight. And smile.!”	√			

25.1. SCENE 25

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“This is the child I promise to Herr Sesemann. As you can see, she will make a most charming companion for young... mm... he’s daughter.”	√	-	-	-
2.	“That’s a nice name! I’m Heidi.”	√	-	-	-
3.	“She’s a country bumpkin. What on earth could she and Clara have in common?”	√	-	-	-

4.	“Sebastian! Tinette! Take her things to her room and fin her something decent to wear.”	√	-	-	-
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26.1. SCENE 26

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“It’s horrible, isn’t it?”	√	-	-	-
2.	“Oh, I like your book!”	√	-	-	-
3.	“Come on. You don’t know how to push, don’t you?”	-	-	-	√

27.1. SCENE 27

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Has no one told you the proper way to eat girl?”	-	√	-	-
2.	“This child has no table manners whatsoever. She is a most unsuitable companion.”	-	√	-	-

28.1. SCENE 28

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“I apologize dr. Revue. I had wanted you to inspect our new companion. We don’t want her infecting Clara with some mountains illness. However, the wretched urchin has dissapeared.”	-	-	√	-
2.	“You’ve behaved badly. A very badly indeed.”	√	-	-	-
3.	“Sit down! Everything was quiet and orderly in this house until you arrived, young lady. How it’s upside down?”	√	-	-	-

29.1. SCENE 29

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“It’s the stupid chair. I can’t even chase a kitten. I hate being stuck in a day after day.”	-	-	√	-

30.1. SCENE 30

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Heidi, thank you! This is so...I feel so incredible don't you love it?”	√	-	-	-

31.1. SCENE 31

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“I said, no! I'm sick of the way you keep me prisoner here. I'm sick of the way you arranged my life.”	√	-	-	-
2.	“That child isn't flecks to your health. The sooner she leaves, the better.”	-	-	√	-

32.1. SCENE 32

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Stupid girl!”	√	-	-	-

33.1. SCENE 33

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“And good riddance.”	-	-	√	-

34.1. SCENE 34

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	Yeah. Well, they were right.	√	-	-	-
2.	“Thankfully that the wretched child has returned to the mountains where she belongs. And as for the money, Herr Sesemann made a very generous as some would say ‘over generous’ severance payment. Good day!”	√	-	-	-

35.1. SCENE 35

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“I know. I can’t quiet believe myself.”	√	-	-	-
2.	“It was most kind of you to agree to our visit. We’ve barely arrived and look at the change that’s come over.”	√	-	-	-

36.1. SCENE 36

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Wow, that’s wonderful!”	√	-	-	-
2.	“You so much stronger since you arrived on the mountain. Why don’t you try to stand up. I’ll help you.”	√	-	-	-
3.	“Even if you fall down. Sowhat? Grass is nice and soft.”	√	-	-	-

37.1. SCENE 37

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Nice goat. Pretty goat. You’ll be dead goat if I get my handson ya!”	-	√	-	-

38.1. SCENE 38

No.	The utterance	"Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“Very touching. Now give memy money and I’ll go fetch some help!”	√	-	-	-
2.	“I hate this mountain!”	√	-	-	-
3.	“I was trying to save them silly girl. I told them not to cross the bridge. But they wouldn’t listento me.”	-	-	√	-

39.1. SCENE 39

No.	The utterance	Form of speech act			
		DLSA	DNSA	ILSA	INSA
1.	“There is magic in you!”	√	-	-	-

Tabulation Data the Meaning of Speech Act

SC: Scene
 Rep: RepresentativeDir:
 Directive

Exp: Expressive Com:
 Commissive
 Dec: Declarative

SC 01

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"...I'm old enough to look after myself too. That's what aunt Dete say."</i>	√					Telling
2.	<i>"...you wouldn't say that if you look after her."</i>	√					Telling
3.	<i>"I tell you, the last five years I had to look like pupper because of that girl."</i>	√					Telling
4.	<i>"Come back here!"</i>		√				Ordering
5.	<i>"...Heidi, home now!"</i>		√				Ordering
6.	<i>"I'm not dragging that millstone with me."</i>				√		

SC 02

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"It sounds wonderful!"</i>			√			Joy
2.	<i>"Oh, thank you Aunt Dete"</i>			√			Thanking

SC 03

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Oh, yes. He never comes down from the mountain and whensomeone near his house, he chases them away. He won't speak to anyone. You cannot leave Heidi with someone like that!"</i>	√					Telling

SC 04

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"...Well, if you don't mind we have a long climb ahead of us."</i>		√				Permitting
2.	<i>"It's beautiful!"</i>			√			Joy
3.	<i>"...Poor little things, losing both parents so young."</i>			√			Sympathizing

SC 05

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"...I gotta get going. Work, you know."</i>	√					Telling
2.	<i>"Yeah. A part from me, of course. I look after his goat. It's alright when you get to know him. He just doesn't like talk toomuch."</i>	√					Telling
3.	<i>"Yeah. A part from me, of course. I look after his goat. It's alright when you get to know him. He just doesn't like talk to much."</i>	√					Denying
4.	<i>"Wait for me!"</i>		√				Ordering
5.	<i>"We'd better go. Come on, now!"</i>		√				Inviting
6.	<i>"No! Oh, stupid goat!"</i>				√		Swearing

SC 06

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>I have job in Frankfurt. I can't take the child with me. I've looked after her since. Well, it's your turn!"</i>	√					Telling
2.	<i>"My turn? I don't want her here. Take her back!"</i>				√		Refusaling

SC 07

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>That's for you."</i>		√				Telling
2.	<i>"Thank you, grandfather. Mmm... that's the best milk I ever tasted."</i>			√			Praising
3.	<i>"Whoah... It's beautiful!"</i>			√			Praising

SC 08

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.							

SC 09

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Clear it up! Now!"</i>		√				
2.	<i>"I'm sorry."</i>			√			

SC 10

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"I stacked the woodpile again grandfather. And I made a pile in the kitchen too. Can I help with the milking?"</i>				√		Offering
2.	<i>"No. I have seen how helpful you can be."</i>				√		Refusaling

SC 11

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Yeah, it's alright with me"</i>		√				Permitting
2.	<i>"Come on, race you to the top!"</i>		√				Inviting
3.	<i>"Oh, that's a pretty name for goat!"</i>			√			Praising

SC 12

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"You supposed to shout your own name."</i>		√				Suggesting
2.	<i>"It's not the only one. Come on, there's someone else would like to meet you!"</i>		√				Inviting
3.	<i>"This is the most wonderful place in the world!"</i>			√			Praising

SC 13

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>... There is magic in the mountain that makes everything turn out just the way you want it too."</i>	√					Telling
2.	<i>"I'd better go now. I don't want to upset grandfather again."</i>		√				Permitting
3.	<i>"Oh, that's alright dear. You come and visit anyway just the sound of your voice is enough to cheer up an old women like me."</i>		√				Permitting
4.	<i>"Give it time, dear. All old like me and your grandfather get stuck. We don't like change. He just needs to get used to the idea of your being around."</i>		√				Advising
5.	<i>"You could come and read for me. I'd like that."</i>		√				Requesting
6.	<i>"Thank you, dear. I don't know what I do without Peter. Even simple things are different for me since I lost my eyesight."</i>				√		Thanking
7.	<i>"Thank you! I will."</i>				√		Thanking
8.	<i>"I'm sorry. I don't know how to read."</i>				√		Apologizing

