

**DIRECTIVE ILLOCUTIONARY ACTS IN ROMANTIC COMEDY MUSICAL
IN DAMIEN CHAZELLE'S MOVIE "LA LA LAND"**

TERM PAPER



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2014130047

**STRATA ONE (S-1) OF ENGLISH LANGUAGE AND CULTURE DEPARTMENT
FACULTY OF HUMANITIES
UNIVERSITY OF DARMA PERSADA
JAKARTA
2018**

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Submitted as Partial Fulfillment of the Requirements
For Obtaining Strata-1 Degree



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2018**

INTELLECTUAL PROPERTY STATEMENT PAGE

DIRECTIVE ILLOCUTIONARY ACTS IN ROMANTIC COMEDY MUSICAL IN DAMIEN CHAZELLE'S MOVIE "LA LA LAND"

I hereby declare that the term paper is the result of my own work, not a half or total plagiarism of someone else's, and all of the sources quoted or referred to have been stated correctly based on the actual date and time.

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Finally the writer does aware that this term paper is still far from the perfectness, therefore it needs suggestion and constructive criticism to make it better. The writer do hope this term paper can contribute to the development of English linguistic study especially in the study of pragmatic and speech act.

Jakarta, August 14th, 2018

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ABSTRACT

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Title of Term Paper : Directive Illocutionary Acts in Romantic Comedy Musical in Damien Chazelle's Movie "La La Land"

This thesis is entitled "Directive Illocutionary Acts in Romantic Comedy Musical in Damien Chazelle's Movie "La La Land" aimed at describing forms and meanings based on Vanderveken's theory by using descriptive method. In the collecting data, the writer follows three stages those are data selection, data collection, and data classification. The selection stage was done by searching the movie as the data source, the data collection covers collecting the data from utterance in the movie, and the data classification includes gathering utterances which contain Directive Illocutionary Act. In analyzing the data, the writer follows several stages are founding categorizing, describing, and qualifying the utterances found in the data. To describe the meaning of the analysis the writer used six component of Vanderveken are point of Illocution, mode of achievement, the propositional content, the preparatory condition, the sincerity of condition and the degree of strength.

Keywords: *Pragmatic, Speech Act, Illocutionary Act, Directive Act*

ABSTRAK

Nama : Devitasari
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Judul : Directive Illocutionary Acts in Romantic Comedy Musical in Damien Chazelle's Movie "La La Land"

Skripsi ini berjudul "Directive Illocutionary Acts in Romantic Comedy Musical in Damien Chazelle's Movie "La La Land" bertujuan untuk mendeskripsikan bentuk dan makna berdasarkan teori Vanderveken dengan menggunakan metode deskriptif. Dalam pengumpulan data, penulis mengikuti tiga tahap yaitu pemilihan data, pengumpulan data, dan klasifikasi data. Tahapan seleksi dilakukan dengan mencari film sebagai sumber data, pengumpulan data meliputi pengumpulan data dari ujaran dalam film, dan klasifikasi data termasuk pengumpulan ucapan yang mengandung Directive Illocutionary Act. Dalam menganalisis data, peneliti mengikuti beberapa tahapan yaitu menemukan pengkategorian, mendeskripsikan, dan mengkualifikasi ujaran yang ditemukan dalam data. Untuk mendeskripsikan makna analisis penulis menggunakan enam komponen Vanderveken yaitu titik Illocution, mode pencapaian, isi proposisional, kondisi persiapan ujaran, kesungguhan kondisi ujaran, dan tingkat kekuatan ucapan.

Kata kunci: Pragmatik, Tindak Tutur, Tindak Ilokusi, Tindak Langsung

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CHAPTER 1 INTRODUCTION

1.1 Background

Language is used as a means of communication where people use it as a tool to express their ideas and wishes. A good language develops according to a system a set of rules that the user is obeying. Language itself serves as a means of communication as well as a means of integration and adaptation. The most distinguishing feature of discrimination because with the language each social group perceives itself to be a different entity from another group. A symbolic system of speech sounds used to communicate by the wearer community. As the primary means of communication, language is able to reveal some information about the feelings, thoughts, ideas, intentions and emotions directly. In communication we need a partner or a hearer to understand and respond what we talk about. Speakers and hearers usually use the same language to communicate so the message can get across easily. But, in some communication cases speakers could not get their messages across due to a different cultural background or divergences. Thus, the language is capable of expressing even means perform an action that became known as the speech act. Acts of speech can be broken down into three categories: locutionary, illocutionary, and perlocutionary acts. In each of these too the acts can either be direct or indirect which quantify how effective they are at conveying the speaker's message to its intended audience.

Based on the different kinds of circumstances underlying speech acts Searle (Rusminto 2009: 71) *classifies illocutionary acts into five basic categories which include representative, directives, commissive, expressive and declarations.* Firstly, representative is a speech act that binds the speaker to the truth of something being uttered. Included in this type of speech act representative are declaring, demanding, acknowledging, reporting, demonstrating, mentioning, giving, testifying, and speculating. Secondly, directives are speech acts that seek to cause the hearer to do something. Include in this type of speech act directive are asking, requesting, begging, suggesting, commanding, adjuring, and forbidding. Thirdly, the speech acts of commissive bind the speaker to some future action. Include in this type of speech acts commissive are pledged, sworn, threatened,

expressed abilities, and vowed. Fourthly, expressive are speech acts that convey what the speakers feel about something specified in the utterance. Include in this type of speech acts expressive are speech-praises, thanking, criticizing, complaining, blaming, congratulating, and flattering. The final category of speech acts that is declarations bring about change in reality that corresponds with what is uttered thereby changing the world through their actual utterance. Speeches with the intention of endorsing, deciding, canceling, prohibiting, permitting, granting, lifting, classifying, and forgiving include the type of speech acts declarations.

In this study, the writer wants to analyze directive illocutionary act in La La Land movie, because not only it has directive act but also many people are interested in this movie. La La Land movie was released in America on 9 December 2016, but released in Indonesia on 10 January 2017. According to IMDb users have given a weighted average vote of 8, 1/10. This movie is quite interesting as it contains many dialogues which are good sources for data analysis of this study especially from the angle of directive speech acts. As a matter of fact directive speech act is frequently used in daily social interactions around us. Directive speech acts is a common acts that people around the world usually use. The act of speech directive is a speech act done by the speaker with the intention that the spoken partner to perform the actions mentioned in the speech. The writer wants to analyze the type of directive illocutionary act those are asking, requesting, begging, commanding, suggesting, adjuring, and forbidding by using Vanderveken theory (1990).

The movie La La Land tells about couple Mia (Emma Stone) who aspires to be an actress, and Sebastian (Ryan Gosling) jazz musician who aspires to establish a jazz club. They fall in love, and try to keep each other in order to keep their relationship intact. Even Mia is just starting to like Jazz. Until at one time, Mia begins to doubt his ability to act, after often failing in auditioning the film. Instead, Sebastian who believes in Mia's acting skills, still motivates her lover to not give up. On the other hand, Mia thinks that Sebastian was forced to join the famous band demanding a living for both of them. In the end, the differences and debates between the two also increasingly widen the distance between them. At the Oscar event in 2017, La La Land entered in 14 nominations managed to

dominate by winning 6 Oscars is Best Director (Damien Chazelle), Best Actress (Emma Stone), Best Original Screen (City of Stars), Best Original Score (La La Land), Best Cinematography (Linus Sandgren), and Best Production Design (La La Land). The writer classify the speech act based on five types of illocutionary acts in pragmatic study also describe the meaning of directive that found in La La Land movie. The writer hopes that it helps the speech act, especially in movie.

1.2 Identification of the Problem

Based on the background of the term paper the writer decides to identify the problems of the term paper based on the background that the writer makes. Actually directive in communication is always appears. So, the writer will collect the kind of dialogues from the La La Land movie into each directive illocutionary acts and conclude the dominant types in directive illocutionary acts.

1.3 Limitation of the Problem

The focus of this study is to analyze the type of directive illocutionary act in La La Land movie using linguistic approach, which consists of seven utterances those are asking, requesting, begging, commanding, suggesting, adjuring, and forbidding by using Vanderveken theory.

1.4 Formulation of the Problem

The problems that will be discussed in this study are the formulated through the question as follow:

1. What kind of directive illocutionary acts that can be found in La La Land movie?
2. How to find directive illocutionary acts based on La La Land movie?

1.5 Objectives of the Research

Based on the problem that mentioned above the objectives of the research as follows:

1. To provide understanding to the readers about kind of speech acts especially directive illocutionary act in La La Land movie.

2. To provide example of dialogue from each characters based on La La Land movie.

1.6 Method of the Research

The method that the writer uses in this research consists of takes the La La Land movie as the source of research data. All the speeches contained in the La La Land movie will be the subject of research, while the object of research is the entire directive contained in the film. In this research, the research design that the writer uses is descriptive qualitative method. It means that the study based is on data analyzed using the description not numbers.

These are the methodologies that the writer uses to analyze the problem of the term paper: 1. Library Research; this is the basic of all the methodology in research because we can use the books from library to support our research and get the right answer for the main problem of the term paper. 2. Observation; To get the right data during listening to audio in movie La La Land researcher also pay close attention to carefully every scene and reaction that emerged from the partners said. By analyzing the point of illocution, the mode of achievement, the propositional content, the preparatory condition, the sincerity condition, and the degree of strength. Furthermore, the researcher recorded each directive obtained from the results of observation and observation of reactions on the characters. The directives that have been recorded are then grouped by the type and type of speech acts into the data classification table.

1.7 Benefits of the Research

The benefits of this study are able to show the use of directive illocutionary act and give more information about the reference meaning of directive illocutionary act:

1. To add references or be a reference for further researchers who examine pragmatics, especially with the subject of speech acts.
2. To Increase the knowledge of researchers and readers about the form and type of directive illocutionary act.

1.8 Systematic Organization of the Research

The writer has determined the writing of the paper into 4 sections that consist of 4 (four) chapters.