SC 14

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Oh, no! Be careful!"</i>		√				Suggesting
2.	<i>"Come here, you stupid goat!"</i>		√		√		Ordering + Swearing
3.	<i>"Oh, pretty good at making friend."</i>			√			

SC 15

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Grandfather, I brought you a present."</i>	√					Telling
2.	<i>"Keep them away from me!"</i>	√					Refusaling

SC 16

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"I'll be ok if Peter with me."</i>	√					Telling
2.	<i>"I insist."</i>		√				Insisting
3.	<i>"Heidi, come down and eat!"</i>		√				Ordering
4.	<i>"Come down here!"</i>		√				Ordering
5.	<i>"I'm not hungry, thank you!"</i>				√		Refusaling

SC 17

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Heidi come here! Look!"</i>	√					Ordering

SC 18

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Ah huh, but not dressed like that, you can't. Come on let's get inside and get some proper clothes."</i>		√				Suggesting

2.	<i>"Mine? Can I go show it to Peter and his granny this afternoon? I said I'd visit them today."</i>		√				Permitting
3.	<i>"Now, make sure you go straight to Peter's house. I don't want you getting lost in the snow. Here, take this and don't go too fast."</i>		√				Advising
4.	<i>"I will."</i>				√		Promising

SC 19

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"You'd better stay here tonight."</i>		√				Suggesting
2.	<i>"Thank you, dear. Thank you for coming all this way in such terrible weather."</i>			√			Thanking
3.	<i>"I'm glad though."</i>				√		Agreeing
4.	<i>Yes, dear. I don't think you should go in this storm."</i>				√		Agreeing
5.	<i>But grandfather expecting me back. I promised."</i>				√		Refusing

SC 20

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Hide to the tree! Run!"</i>		√				Ordering

SC 21

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Yes, Yes. Indeed. Clara is a delicate girl. I want to make sure I find her a gentle, kind child..."</i>			√			Praising
2.	<i>"please to meet you. Please take a sit..."</i>			√			Welcoming

SC 22

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Belongs here now!"</i>	√					Telling
2.	<i>"Nothing. My only concern was Heidi future, which isn't going amount much if she stays here with you. After all, you didn't give her better much of future, did you?"</i>		√				Denying
3.	<i>"Now keep your eyes close, a...nd open!"</i>		√				Ordering
4.	<i>"I think She's hungry. Take the Little Swan back to her stove."</i>		√				Ordering
5.	<i>"I didn't start the avalanche. The mountain took her."</i>		√				Pleading
6.	<i>"What? That's ridiculous! You even didn't want her. Anyway, it's all arranged. She's to be the companion for wealthy girl in Frankfurt. It's a wonderful opportunity for her."</i>		√				Defying
7.	<i>"That's not what they said in the village."</i>		√				Defying
8.	<i>"Oh, she's so sweet!"</i>			√			Praising
9.	<i>"I will. I promise, I will."</i>				√		Promising
10.	<i>"I can't say good bye. Just take her!"</i>				√		Refusing
11.	<i>"Her hair is so soft. I think I name her Silky. You like that don't you."</i>					√	Naming

SC 23

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>Nothing's wrong. You're going to the city with me."</i>	√					Denying
2.	<i>"But I don't want to go to the city. Grandfather! Grandfather!"</i>				√		Refusing

SC 24

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Open the window!"</i>		√				Ordering
2.	<i>"I will. Bye, Heidi!"</i>				√		Promising

SC 25

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Stop that and stand up straight! And Smi...le!"</i>		√				Ordering

SC 26

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"She can't read? That's not what we agree on. Take her away!"</i>		√				Ordering
2.	<i>"She's a country bumpkin. What on earth could she and Clara have in common?"</i>		√				Defying
3.	<i>"Sebastian! Tinette! Take her things to her room and find her something decent to wear. Sebastian, put her in the parlor until dinner."</i>		√				Commanding
4.	<i>"That's a nice name! I'm Heidi."</i>			√			Praising

SC 27

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"No, it's wonderful!"</i>	√					Denying
2.	<i>"You may read it for me if you like,"</i>		√				Requesting
3.	<i>"I'm sorry, I didn't see you there. I'm Heidi. Are you my new friend?"</i>			√			Apologizing

SC 28

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"No, it was not. It was just... Actually I'm feeling a little faint."</i>	√					Denying
2.	<i>"Stop that, child!"</i>		√				Ordering
3.	<i>"Oh, yes. It was lovely, thank you!"</i>			√			Praising
4.	<i>"Yes, I enjoyed too. I enjoyed very much."</i>			√			Praising
5.	<i>"Sorry, Fraulein Rottenmeier."</i>			√			Apologizing
6.	<i>"Maybe madam would like me to call Dr. Reavu."</i>				√		Offering

SC 29

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	-	-	-	-	-	-	-

SC 30

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Oh, thank you Clara!"</i>			√			Thanking

SC 31

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	-	-	-	-	-	-	-

SC 32

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	-	-	-	-	-	-	-

SC 33

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"No, Fraulein Rottenmeier."</i>	√					Denying
2.	<i>"I'm not doing it. There!"</i>		√				Pleading
3.	<i>"I apologize Dr. Reavu. I had"</i>			√			Apologizing
4.	<i>"I'm sorry, it's an accident."</i>			√			Apologizing
5.	<i>"I do beg your pardon, Fraulein."</i>			√			Apologizing

SC 34

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	-	-	-	-	-	-	-

SC 35

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Thats little rascal. Heidi, do something."</i>				√		Swearing
2.	<i>"It's the stupid chair. I can't even chase a kitten. I hate being stuck in a day after day"</i>				√		Swearing

SC 36

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Heidi, thank you! This is so... I feel so incredible, don't you love it?"</i>			√			Apologizing

SC 37

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Go to your room and pack your things! I don't want you in this house another minutes."</i>		√				Ordering
2.	<i>"No!"</i>		√				Defying
3.	<i>"I said, no! I'm sick of you keep me prisoner here. I'm sick of the way you arranged my life."</i>		√				Defying

4.	<i>"Heidi stays. Or I tell my father how upset you made me. You know how delicate I am. The slightest little thing you can't set me back."</i>				√		Threatening
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SC 38

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Oh, Clara. I didn't meant to hurt your feeling. I'm sorry."</i>			√			Deploring

SC 39

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Apologize, Fraulein. I was just going to close the window. I feel that the latch need replacing."</i>			√			Apologizing
2.					√		Swearing

SC 40

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Oh, that's idiot girl too nerd. She thought she saaw a ghost."</i>				√		Swearing

SC 41

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"They're not flea-ridden."</i>	√					Telling

SC 42

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"That the house is actually haunted? No, of course not. But something strange going on."</i>	√					Denying

SC 43

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	-	-	-	-	-	-	-

SC 44

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"But why? I want her to stay here. If Heidi goes, I shall die."</i>				√		Threatening

SC 45

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Thank you very much, her Sesemann."</i>			√			Thanking
2.	<i>"I will never forget you, Heidi."</i>				√		Promising

SC 46

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	-	-	-	-	-	-	-

SC 47

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Where is my money? I thought this was a respectable household. If you don't pay up immediately, I will take alegal action."</i>				√		Threatening

SC 48

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	-	-	-	-	-	-	-

SC 49

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Maybe you're right. I think your Heidi might something to do with too. She's remarkable child. Now perhaps you could identify some of these beautiful flowers for me. Are you sure she'll be alright?"</i>				√		Agreeing

SC 50

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"You so much stronger since you arrived on the mountain. Why don't you try to stand up. I'll help you."</i>		√				Suggesting
2.	<i>"Peter, come down and meet Clara"</i>		√				Ordering
3.	<i>"Come on, help me set it out!"</i>		√				Ordering
4.	<i>"Now we go and have lunch."</i>		√				Inviting
5.	<i>"Wow, that's wonderful!"</i>			√			Praising

SC 51

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	-	-	-	-	-	-	-

SC 52

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"Come on. I'll show you!"</i>		√				Inviting

SC 53

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	-	-	-	-	-	-	-

SC 54

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>Nice goat. Pretty goat. You'll be dead goat if I get my hands on ya!"</i>				√		Threatening

SC 55

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	-	-	-	-	-	-	-

SC 56

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	<i>"It's too dangerous!"</i>	√					Telling
2.	<i>"I was trying to save them silly girl. I told them not to cross the bridge. But they wouldn't listen to me."</i>	√					Denying
3.	<i>"Money? I don't know what the girls talking about. I think she's a little touched in the head."</i>	√					Denying
4.	<i>"I think you'll find it belongs to me."</i>		√				Claiming
5.	<i>"Bravo, Heidi. Now bring that envelope back to me!"</i>		√				Ordering
6.	<i>"Hang on, Heidi. I'll coming!"</i>		√				Ordering
7.	<i>"Very touching. Now give me my money and I'll fch some help!"</i>		√				Ordering
8.	<i>"Here. If the money is all you want, take it! I don't want it."</i>		√				Ordering
9.	<i>"Leave the mountain and don't ever come back!"</i>		√				Ordering
10.	<i>"That's not true. She wanted Heidi's money."</i>		√				Pleading
11.	<i>"No! No, that money belongs to Heidi."</i>		√				Defying

SC 57

No.	Utterances	Meaning of Speech Act					Function
		Rep	Dir	Exp	Com	Dec	
1.	-	-	-	-	-	-	-

Heidi's movie script

[In a marketplace]

Heidi: "There you are!" found her cat. "Oh no you don't. What are you doing in a marketplace all by yourself? I'm old enough to look after myself too. That's what Aunt Dete said" she said to her cat.

Aunt Dete: "Bridget. Have you seen Heidi?" she's asking one of vendors named 'Bridget'.

Heidi: "Sshhh" she's telling the cat to shut up so Aunt Dete doesn't find her out.

Bridget: "Oh, she is around here earlier. But she is an independents little things, isn't she?"

Aunt Dete: "You wouldn't say that if you look after her" in a sullen tone. "It caused me unfortune bringing her up" she said arrogantly. I tell you, the last five years I had to look like a pupper because of that girl."

Bridget: "New hat? Special occasion?" changes the subject/topic.

Aunt Dete: "Yes. I've been offered a position as a lady's maid in Frankfurt."

Bridget: "Frankfurt, is it? Well, I'm sure Heidi will like it there."

Aunt Dete: "Heidi! I'm not dragging that millstone with me. I've been made other arrangements with her."

[Music]

Heidi: "Come back here!" she's shouting to her cat.

[Music]

Heidi: "Hah! Aunt Dete!" suprised to see her aunt fell into the water fountain.

Aunt Dete: "My hat! Heidi, home now!" shouting angrily.

[At Home]

Heidi: "My Grandfather?"

Aunt Dete: "Yes. Now keep still! We will missed the train if we don't hurry." [A few minutes later Heidi asking her aunt again]

Heidi: "And he lives up the mountain?"

Aunt Dete: "I told you already"

Heidi: "With goats?"

Aunt Dete: "Yes!"

Heidi: "It sounds wonderful! Oh, thank you Aunt Dete!"

Aunt Dete: "Come on!"

[In the Train]

Heidi: "What's Grandfather like?"

Aunt Dete: "He's a... Mmm ..." didn't know what to explain. "Well, I haven't seen him for a long time" she added.

Heidi: "But, he doesn't know we're coming, doesn't he?"

Aunt Dete: "Not, exactly."

Heidi: "Is it a surprise?"

Aunt Dete: "Yes. That's it. It's a lovely surprise for him" she didn't answer.

[Arrived at the Station]

Heidi: "It's beautiful!"

Aunt Dete: "Much smaller than I remember and smellier."

Peter: "Turk, come back here!"

Burbele: "Dete?"

Aunt Dete: "Oh, Burbele. How lovely to see you!"

Burbele: "Oh, you look like a proper lady! Oh, that can be Heidi. She was just baby when you left, and look at her now. Ha...ha...ha... Takes her father more than your sister, don't you think? He was a handsome man! Poor little things, losing both parents so young."

Aunt Dete: "Yes. Yes. Yes. Well, if you don't mind we have a long climb ahead of us."

Burbele: "Oh, you're not taking her to her Grandfather, aren't you?"

Aunt Dete: "Why not? After I raised her up and it's the old man turn."

Burbele: "But you don't know what he's like now."

Aunt Dete: "As unpleasant as I ever should imagine."

Burbele: "Oh, yes. He never comes down from the mountain and when someone near his house, he chases them away. He won't speak to anyone. You cannot leave Heidi with someone like that!"

Aunt Dete: "It's none of your business."

Peter: "Turk, no!" he warned the goat.

Aunt Dete: "My hat! Heidi, come back here!"

Burbele: "Oh, nice to see you again."

Aunt Dete: "Heidi!" shouting.

[Half way to the top of the mountain]

Heidi: "Wait for me!" yelled at the boy. "That's Aunt Dete's favourite hat."

Peter: "*Turk likes it too." (*name of the goat)

Heidi: "I'm Heidi."

Peter: “Come on, now! Shou~ I gotta get going. Work, you know.”

Heidi: “Where are you taking them?”

Peter: “Up there!”

Heidi: “That’s where I’m going. I come to visit my Grandfather.”

Peter: “Not the old man?!”

Heidi: “Yes. What’s wrong with that?”

Peter: “Everyone around here is a bit scared of him.”

Heidi: “Scared of him?”

Peter: “Yeah. A part from me, of course. I look after his goat. It’s alright when you get to know him. He just doesn’t like talk too much.”

Heidi: “Well, that’s doesn’t sound so bad.”

Peter: “We’d better go. Come on, now! Come on Turk!” [Suddenly, the goat runs up to him]

Peter: “No! Oh, stupid goat!”

Heidi: “Hahaha..”

Aunt Dete: “My hat! I hate this mountain.”

[Music]

[At Grandfather’s house]

Peter: (Whistle).

Grandfather: “Peter! Where have you been? I’ve waited half today. Why is this girl doing here?”