Chapter 1 : Introduction

In this chapter, the writer explain about background, identification of the problem, limitation of the problem, formulation of the problem, objectives of the research, method of the research, benefits of the research, and systematic organization of the research about the analysis of directive illocutionary act in movie La La Land using linguistic approach.

Chapter 2 : Frameworks of Theories

This chapter explains the theories to support the strength of this term paper. It contains of: pragmatic in linguistic, speech act theory, locution, illocution, perlocution, discourse theory, kinds of illocution, and directive illocutionary act.

Chapter 3 : Directive Illocutionary Acts in Romantic Comedy Musical in Damien Chazelle's Movie "La La Land"

In this chapter, the writer examines and analyzes the data to answer the research problem. The writer finds the directive act as the subject that occurs in it. Then, the writer relates it to the directive act that appears in the linguistic study.

Chapter 4 : Conclusion

In this chapter, the writer concludes the analysis of study to complete the research.

CHAPTER 2 FRAMEWORK OF THEORIES

2.1 Pragmatics

Communication in society happens chiefly by means of language. However, the users of language, as social beings, communicate and use language on society's premises, society controls their access to the linguistic and communicative means. *Pragmatics studies the use of language in human communication as determined by the conditions of society. (Jacob L. Mey. 2001)*

That notion of pragmatic theory is replaced by a thinker one towards the end of the seventies when a distinction is introduced between grammatical competence which is related to form and meaning and "pragmatic competence," which involves knowledge of conditions and manners of appropriate use in conformity with various purposes. Study of pragmatics will be an understanding of the invariant or innate constraints of language use. Thus, one would replace mere descriptions and classifications of types of speech act.

According to Levinson (1983: 9), "*Pragmatics is the study of those relationships between language and context that are grammatical zed, or encoded, in the structure of language*". Linguistic pragmatics has often been defined as the study of meaning in context. Underlying this definition is the assumption that the main distinction to be identified is the one between semantics and pragmatics seen as two separable components of an overall linguistic theory. This author does not side with that assumption and many would agree that it is hard if not impossible to talk about meaning without taking into account context.

Furthermore, Leech (1993: 13-14) also said that *there are some aspects of situation which are necessary to consider when someone tries to understand an utterance uttered by an addresser or addressee*. Those aspects are:

1. Addressers and addressees

Leech refers addressers and addressees as matter of convenience, as **s** (speaker) and **h** (hearer).

2. Context of an utterance

Context in pragmatics is any background knowledge that both addresser and addressee share. This aspect contributes to addressee's interpretation of what addresser means by a given utterance.

3. The goal (s) of an utterance

Different from of utterance performed by addresser of addressee is meant to convey certain meaning and goal. This different form of utterance can be used to express the same purpose or vice versa.

4. The utterance as a form of act or activity a speech act

Grammar deals with linguistic structure as abstract entities, for examples, sentences in syntax and proposition in semantics. While pragmatics deal with verbal act in certain context. It can be said that pragmatics studies language in more concrete level than grammar. The addresser and addressee, time and place are clear in pragmatics.

5. The utterance as the product of a verbal act

Utterance in pragmatics is the form of speech act. Because of that, utterance produced by addresser and addressee is included in verbal act.

It can be concluded that pragmatics studies many parts of language. It studies deixis, implicature, presupposition, speech act, and aspects of discourse structure (Levinson, 1983: 27). In this research, the writer focuses on pragmatics study especially in Speech Act.

2.2 Speech Act Theory

To support the analysis of this term paper it is very important to the writer to understand speech act theory that including locution, illocution, and perlocution. In order to prepare the way for a formalization of the theory of illocutionary acts first we need to clarify the relations between an illocutionary act and certain types of speech acts, specifically utterance acts, propositional acts, indirect speech acts, perlocutionary acts and conversations.

Language is not properly regarded as a system of communication. It is a system for expressing thought, something quite different language use is largely to oneself: "inner speech" for adults, monologue for children. (Norbert Willey. 2015) Husserl's theory of meaning is, however, internalistic in the following

special sense it starts from an analysis of the individual mental act of meaning something by a linguistic expression as this occurs in silent monologue. The meaning of an expression is the same (the very same entity) Husserl insists independently of whether or not it is uttered in public discourse. Speech act theory influences the relationship between form and functions because it focuses on the question of what are people doing when they are using language. This is the type of act performed by speaker in uttering a sentence. Austin stated that all expressions of language must be viewed as act. *He distinguishes three kinds of action within each utterance they are locutionary acts (which incorporates phonetic, phatic and rhetic) illocutionary acts and perlocutionary acts.* (Renkema, 1993:22)

2.2.1 Locution

The locutionary act is the act of saying in the full sense and one cannot say something without using linguistic means. So if to perform an illocutionary act is necessarily to perform a locutionary act then illocutionary acts can be taken as essentially verbal acts. The concept of a "locutionary act" is intended to cover the "act of saying something" in the "full normal sense". This full normal sense of saying something according to Austin can be preliminarily described as "the utterance of certain words in a certain construction and the utterance of them with a certain 'meaning' in the favorite sense of that word, i.e. with a certain sense and with a certain reference.