Heidi: “Hello! You must be my Grandfather.” Grandfather: “Huh? What?”

Aunt Dete: “Hello! Ugh... Good morning old man!”

Grandfather: “What are you doing here?”

since. Well, it’s your turn!”

Grandfather: “My turn? I don’t want her here. Take her back!”

Aunt Dete: “Don’t want her? She’s your flesh and blood.”

Grandfather: “I can’t raise a little girl.”

Aunt Dete: “Look at her! She’s the spitting image of her father.”

Grandfather: “But, I don’t want her here.”

Aunt Dete “You wouldn’t want to see her in an orphanage, would you? Your own sons child.”

Grandfather: “Yeah, but she’s your sister’s child too.”

Aunt Dete: “Yes. And I’ve done my duty by her. Now you do yours! Goodbye, Heidi!”

Grandfather: “Goodbye, aunt Dete!”

Peter: “I..have to get up to the metal. See you later, Heidi. Maybe.”

Heidi: “I won’t be any trouble, Grandfather.”

[The night at Grandfather's]

[(Grandfather is busy preparing dinner)

Grandfather: "That's for you."

Heidi: "Hoahm~" yawn. "Thank you, grandfather. Mmm... that's the best milk I ever tasted."

Grandfather: "Goats milk. Best thing for you. I actually..."

Heidi: "Hoahm~" yawn again. "I'm just not very hungry grandfahter."

Grandfather: "I have the best cheese for you." She's asleep on top of grandfathers bed.

[Music]

Grandfather: "You can't sleep there."

Heidi: "Where can I sleep?" she asked.

Grandfather: "Up there." pointing toward the cabin. "Here, take this!" he left a blanket for her.

Heidi: "Whoah... Beautiful!"

[Music]

[The next day at grandfather's house]

Heidi: "Good morning, mr. Squirrel?" she said.

[Music]

[Behind grandfather's house]

[Heidi's chasing the squirrel. it ran toward the pile of wood behind grandfather's house and tore it down, spilling a jug of milk].

Heidi: "Oh, look what you made me do."

Grandfather: "Well, that's a whole morning's milking" he said angrily.

Heidi: "I'm sorry."

Grandfathers: "Clear it up! Now!" Heidi: "Yes, grandfather."

[In the goat pen]

Heidi: "I stacked the woodpile again grandfather. And I made a pile in the kitchen too. Can I help with the milking?"

Grandfather: "No. I have seen how helpful you can be."

[Outside the goat pen]

Heidi: "Hey! I wonder what your name is."

Grandfather: "Mmm... he's called Little Swan."

Heidi: "Oh, that's a pretty name for goat!"

Peter: "Hello!" he make sure if anybody's home. "Hello! I wasn't sure if you'd still be here." whispered to her.

Heidi: "Grandfather if you don't need my help, may I go with Peter?"

Grandfather: "Yeah, it's alright with me."

Peter: "Come on, race you to the top!"

[Music]

[On the gorge of the cliff]

Heidi: "This is the most wonderful place in the world!"

Peter: "Wait until you hear this. 'Pe...ter!'" make an echo.

Heidi: "Can anyone do it?"

Peter: "Ah huh!" he's nodding.

Heidi: "Pe...ter!"

Peter: "You supposed to shout your own name."

Heidi: "Hei...di!"

Peter: "That's my eagle" pointing to the sky.

Heidi: "Your eagle?"

Peter: "Whenever I see him, I imagine he's come just to see me. Watch this!" he threw a loaf of bread at the eagle.

Heidi: "He got it! He must be hungry."

Peter: "It's not the only one. Come on, there's someone else would like to meet you."

[At Peter's house]

Granny: "So, this is Heidi?"

Peter: (Putting a cup of tea in front of granny).

Granny: "Thank you, dear. I don't know what I do without Peter. Even simple things are different for me since I lost my eyesight."

Heidi: "I wish I could help my grandfather. Whatever I do seems to go wrong."

Granny: "Give it time, dear. All old like me and your grandfather get stuck. We don't like change. He just needs to get used to the idea of your being around."

Heidi: "I hope it won't take too long."

Granny: "It won't. The mountain magic will take care of that."

Heidi: "Magic?"

Granny: "Oh, yes. There is magic in the mountain that makes everything turn out

just the way you want it to.”

Heidi: “How does it work?”

Granny: “You just have to want it with all your heart.”

Heidi: “Oh, I do! I do!”

Granny: “Good. Anytime you need someone to talk dear, you are welcome to visit here. So nice to hear young voice.”

Heidi: “Oh, thank you! I will.”

Granny: “You could come and read for me. I’d like that.”

Heidi: “I’m sorry, I don’t know how to read.”

Granny: “Oh, that’s alright, dear. You come and visit anyway. Just the sound of your voice is enough to cheer up an old women like me.”

Heidi: “Thank you! I will.” (Giving a hug and kiss to granny). “I’d better go now. I don’t want to upset grandfather again.”

[On the way home]

(Heidi picks some flowers to take home)

Peter: “Hey, that’s a Little Swan! It sounds like she’s in trouble.” (Peter and Heidi are running toward the suspension bridge). “Oh, not again.” (slowly walked across the street).

Heidi: “Oh, no! Be careful!”

Peter: “No worry. I do this all the time. Come here you stupid goat!” (calling out the goat).

Heidi: “Shouting at her isn’t going to work. Look!” (She showed Peter the right way). “Look Little Swan! A tree.” (Cought his attention with a bunch of flowers she picked up).

Peter: “Oh, pretty good at making friend.”

Heidi: “It’s easy with animal.” (slightly boasting herself). “Grandfathers are a bit more tricky.”

[At grandfather’s house]

Heidi: “Grandfather, I brought you a present.” (Holding out a bunch of flowers). Grandfather: “Keep them away from me!”

Heidi: “Ouh!” (Annoyed that her gift had been denied him. Then discard the flower.)

[Day after night]

Grandfather: “Heidi, come down and eat!”

Heidi: “I’m not hungry. Thank you.”

Grandfather: "I insist."

Heidi: "I don't want to spoil anything else."

Grandfather: "Come down here!"

Heidi: "Oh, grandfather." (She was overcome with emotion found that the flower had been placed inside the vase by grandfather).

Grandfather: (Smile).

Heidi: "Granny was right. There is magic in the mountain."

[The next morning]

Grandfather: "Heidi, come here! Look!" (Look into the window).

Heidi: "Oh, snow!"

[Music]

[Outside the house]

Heidi: "Wow, a sledge! Did you make it?"

Grandfather: "Yeah, it's long time ago. Yours now."

Heidi: "Mine? Oh. Can I go show it to Peter and his granny this afternoon? I said, I'd visit them today."

Grandfather: "Uh huh. But not dressed like that, you can't. Come on, let's get you inside and get some proper clothes."

(A few minutes later)

Grandfather: "Now make sure you go straight to Peter's house. I don't want you getting lost in the snow. Here, take this. And don't go too fast." (Grandfather's advice while handing her a bag of food).

Heidi: "I will."

[At Peter and granny's house]

Granny: "Thank you, dear. Thank you for coming all this way in such terrible weather."

Peter: "I'm glad you did though." (While opening the package brought by Heidi). "Is this from the old man? He made the best cheese on the mount."

Granny: "Winds getting worse."

Peter: "You better stay here tonight."

Granny: "Yes, dear. I don't think you should go in this storm."

Heidi: "But grandfather expecting me back. I promised."

Peter: "Ok, then. I'll take you back."

Granny: "If you sure Peter."

Heidi: "I'll be okay if Peter with me."

(Elsewhere, the grandfather, who was worried about his grandchild safety, went out that night through the blizzard of the snow to pick her up).

[Music]

[In a Snowstorm]

Heidi: "How much further?"

Peter: "We're only halfway." (Suddenly, Peter saw the avalanches is hedging towards them). "Hide to the tree! Run!" (Yell loudly hopes Heidi listen it).

Heidi: "What? Help!" (The avalanches burried her).

Peter: "Heidi!"

Grandfather: "Heidi!" (He saw the incident immediately running down to rescue his grandchild and luckily found her).

Heidi: "Oh, grandfather."

Grandfather: "You save now." (Embraced her).

[Music]

[At the Her Assesmen in Frankfurt city]

Sebastian: "Yes?" (He opened the door)

Aunt Dete: "I'm here about the ad in the paper" she explained. Sebastian: (Pleased her to come in).

Herr Sesemann: "Please to meet you. Please take a sit. I'm worried that my daughter is missing out but not having a friend on her age."

Aunt Dete: "Oh, yes. Of course Her Asessemen. I completely understand. I'm sure you will find my niece the perfect companion for your daughter."

Herr Sesemann: "Yes, yes. Indeed, Clara is a delicate girl. I want to make sure I find her a gentle, kind child. Someone who can make her laugh..."

Aunt Dete: "Oh."

Herr Sesemann: "...be her friend. I think she find life here, rather dull and stuffy."

Aunt Dete: "Yes. As I said, I understand. Now, the ad mentioned the fee. How much money would we be talking about exactly?"

[Music]

[At the Alp mountain]

Grandfather: "Now keep your eyes close. A...nd open!"

Heidi: "Oh, she's so sweet!"

Grandfahter: "It's belong to you."

Heidi: "My very own?"

Grandfather: "Your very own. But you must learn how to take care for it properly."

Heidi: "I will. I promise, I will!"

Grandfather: "There's just one matter still be settlement. Her name."

Heidi: "Her hair is so soft. I think I name her Silky. You like that don't you?"

Grandfather: "I think she's her hungry. Take the Little Swan back to her stove."

(Suddenly, Aunt Dete showed up at grandfather's house).

Grandfather: "What are you doing here?"

Aunt Dete: "Don't worry, I'm not stopping. I just want the child. Where is she?"

Grandfather: "Belongs here now."

Aunt Dete: "What? That was ridiculous! You even didn't want her. Anyway, it's all arranged. She's to be the companion for a wealthy little girl in Frankfurt. It's a wonderful opportunity for her."

Grandfather: "What's in it for you?"

Aunt Dete: "Nothing. My only concern was Heidi future, which isn't going amount much if she stays here with you. After all, you didn't give her better much of a future, did you?"

Grandfather: "It wasn't my fault."

Aunt Dete: "That's not what they said in the village."

Grandfather: "I don't care what they say."

Aunt Dete: "Mmm.. You bet the home?"

Grandfather: "I didn't start the avalanche. The mountain took her."

Aunt Dete: "Well, that's my point. Heidi's not faith here. Can you protect her from the mountain? Sesemann can provide her with things you never could. Well, she might even get some education there."

Grandfather: "That's enough!"

Aunt Dete: "I'll pack her things while you say your good bye."

Grandfather: "I can't say good bye. Just take her!"

[Infront of grandfather's house]

Heidi: "Huh, aunt Dete! Where is grandfather? What's wrong?"

Aunt Dete: "Nothings wrong. You're going tho the city with me."

Heidi: "But I don't want to go the city. Grandfather! Grandfather!"

Aunt Dete: "Your grandfather agrees with me. You'll love Frankfurd. You're gonna live in a big house. Then you'll have a friend."

Heidi: "I've got friends. I've got Peter and granny, and..."

Aunt Dete: "...A goat boy and an old man. Mr. Asessmen daughter was a lady. She'll teach you manners. Now, come on!"

Heidi: "But, grandfather. I haven't say good bye."

Aunt Dete: "He said he was too busy to say good bye."

Heidi: "I..."

[Music]

[In the train]

Grandfather: "Heidi! Heidi!"

Peter: "Open the window!"

Heidi: "I knew they won't let me go without saying good bye. Grandfather! Peter!"

Grandfather: "Heidi, here. Take this!" threw a small goat doll out of wood by the train window."

Peter: "So you won't forget us."

Heidi: "I won't forget you. Grandfather! Peter! Take care of Silky for me." She shouted as she waved."

Peter: "I will. Bye, Heidi!"

Heidi: "Bye, Peter!"

[At Herr Sesemann's house]

Sebastian: "Good morning, madam! Can I help you?"

Aunt Dete: "I'm here to see Fraulein Rottenmeier. I have the child."

Sebastian: "So I see madam."

Heidi: (Wiping her nose).

Aunt Dete: "Stop that and stand up straight! And smi...le."

[Aunt Dete met the housekeeping]

Aunt Dete: "This is the child I promise to Herr Sesemann. As you can see, she will make a most charming companion for young... hm... he's daughter..."

Fraulein Rottenmeier: "Clara."

Heidi: "That's a nice name! I'm Heidi."

Fraulein Rottenmeier: "Heidi? What's a silly name! She's rather young. What a book has she read?"

Heidi: "None. I don't know how to read yet. Aunt Dete said I would learn it here."

Fraulein Rottenmeier: "She can't read? That's not what we agree on. Take her away!"

Aunt Dete: "Herr Sesemann asked me to find a simple unsophisticated child. And Heidi fits that function perfectly."

Fraulein Rottenmeier: "She's a country bumpkin. What on earth could she and Clara have in common?"

Aunt Dete: "That's your problem. Her Sesemann paid me to find a child and here she is. Good day!" left them.

Fraulein Rottenmeier: "Sebastian! Tinette! Take her things to her room and find her something decent to wear."

Tinette: "Yes, Fraulein."

Fraulein Rottenmeier: "Sebastian, put her in the parlor until dinner."

[In the parlor]

Heidi: "I'm sorry, I didn't see you there. I'm Heidi. Are you my new friend?"

Clara: "I don't have friend. Just people who work for papa."

Heidi: "A chair?"

Clara: "It's horrible, isn't it?" Heidi: "No. It's wonderful!"

Clara: "You don't have to sit in all day. I hate it."

Heidi: "Oh, I like your book."

Clara: "You may read it for me if you like."

Heidi: "Oh, no. I can't read. I don't know how."

Clara: "Huh, you're not going to be a very good new friend then, are you?"

Sebastian: "Ekhem... Dinner is served ms. Clara."

Clara: "Come on, you don't know how to push, don't you?"

[At the dining room]

Heidi: "Slurp~"

Fraulein Rottenmeier: "Has no one told you the proper way to eat, girl?"