Locutionary act is the act of saying something producing a series of sounds which mean something. This is the aspect of language, which has been the traditional concern of linguistics. Renkema (1993:22) *states that locutionary act is the physical act of producing an utterance.* Coulthard (1985:18) in Mursyid et.al. say that *locutionary act is the act of saying something.* In addition, Sari (1988:24) *defines locutionary act is the act of simply uttering a sentence from a language it is a description of what the speaker says. It is the act of using a referring expression; such as "Mr. Pearson is dead" the referring expression is "dead".* (Nurhayati, Wahyu A. Dwi & Yuwartatik. 2016)

2.2.2 Illocution

2.2.2.1 Illocutionary Act

According to Nurhayati, Wahyu A. Dwi & Yuwartatik. 2016 Illocutionary act is the act, which is committed by producing an utterance (Renkema 1993:22). *It is performed in saying something and includes acts such as betting, promising, denying and ordering.* The illocution in speech act theory is the focus of attention. The philosopher Searle (1969) formulates four felicity conditions which illocutions must meet and it will be illustrated using the illocution “to promise” they are:

1. The propositional content: it means that the act must be a future act and it can't be spoken for doing something that has already been done.
2. The preparatory condition: this promise must be advantageous for addressee and it does not promise something that is solely disadvantageous.
3. The sincerity condition: the speaker must honestly fulfill the promise.
4. The essential condition: the speaker must be responsible for carrying out the act stated.

In addition Sari (1988:25) states that *illocutionary act is what the speaker intends to do by uttering a sentence*, such as; Perhaps there really was a gold cat. Perhaps tomb robbers stole the real cat thousands of years ago. Then they put this wooden cat into the tomb. The illocutionary act is one ordering. Beside of the act of ordering as in the previous example, there are the other examples of illocutionary act namely stating, threatening, commanding, apologizing, promising, predicting, ordering, and requesting.

2.2.2.2 Illocutionary Logic

According to John R. Searle and Daniel Vanderveken (2005:110), *illocutionary logic is the logical theory of illocutionary acts. Its main objective is to formalize the logical properties of illocutionary forces.* Illocutionary forces are realized in the syntax of actual natural languages in a variety of ways e.g. mood, punctuation, word-order, intonation contour, and stress among others and it is a task for empirical linguistics to study such devices as they function in actual languages.

2.2.2.3 Illocutionary Force

Vanderveken (1999: 203-121) says *Illocutionary Force is divided into six components, which determine the conditions of success and of satisfaction of all speech act with that force*. Illocutionary force will be considered successful or felicitous if it fulfils all components are stated as follows:

1. Illocutionary Point

The Illocutionary Point is the principal component of illocutionary force because it determines the direction of fit of utterances with that force. A speaker who performs an act may have all sorts of other intention and Perlocutionary purposes.

2. Mode of Achievement

The mode of achievement of the Illocutionary Point of an Illocutionary Force is the component of that force which determines how its point must be achieved on the propositional content in a successful performance of an act with that force.

3. Propositional Content Conditions

Some Illocutionary Force impose the condition on the set of propositional that can be taken as propositional contents of act with that force in context of utterance.

4. Preparatory Conditions

In his book, Vanderveken (1990: 114) said that the preparatory condition determiner which proposition must presuppose when he performs an Illocutionary Act with that force in a context of utterance.

5. Sincerely Conditions

By performing an Illocutionary Act the speaker also expresses mental states of certain psychological modes about the state of affairs represented by the propositional content (Vanderveken, 1990: 117).

6. Degree of Strength

The mental states which enter into the sincerely conditions of Speech Acts are expressed with different degrees of strength depending on the illocutionary force.

Based on the Vanderveken theory the Illocutionary Force of Directive Illocutionary Act has the Directive Point and the neutral mode of achievement, has degree of strength and propositional content, has preparatory and sincerity conditions.

2.2.3 Perlocution

Perlocutionary act is producing some effects on hearers. Persuasion is a perlocutionary act; one cannot persuade someone of something just by saying, "I persuade you". Coulthard (1985:18) in Mursyid et.al. states that *perlocutionary act is the act performed by or as a result of saying*. Brown and Yule (1983:232) say that *perlocutionary act is the effect which the illocutionary act is the production of an effect through locution and illocution*, such as; the execution of an order by the addressee (Rankema, 1993:22). In addition, Sari (1988:25) defines that *perlocution act is the effect on the hearer of what the speaker says*. Perlocutionary act would include such effects as; persuading, embarrassing, intimidating, boring, irritating, and inspiring the hearer. For example: the Librarian says to Mr. Salahadin and his friends to visit the museum in the next month "*Come back in November. Then you I'll see the Black Cat in its right place*". The illocutionary act might be one of urging but the perlocutionary act is likely to be one of persuading.