Heidi: "No, Fraulein Rottenmeier. I'm right myself."

Clara: (Cackle).

Fraulein Rottenmeier: "That much is obvious. In this house we do not tear our meals with a fork. We cut them into small, lady like mouthfuls, with a knife. Like so."

Heidi: (Trying to fit Fraulein's appearance, using the dessert knife).

Fraulein Rottenmeier: "A fish knife. This child has no table manners whatsoever. She is a most unsuitable companion."

Heidi: "So, Fraulein Rottenmeier..."

Fraulein Rottenmeier: "And we do not talk with our mouth full. Especially when we are eating the fish."

Heidi: "Sorry, Fraulein Rottenmeier."

Fraulein Rottenmeier: "Why we do not talk with our mouth full when we are eating fish, Clara?"

Clara: "Because we make a fish bone stuck in our throat."

Fraulein Rottenmeier: "Pricesly!" (Then choked on the fish bones while talk).

Heidi: (Immediately help her).

Fraulein Rottenmeier: "Stop that, child!"

Heidi: "Are you alright Fraulein Rottenmeier?"

Fraulein Rottenmeier: "Yes, I'm fine."

Heidi: "Was it a fish bones?"

Fraulein Rottenmeier: "No, it was not. It was just... Actually I'm feeling a little faint."

Sebastian: "Maybe madam would like me to call dr. Revue."

Fraulein Rottenmeier: "That will not to be neseccesary, Sebastian. Although I.. I may go and lie down. This child will be the death of me. She has to go."

Clara: (Burst into laughter).

Sebastian: "Ekhem... I hope dinner was to your liking ladies."

Heidi: "Oh, yes. It was lovely, thank you!"

Clara: "Yes, I enjoyed too. I enjoyed very much."

[Music]

[Next day at Herr Sesemann's house]

Tinette: "Heidi. Aren't you dress yet?"

Heidi: "Huh?"

Tinette: "Clara is waiting."

[In the living room]

Clara: "There you are. Where have you been?"

Heidi: "Where can I go to see across the whole city?"

Clara: "How would I now? When do I go to the city?"

Heidi: "What's the tallest building?"

Clara: "Oh, the church tower I supposed. The one with the golden dome."

Heidi: "Oh, thank you Clara!"

[At the church]

(Heidi ran to highest point in the church, but she seemed dissapointed and saddened).

Heidi: "Hello, where do you come from?" talking to the cats.

[Music]

[At the Alp Mount]

Peter: "Have you heard anything from Heidi? Granny's been asking after her again."

Grandfather: "Hm..." he shook his head."

[Music]

[At Herr Sesemann house]

Fraulein Rottenmeier: "I apologize dr. Revue. I had wanted you to inspect our new companion. We don't her infecting Clara with some mountains illness. However, the wretched urchin has dissapeared."

Clara: "It can be difficult to get agreeable staff these days doctor."

Dr. Revue: "But, mm..."

Heidi: "Sorry!" (Rushing into the dining room and accidentally spilled a glass on the table).

Fraulein Rottenmeier: "You've behaved badly. A very badly indeed."

Heidi: "I'm sorry it's an accident."

Fraulein Rottenmeier: "I mean leaving the house without permission. Wandering about without anyone knowing a thing. What do you have to say about yourself?"

Cats: "Miaw~"

Fraulein Rottenmeier: "Are you making fun of me."

Heidi: "No, Fraulein Rottenmeier."

Cats: "Miaw~"

Fraulein Rottenmeier: "How dare you!"

Heidi: "I'm not doing it. There!" (Unzip the cloth he carries which contains the cats).

Fraulein Rottenmeier: "Argh, cats! Sebastian, get rid of those horrible creatures at once."

Heidi: (About to leave the dining room).

Fraulein Rottenmeier: "Sit down! Everything was quiet and orderly in this house until you arrived, young lady. How it's upside down?"

Clara: (Chuckle).

Fraulein Rottenmeier: "You see what I mean."

Dr. Revue: "I do beg your pardon, Fraulein."

Fraulein Rottenmeier: "Herr Sesemann should hear this. For the mean time, you stay in your room."

Clara: "For how long?"

Fraulein Rottenmeier: "Until I say she can come out. Is that clear?"

Heidi: "Yes, Fraulein Rottenmeier."

[Music]

[Heidi's room]

Sebastian: "Ssst... Fraulein Rottenmeier has terrible headache and decided to take nap. Follow me!"

Heidi: (Follow his orders).

[In the backyard]

Clara: "Everything was quiet and orderly in this house until you arrived, young lady." (Copying Fraulein Rottenmeier).

Heidi: (She approaches Clara).

Clara: "Where did you go this morning?"

Heidi: "To the church. I climbed all the way to the top of the tower. And I couldn't find my mountain anywhere."

Clara: "We're way from Switzerland. That's where you from, isn't it?"

Heidi: "At least I found the kittens and glad you like them."

Clara: "That's little rascal (the kittens). "Heidi, do something!"

Heidi: "Oh no, you don't" (she chased the cat).

[Music]

Heidi: "What's wrong?"

Clara: "It's the stupid chair. I can't even chase a kitten. I hate being stuck in a day after day."

Heidi: "Why are you?"

Clara: "Dr. Reavu says I have a weak constitution like my mother. She died when I was a baby."

Heidi: "So did my mother."

Clara: "I still have my papa. I love him dearly when he's home. He writes me a wonderful letters, but I wish I could be with him having adventures, instead of being trapped here with Rottenmeier."

Heidi: "We can have adventure" she opens the gate.

Clara: "Ugh... Where are you taking me?"

[On the bridge]

Clara: "Heidi, thank you! This is so... I feel so incredible don't you love it?"

Heidi: "It's nothing like the mountain. No grasses. No goats. Listen! Sometimes we do this. 'Cla...ra!'" (Trying to make an echo).

Clara: "So you shout out at the person next to you?"

Heidi: "There's supposed to be an echo."

Clara: "Are you alright?"

Heidi: "Huft."

[At Herr Sesemann house]

Fraulein Rottenmeier: "How could you leave Clara alone outside with that wild child!" (Clara & Heidi has just arrived home)

Sebastian: "Please, allow me." (Replaced Heidi Shoving Clara's wheelchair).

Clara: "I'm fine, Fraulein Rottenmeier."

Fraulein Rottenmeier: "Go to your and pack your things! I don't want you in this house another minutes."

Clara: "No!"

Fraulein Rottenmeier: "As for you Clara, we will discuss your behavior later.

Sebastian. Take her to the parlor."

Clara: "I said, no! I'm sick of the way you keep me prisoner here. I'm sick of the way you arranged my life."

Fraulein Rottenmeier: "That's for your own good."

Clara: "Because it's easier for you."

Fraulein Rottenmeier: "Clara, how could you think that?"

Clara: "Nothing interested could ever happened until Heidi come."

Fraulein Rottenmeier: "That child isn't flek to your health. The sooner she leaves, the better."

Clara: "Heidi stays. Or I tell My father how upset you made me. You know how delicate I am. The slightest little thing you can't set me back."

[Heidi's room]

Clara: "Heidi, what are you doing?"

Heidi: "I was just coming to say good bye and go home."