2.3 Discourse Theory

Discourse theory comes in many shapes and colors that reflecting different traditions, disciplines, and ontologies. It has produced a range of rather sophisticated concepts and arguments that help us to transcend the objectivistic, reductionist, and rationalistic bias of modern social science theory and radicalize hermeneutic alternatives by emphasizing the role of discourse and politics in shaping social, political, and cultural interpretations. If the concepts and arguments of discourse theory have notoriously failed to meet the modernist quest for conceptual clarity and rigor it is because they are not derived from axiomatic higher order assumptions but are developed in and through a contextual engagement with preexisting discourses of both academics and lay people. Discourse theory has contributed to the critical renewal of many different

disciplines, including IR-theory, ED-studies, public administration, mass media analysis, cultural geography, and urban studies. Many of these fields of study have suffered from the use of overly simplistic models of human action and functionalist explanations of structural changes in both cases often backed by a purely quantitative analysis. Where occasionally hermeneutic approaches have aimed to provide a sound alternative to mainstream theory the problem has often been that the qualitative studies of the actors' interpretations of their context and interests have lapsed into an impressionistic descriptivism that lacks a solid theoretical underpinning.

Generally speaking, it is possible to identify at least three different generations or traditions. The first generation of discourse theory defines discourse in the narrow linguistic sense of a textual unit that is larger than a sentence and focuses on the semantic aspects of spoken or written text. In this early generation of discourse theory the writer find theories focusing on the individual speakers' actual use of language. Socio-linguistics (Downes, 1984) *analyses the relation between the speakers' socioeconomic status and their vocabulary*, while content analysis (Holsti, 1969) *analysis their usage of particular words, word classes, and word combinations*. The writer also find various forms of conversation analysis (Schegloff and Sacks, 1993; Sinclair and Coulthards, 1975; Atkinson and Heritage, 1984) that *draw on the sociological method of ethnomethodology in their analysis of the organization of linguistic interaction, for instance, the rules governing initiation and conclusion of conversations, turn taking, choice and change of topics, and the sequence of sentences*. Discourse psychology (Labov and Franchel, 1977; Potter and Wetherell, 1987) also *analyses formal and informal dialogues. Inspired by the speech-act theory developed within analytical philosophy (Austin, 1975), however, it shifts the focus from the organizational features of conversations to the strategies of the speakers*. The speakers want to achieve something in and through the conversation and they aim to realize their intentions by changing the framing and style of the dialogue. The second generation of discourse theory defines discourse in a broader way than the first generation. Discourse is not restricted to spoken and written language but is extended to a wider set of social

practices. Critical Discourse Analysis (CDA) which is developed most consistently by Norman Fairclough (1992, 1995) is inspired by Michel Foucault's analysis of the discursive practices that *form subjects and objects, but explicitly rejects his quasi-transcendental conception of discourse* (Fairclough, 1992, pp. 38-9). Discourse is defined as an empirical collection of practices that qualify as discursive in so far as they contain a semiotic element. Hence, discourse is reduced to a subset of a broader range of social practices. It includes all kinds of linguistically mediated practices in terms of speech, writing, images, and gestures that social actors draw upon in their production and interpretation of meaning. The third generation of discourse theory further extends the notion of discourse so that it now covers all social phenomena. These are discursive because their meaning depends upon a decentered system of contingently constructed rules and differences. Discourse no longer refers to a particular part of the overall social system but is taken to be coterminous with the social. This view is for example, found in the works of Jacques Derrida. Hence, Derrida (1978) claims that *the consequence of giving up the metaphysical idea of a transcendental center that structures the entire structure while itself escaping structuration is that everything becomes discourse*. Hence when we discard the idea of an underlying essence that is given in and by itself the social identities are no longer fixed once and for all with reference to a determining center. As a result the play of meaning extends infinitely and an endless displacement of limited and provisional centers begins. In short social meaning becomes partially fixed in and through discourse.

2.4 Kinds of Illocution

There are five basic kinds of action or illocution of utterance that one can perform in speaking which are promoted by Searle (1965: 42) in Levinson (1995: 240) they are:

1. Representative/Assertive

This act explains the situation, which commits the speaker to the truth of the expressed proposition such as asserting, concluding, announcing, and predicting. For example: *"I've been listening to a song that really got me"*.

The sentence is meant to assert that the addresser ever listening the song that really got the addresser.

2. Directive

The objective of this act is to make the addressee do something. The examples are direct, advice, urge, supplicate, implore, entreat, beseech, pray, tell (to), require, ask, beg, suggesting, command, recommend, demand, order, request, and forbid. For example: *"I'm thirsty, Give me a cup of water, please!"* The sentence means that the addresser wants the addressee to do something that is getting the drink for the addresser. The sentence indicates a request from addresser to addressee to get the water.

3. Commissive

This act is aimed at urging the addresser to do something, such as promising, swearing, threatening, and offering. For example: *"I'm not going anywhere unsafe!"* The addresser who utters the sentence to his friend is promising that he / she will not go anywhere unsafely.

4. Expressive

This act expresses the addresser's psychological state as thanking, apologizing, welcoming, praising, and congratulating. Like the commissives, they tend to be convivial and therefore intrinsically polite. The reserve is true, however, of such expressive as 'blaming' and 'accusing'. For example: *"You look beautiful, Jane!"* the addresser praises his friend, Jane, who looks beautiful. The act is praising.

5. Declarations

This act is used to uphold a particular speech act that affect immediate changes in the institutional state of affairs and which tend to rely on elaborating extra linguistic institution as declaring war, excommunication, christening, appointing, and firing from employment. For example: *"I name the baby David!"* The parents use the speech act to give the statement or to declare that their baby is named "David".

From all categories, the writer focuses on the Directives Illocutionary Act, because this act helps the addresser make the addressee do something according to his will.

2.5 Directive Illocutionary Act

Directive Illocutionary Act is an Illocutionary Act that makes the addressee doing something. Directive Illocutionary act helps the addresser to change the situation. Searle (1969) said that *directives are intended to produce some effect through action by the hearer: ordering, commanding, requesting, advising, and recommending are examples*. According to Vanderveken (1990:189) the Directive Illocutionary Act contains: direct, request, ask, question, inquire, interrogate, urge, encourage, discourage, solicit, appeal, petition, invite, convene, convoke, beg, supplicate, beseech, implore, entreat, conjure, pray, insist, tell, instruct, demand, require, claim, order, command, dictate, prescribe, enjoin, adjure, exorcise, forbid, prohibit, interdict, proscribe, commission, charge, suggest, propose, warn, advice, caution, alert, alarm, recommend, permit, allow, authorize, consent, invoke, imprecate, and intercede. But the writer only used seven from fifty six acts which quite representative in analyzing the data. Those acts can be seen in these sentences:

1. Asking

“Ask” has two distinct directives uses. One can ask someone to do something or ask him question (e.g. “ask whether”, “ask why”, “ask whom”). In the first use, “ask” names the same illocutionary force as “request”. To ask or to request that someone does P (Propositional Content) is the same thing. In the second use, to ask a question is to request the hearer to perform a future speech act that would give the original speaker a correct answer to his question (special propositional content condition). For example: “*Where are we going?*” The word *where* shows the act of asking.

2. Begging

The verb “beg” has two distinct uses. In one, to beg is to request politely (mode of achievement) as in “I beg your pardon”. In the other use, to beg is to request humbly as in the special case of the “beggar”, who is seen to be habitually begging. In both uses, the speaker expresses a strong desire for the thing “begged for”. For example: “*Please, I must talk to someone. My family’s name is not on the list!*” The word *please* shows the act of begging.

3. Requesting

A request is a Directive Illocutionary Act that allows the option of refusal. It differs from “direct” only in the rather polite mode of achievement which is expressed in English by the modifier “Please”. “Request” is often taken to be the paradigmatic directive, but on account of this special mode of achievement, not the primitive. For example: “*Could you tell her Archer’s here and I’ve got the story she wants.*” The phrase *could you* shows the act requesting.

4. Commanding

A command requires authority or at least pretended institutionalized power. Thus, to give an order is to demand of the hearer that he does something while invoking a position of authority or of power over him (special mode of achievement), while a command is just to give an order from a position of authority. For example: “*Fly the plane!*” The phrase *fly the plane* shows the act of commanding.

5. Suggesting

In the directive sense, to suggest is just to make a weak attempt to get someone to do something. For example: “*How if you put the quiz coupon in an empty space?*” The phrase *how if* shows the act of suggesting.

6. Adjuring

“Adjure” have two Directive sense. In the first sense, to adjure is to command solemnly, as under threat or as with threat of a curse. In the second sense, to adjure is just to entreat someone to do something. In theology, an adjuration is always solemn command which precludes the option of refusal. For example: “*Let them out!!*” The phrase *let them out* shows the act of adjuring.

7. Forbidding

Forbidding is the propositional negation of ordering. Thus to forbid a hearer to do something is just to order him not to do it. For example: “*Do not try to talk if you are not dead, it is only because you are hit in the lung not the heart.*” The phrase *Do not try* shows the act of forbidding.

CHAPTER 3

DIRECTIVE ILLOCUTIONARY ACTS IN ROMANTIC COMEDY MUSICAL IN DAMIEN CHAZELLE’S MOVIE “LA LA LAND”

This chapter explains the data analysis and the result of the study. The analysis of directive illocutionary act in “La La Land” movie written by Damien Chazelle’s was done by using the six components of Vanderveken’s theory. The analysis is based on Vanderveken’s theory of speech act are divided into 7 kinds of directive illocutionary act. Those are asking, requesting, begging, commanding, suggesting, adjuring, forbidding. In the last, the writer will find the dominant types directive act and find the reason why the dominant type directive act appears more frequently. The step to analyze this research is the writer collects the data by watching the movie and listen to the intonation and gesture of the character in that movie.

3.1 The Meaning of La La Land Movie Utterances

There are five directive illocutionary acts used by La La Land movie. The following sub chapter describes directive illocutionary act what characters meant by using those fifth.

3.1.1 Asking

There are 16 asking directive illocutionary acts that are found in La La Land movie.