Clara: "Oh, no you're staying. Don't worry about Rottenmeier, I've take care of her. We're going to have so much fun together. And you can take me out everyday. And..."

Heidi: (Her face looked mournful).

Clara: "Heidi, What's wrong?"

Heidi: "I... I want to go, Clara. I need to go back tothe mountain."

Clara: "What about me? You can't leave me now. I'll miss you terribly."

Heidi: "But I miss grandfather and Peter and everyone."

Clara: "Go then! EveryoneI love leaves me. Why should you be any different."

Heidi: "Oh, Clara. I didn't mean to hurt your feeling. I'm sorry."

Clara: "No, I'm sorry. It just... I was so lonely before you come. Can you just stay a

little while longer? Just until papa comes to visit next month. I think I could bear it then. I know. In return, I can teach you to read and write.”

Heidi: “Then when I go back, I’ll be able to read to Peter’s granny. She’ll be so happy. I’ll stay.”

Clara: “That’s settled then. Now, tell me about all your friend on the mountain. Let’s see, there’s Peter and his granny, your grandfather...”

Heidi: “And Silky and Turk. Turk is a naughty goat, you’d like him. Another Silk, she’s my goat. Grandfather gave her to me.”

[At night in Herr Sesemann house]

Fraulein Rottenmeier: “Sebastian, what are you doing lurking there?”

Sebastian: “Apologize Fraulein. I was just going to close the window. I feel that the latch needs replacing.”

Fraulein Rottenmeier: “Oh, we have intruders?”

Sebastian: “I would think that unlikely and such inclement condition, madam.”

Tinette: “Arrghhh!”

(Fraulein and Sebastian coming up to Tinette upstairs)

Tinette: “It’s... It’s...”

Fraulein Rottenmeier: “What is it, girl?”

Tinette: “The ghost!” (Then collapsed).

Fraulein Rottenmeier: “Stupid girl!”

“Tuk... Tuk... Tuk...” (There was a sound that made Fraulein and Sebastian go through).

Sebastian: “As I said madam, just a loose window.”

Fraulein Rottenmeier: “Oh shame. I think you should check the house from top to bottom. An intruder could easily climb into there. We could have all been murdered in our beds. Oh, Clara.”

[Clara’s room]

Fraulein Rottenmeier: (Open the door).

Clara: “Oh, it’s just you. I heard a scream.”

Fraulein Rottenmeier: “Oh, that’s idiot girl too nerd. She thought she saw a ghost.”

Clara: “A ghost?”

Fraulein Rottenmeier: “There’s no such things as ghost.”

Clara: “Hah! There was a ghost behind you!”

[The next day at Herr Sesemann house]

Herr Sesemann: "Clara! Very peculiar. I've never seen anything like it. Wait! Now I know what it is. It's a smile."

Clara: "Oh, papa."

Herr Sesemann: "And you must be Heidi. Are you responsible for all this terrible dreaming? I hear, you've been taking Clara out into the town and bringing flea-ridden animals into the house."

Heidi: "They're not flea-ridden."

Herr Sesemann: "I'm sure they're not. Well whatever you two have been up to, it's had a marvelous effect on you, Clara. Now, what's all this about the ghost?"

Clara: "It comes in through the upstairs window. Everybody in the house is too afraid to leave their room at night. Fraulein Rottenmeier locks herself in."

Herr Sesemann: "Does she indeed? And have you been visited by this mysterious phantom, Heidi?"

Heidi: "No, Herr Sesemann. And I don't want to be"

Herr Sesemann: "Well ladies, do not fear. Sesemann the ghost hunter is here with my fearless assistant Dr. Reavu, I will confront the ghost this very evening and banish it."

[At night]

Herr Sesemann: "Huft... a quiet mystery, doctor."

Dr. Reavu: "But surely you don't think..."

Herr Sesemann: "That the house is actually haunted? No, of course not. But something strange going on."

Dr. Reavu: "Indeed. But I'm sure it will have a perfectly rational explanation."

Herr Sesemann: "Only time will tell, doctor. Only time."

[Music]

"Crack..." (It sounded something fell from upstairs).

Herr Sesemann: "Dr. Reavu!"

Dr. Reavu: "Why?"

Herr Sesemann: "Sshh... That came on the street."

[Music]

(When Herr Sesemann and Dr. Reavu looked up, they were surprised to see a white shadow)

Dr. Reavu: "Good God man! It is a ghost."

Herr Sesemann: "No."

Dr. Reavu: "It's Heidi!"

Herr Sesemann: "Heidi!"

[Music]

(Herr Sesemann managed to catch up Heidi who almost threw herself off the roof)

[Central Chamber]

Herr Sesemann: "Isn't there anything you can do for her, doctor?"

Dr. Reavu: "If you mean a medicine or treatment, no. I'm afraid, not. I think what we have here is a simple case of home sickness."

Herr Sesemann: "Then she must return home to the mountain."

Dr. Reavu: "Clara won't be happy about that."

Herr Sesemann: "No. No she won't."

[Clara's room]

Clara: "But why? I want her to stay here. If Heidi goes, I shall die."

Herr Sesemann: "Dear, Heidi nearly did die tonight. You wouldn't want that, would you?"

Clara: "Of course, not. But..."

Herr Sesemann: "I tell you, Clara. You can visit her anytime you like."

Clara: "Visit her? Really?"

[The next morning at Herr Sesemann house]

Herr Sesemann: "I have present for you Heidi. Don't open it! Wait until you get back to your grandfather. He'll know what to do."

Clara: "It's money" she whispered.

Heidi: "Thank you very much Herr sesemann."

Dr. Reavu: "I thought your grandfather might be interested in this."

Clara: "It's a book" she whispered again.

Heidi: "You all are so kind to me. I haven't got anythings to give you. Oh, wait!

Here, you'd better have this. So you don't forget me." (Giving a wooden dummy)

Clara: "I'll never forget you Heidi."

Heidi: "You will come and visit soon, won't you Clara?"

Clara: "Yeah."

Herr Sesemann: "The good doctor here will accompany Clara to the mountain in the spring." Dr. Reavu: "Once the snows have melted. Now, come on Heidi! We'd better get going, if we're going to catch that train."

Heidi: "Good bye, Clara!"

Clara: "Good bye, Heidi!"

Fraulein Rottenmeier: "And good riddance."

[In the Alp Mountain at grandfather's house]

Heidi: "Grandfather."

Grandfather: "What?"

Heidi: "Grandfather!"

Grandfather: "Whoah, Heidi!"

Heidi: "Whoo hoo~"

Grandfather: "What is this?"

Heidi: "Herr Sesemann said you know what to do with it."

Grandfather: "Is there anything you write about me?"

Heidi: "No, I've got everything I want right here. Oh, this is for you grandfather, from Dr. Reavu and Herr Sesemann. They said you would like it. Mountain plants and types and uses."

Grandfather: "Yeah. Well, they were right. So, what would you like to do now?"

Heidi: "I'd like to go and give Peter a surprise. Oh grandfather, I'm so happy to be home."

Grandfather: "This time, I won't let anyone take you away."

[At Herr Sesemann house]

Aunt Dete: "Oh, it's you. I'd like to see Herr Sesemann."

Fraulein Rottenmeier: "Herr Sesemann is away on business."

Aunt Dete: "Where's my money? I thought this was a respectable household. If you don't pay up immediately, I will take a legal action."

Fraulein Rottenmeier: "Heidi is no longer an employment here."

Aunt Dete: "What? Where is she? What about my money?"

Fraulein Rottenmeier: "Thankfully that the wretched child has returned to the mountains where she belongs. And as for the money, Herr Sesemann made a very generous as some would say 'over generous' severance payment. Good day!"

Aunt Dete: "Severance payment? That little brat has my money. We'll see about that."

[At the gorge]

Heidi: "Pe...ter!" (make an echo)

Peter: "Heidi!"

Heidi: "Silky! Oh, Silky."

Peter: "Come on, Heidi! Let's go!"

[Spring season]

Clara: "Heidi!"

Heidi: "Clara!

Dr. Reavu!"

Clara: "Heidi!"

Heidi: "Clara, you here at last."

Clara: "I know. I can't quiet believe myself."

Heidi: "Come on! I have to show you off to everyone."

Clara: "I can't wait. Well, who shall I met first? Hmm.. I know! What about Silky and Turk?" Dr. Reavu: "It was most kind of you to agree to our visit. We've barely arrived and look at the change that's come over."

Grandfather: "Oh, that's the mountain."

Dr. Reavu: "Maybe you're right. I think your Heidi might something to do with too. She's remarkable child. Now perhaps you could indentify some of these beautiful flowers for me. Are you sure she'll be alright?"

Grandfather: "Don't worry! Peter nearby."

[Music]

[Another place of the mountain]

Clara: "Who's that?"

Heidi: "Peter! Come down and meet Clara!"

Peter: "Oh, ladies!" tempts them and falls down.

Heidi: "Oh uh! Peter, are you alright?" hold Peter's face.

Clara: "Hello Peter! I'm Clara. Heidi told me so much about you. I felt like I know you already."

Heidi: "Now we go and have lunch."

Peter: "Yeah, come on!"

[Music]

Peter: "Clara, watch this!" fe the eagle.

Clara: "Wow, that's wonderful!"

Heidi: "I think He likes you!"

Clara: "I think he likes lunch."

[Music]

Heidi: "Come on, help me set it out!"

Clara: "You have to move my chair closer."

Heidi: "You so much stronger since you arrived on the mountain. Why don't you try to stand up. I'll help you."

Peter: "Even if you fall down. So what? Grass is nice and soft."

Clara: (Chuckle). "Alright."

Heidi: "You did it!"

Clara: "I did it!"

Peter: "You did it! Let's have lunch! Well, have you running up and down the mountain like Little Swan before you know."

Clara: "I think it might a little loner than that."

Heidi: "We've got the whole spring. It's going to be the best time ever. Nothing is going spoil it."

Peter: "That's right! Nothing is going spoil it!"

[Aunt Dete arrived at the mountain]

Aunt Dete: "Stop here! I said stop!"

Cattle driver: "Ughhh" (Upset and braking the car all of sudden).

Aunt Dete: "Argghh!" (Bouncing forward).

[At Grandfather's house]

Dr. Reavu: "I can't believe how strong and healthy Clara looks. It's not just the mountain air..."

Grandfather: "Goats milk."

Dr. Reavu: "It's just not the milk either. What's your secret?"

Grandfather: "Well, you already know, doctor."

Dr. Reavu: "Huh?"

Grandfather: "Simple remedies from nature. It's what's the goats eat that makes their milk so good for her."

Dr. Reavu: "Ha~"

Grandfather: "Come on, I'll show you!" (Go to the goat pen).

(At that moment, aunt Dete sneaked into the house).

[Another place of the mountain]

Peter: "Stop that! Shoo! What's gotten into you? Oh, no!"

Heidi: "What's the matter Peter? Have you lost your goat again?"

(Chuckle).

Clara: "That's the third time today. Perhaps we should help him look for them."

Heidi: "Peter, we look over by the gorge."

[At the gorge]

Aunt Dete: "Nice goat. Pretty goat. You'll be dead goat if I get my hands on ya!"

The goat: “Ba~ ba~”

Aunt Dete: “Oh dear! Poor little buddy buddy *ga stak anah, nasty bridge!” (*got stuck on there).

[Around the mountain]

Heidi: “Something wrong. Silky!”

Clara: “Silky!”

[At the gorge]

Clara & Heidi: “Silky! Silky! Sil...ky!”

Aunt Dete: (Hide behind the stone)

Heidi: “Silky! I have to get her!”

Clara: “It’s too dangerous!”

Heidi: “I’ll be alright” start crossing the bridge. “Where did you get that? How did that get there?”

Aunt Dete: (Clapping).

Heidi: “Huh? Aunt Dete!”

Aunt Dete: “Bravo, Heidi! Now bring that envelope back to me!”

Clara: “No! No, that money belongs to Heidi.”

Aunt Dete: “I think you’ll find it belongs to me.”

Clara: “Papa gave Heidi that money.”

Aunt Dete: “Really?” walking toward Clara.

Clara: (Slowly retreated and got stuck on that bridge).

Heidi: “Clara, no! Arghhh!” (She almost fell off the bottom of the revine).

Clara & Aunt Dete: “Heidi!”

Heidi: “Clara!”

Clara: “Hang on, Heidi. I’ll coming!”

Aunt Dete: “What’s?”

Heidi: “Clara!”

Clara: “Give me your hand!” (Managed to save her)

Aunt Dete: “Very touching. Now give me my money and I’ll go fetch some help!”

Clara: “No!”

Heidi: “It’s ok, Clara. She can have the money. I do’t need it. Here, take it!” (But it was taken away by an eagle).

Aunt Dete: “I hate this mountain!”

Grandfather: “What are you doing? Explain yourself!”

Aunt Dete: “I was trying to save them silly girl. I told them not to cross the bridge.

But they wouldn't listen to me."

Clara: "That's not true! She wanted Heidi's money."

Aunt Dete: "Money? I don't know what the girls talking about. I think she's a little touched in the head."

Grandfather: "Doctor, keep an eye on her! Peter, come with me."

Clara: "She could've kill the goat."

Heidi: "Oh she's worry about... the money."

Aunt Dete: "I'm afraid the poor things are shocked and confused. All I wanted was my hat which the silly goat had wanded off with. There was no money."

(But then an eagle flew over them and released the envelpoe at Peter's).

Grandfather: "Huh?"

Heidi: "Here. If the money is all you want, take it! I don't want it."

Grandfather: "Leave the mountain and don't ever come back!"

Heidi: "Huh! Silky, I forgot all about you."

Peter: "Don't worry, I'll get her."

Aunt Dete: "My hat. I... don't supposed you could..."

Grandfather: "Huh?!"

[At grandfather's house]

Heidi: "Clara, looks who's here!"

Clara: "Papa!"

Herr Sesemann: "Clara, you're walking! I can't believe it. How did this happened?"

Clara: "It's a long story."

Dr. Reavu: "It's what Heidi told us all along."

Heidi: "There is magic on the mountain!"

Grandfather: "There is magic in you!"

[Music]

The end