Dialogue 1 (0:10:18)

| | |
|----------------|---|
| Speech event | : Mia is done with a shower in the bathroom and there are some girl friends that are doing make up to go to party. |
| Mia’s Friend 1 | : Mia, you are coming, right? |
| Mia | : I cannot. I am working. |
| Mia’s Friend 1 | : What? Did she just say “working”? |
| Mia | : What? |
| Mia’s Friend 1 | : I am sorry it did not go well today, and there are four things in my inbox that you're perfect for, and I will submit you. But right now you're coming! It will be fun. |
| Mia | : It is not gonna be fun. |
| Mia’s Friend 1 | : It could be. |
| Mia | : It is not. It is gonna be a bunch of social |

climbers, all packed into one of those big glass houses.

The explanation dialogue 1 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Mia's Friend 1) asks the hearer (Mia) to go to party with them. |
| 2. The mode of achievement | The hearer (Mia) can give the explanation as answer of the speaker's (Mia's Friend 1) question. |
| 3. The propositional content | The speaker (Mia's Friend 1) asks the hearer (Mia) to explain about how she cannot join with them. |
| 4. The preparatory condition | The speaker (Mia's Friend 1) believes that the hearer (Mia) can answer his question. |
| 5. The sincerity condition | The speaker (Mia's Friend 1) really asks and really hopes the hearer (Mia) to answer his question. |
| 6. The strength degree | The speaker (Mia's Friend 1) just needs the answer from the hearer (Mia) it shows the speaker's (Mia's Friend 1) seriousness to get the answer from the hearer (Mia). |

Table 1: The Meaning of the Utterance Asking Dialogue 1

In this story, Mia is done with a shower in the bathroom and there are some girl friends that are doing make up to go to party. There are many famous actors and actresses, but Mia cannot because she works. The sentence "*Mia, you come, right?*" is a directive utterance, namely asking. Asking here is an expression and intonation question Mia's friend if Mia will come to the party. Thus, the speaker has a function to ask the hearer and the speaker believes the hearer that something pleasant will happen.

In the point of illocution, that Mia's Friend 1 invites Mia to go to the party and in the mode of achievement, Mia responds and explains the invitation why she cannot participate, but Mia's Friend 1 hopes Mia can still go to party. The utterance "*right*" can explain that the stress of the word is into the question sentence.

Dialogue 2 (0:10:41)

Speech event : Mia's friend 1 walked to the Mia room and

opened the cupboard and saw a nice dress worn.

Mia's Friend 1 : **This looks familiar.**
(Showing the dress)

Mia : I was gonna give that back.

Mia's Friend 1 : How long have you had this?

Mia : A long time.

Mia's Friend 1 : Come on, Mia.

Mia's Friend 2 : When else are you gonna get to see every Hollywood cliché crammed into the same room? We'll make fun of it together!

Mia's Friend 1 : I'm disappointed in you, Lex. There's nothing to make fun of. This party's gonna be humanity at its finest.

The explanation dialogue 2 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Mia's friend 1) asks the hearer (Mia) about the dress. |
| 2. The mode of achievement | The hearer (Mia) can give the explanation as answer of the speaker's (Mia's Friend 1) question. |
| 3. The propositional content | The speaker (Mia's Friend 1) asks the hearer (Mia) to explain about how long to have the dress. |
| 4. The preparatory condition | The speaker (Mia's Friend 1) believes that the hearer (Mia) can answer his question. |
| 5. The sincerity condition | The speaker (Mia's Friend 1) really asks and really hopes the hearer (Mia) to answer his question. |
| 6. The strength degree | The speaker (Mia's Friend 1) just needs the answer from the hearer (Mia) it shows the speaker's (Mia's Friend 1) seriousness to get the answer from the hearer (Mia). |

Table 2: The Meaning of the Utterance Asking Dialogue 2

According to the dialogue above, Mia's friend 1 walked to the Mia room and opened the cupboard saw a nice dress worn. Mia explained if she would return it and had been in the cupboard for a while. The sentence "***This looks familiar.***" is a directive utterance, namely asking. Asking here is Mia's friend is holding the dress and then she makes an expression and intonation that show us as an asking word. Thus, the speaker has a function to ask the hearer the reason how

long to have the dress and the speaker believes the hearer that it is clearly can be seen as asking questions.

In the point of illocution, that Mia's Friend finds a dress in Mia's cupboard that looks very familiar and in the mode of achievement, Mia responds and explains how long that dress already in the cupboard, but Mia's Friend still hopes Mia to wear the dress to go to the party. The utterance "*this looks familiar*" gives the stress that someone is asking about something once remember and Mia can give an explanation to describe about the reaction why the dress is in her cupboard. And according to Mia's action, the writer concludes that the situation of speech between Mia and her friend both of them know about the context of utterance.

Dialogue 3 (0:19:26)

Speech event : Laura, walking around looking at it and then taking some photos and asking.
 Laura : I have someone I want you to meet.
 Sebastian : I don't wanna meet anyone.
 Laura : Yeah.
 Sebastian : No, no, I don't wanna meet anyone.
 Laura : **Dad gave you this?**
(Pointing a photograph)
 Sebastian : Yes
 Laura : You'll like her.
 Sebastian : I don't think I'm gonna like her. Does she like jazz?
 Laura : Probably not.
 Sebastian : Then what are we gonna talk about?
 Laura : I don't know! It doesn't matter. Okay?

The explanation dialogue 3 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|------------------------------|--|
| 1. The point of illocution | The speaker (Laura) asks the hearer (Sebastian) about the photo. |
| 2. The mode of achievement | The hearer (Sebastian) can give the explanation as answer of the speaker's (Laura) question. |
| 3. The propositional content | The speaker (Laura) asks the hearer (Sebastian) to explain about the photo whether his father gave it. |
| 4. The preparatory condition | The speaker (Laura) believes that the hearer (Sebastian) can answer his question. |

| | |
|----------------------------|---|
| 5. The sincerity condition | The sincerity condition of the utterance is that the speaker (Laura) really asks and really hopes the hearer (Sebastian) to answer his question. |
| 6. The strength degree | The strength degree of the utterance shows that the speaker (Laura) just needs the answer from the hearer (Sebastian) it shows the speaker's (Laura) seriousness to get the answer from the hearer (Sebastian). |

Table 3: The Meaning of the Utterance Asking Dialogue 3

Laura as a sister Sebastian come to home Sebastian and looking around the home, Laura find a photo on the table then Laura ask about this photo with pointing a photograph. The utterance *"Dad gave you this?"* is a directive utterance, namely asking. Asking here is an expression and intonation question that needs answers that show us as an asking word. Thus, the speaker has a function to ask the hearer and the speaker believes the hearer that it is clearly can be seen as asking questions.

In the point of illocution, that Laura finds a photo on the table and asks Sebastian if the father who gave the photo and in the mode of achievement, Sebastian responds to the photo is on the table. The utterance *"Dad gave you this"* gives the stress that someone asks about something her curious to know where Sebastian has that photograph.

Dialogue 4 (0:32:30)

| | |
|--------------|--|
| Speech Event | : Mia and Sebastian are walking while looking for Mia's car parked far enough from the location. |
| Mia | : You're a real, um... What's the word I'm looking for? |
| Sebastian | : "Knight in shining armor"? |
| Mia | : Weirdo. That was the word. |
| Sebastian | : Okay. |
| Sebastian | : Not much to look at, huh? |
| Mia | : I've seen better |

The explanation dialogue 4 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|----------------------------|--|
| 1. The point of illocution | The speaker (Sebastian) asks the hearer (Mia) about the views over the hill. |
|----------------------------|--|

| | |
|------------------------------|---|
| 2. The mode of achievement | The hearer (Mia) can give the explanation as answer of the speaker's (Sebastian) question. |
| 3. The propositional content | The speaker (Sebastian) asks the hearer (Mia) to explain about the scenery on the hill is not too good. |
| 4. The preparatory condition | The speaker (Sebastian) believes that the hearer (Mia) can answer his question. |
| 5. The sincerity condition | The speaker (Sebastian) really asks and really hopes the hearer (Mia) to answer his question. |
| 6. The strength degree | The speaker (Sebastian) just needs the answer from the hearer (Mia) it shows the speaker's (Sebastian) seriousness to get the answer from the hearer (Mia). |

Table 4: The Meaning of the Utterance Asking Dialogue 4

Mia and Sebastian are walking while looking for Mia's car parked far enough from the location. They are talking all the way and saw the scenery around that the scene was not too good to see. The utterance *“Not much to look at, huh?”* is a directive utterance, namely asking. Asking here is an expression and intonation question that needs answers that show us as an asking word. Thus, the speaker has a function to ask the hearer and the speaker believes the hearer that it is clearly can be seen as asking questions.

In the point of illocution, that Sebastian looks the view from the top that looks ordinary and in the mode of achievement; Mia responds and explains that she had looked better than it was. The utterance *“Not much to look at, huh?”* can explain that the stress of the word is into the question sentence or ordinary expression and also the utterance *“huh”* here means to reassure about the utterance.

Dialogue 5 (0:38:24)

| | |
|--------------|---|
| Speech event | : Mia at work and duty at the cashier and then comes the customer to complain about the food she ordered. |
| Customer | : Excuse me. This is gluten-free, right? |
| Mia | : No. |
| Customer | : What? |
| Mia | : Mmm-Mmm... |
| Customer | : Ugh, I'd like a refund. |
| Mia | : Okay. Let me check on that for you. |
| Speech Event | : at the time will check Mia told her supervisor |

to closing on Friday and on returning to the cashier Mia meet again with Sebastian chatting to ask what time is finished work.

Mia : Sorry. Um...
I actually do have to check. I'm sorry.

The explanation dialogue 5 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Customer) asks the hearer (Mia) about the food she ordered. |
| 2. The mode of achievement | The hearer (Mia) can give the explanation as answer of the speaker's (Customer) question. |
| 3. The propositional content | The speaker (Customer) asks the hearer (Mia) to explain about whether the food is gluten-free. |
| 4. The preparatory condition | The speaker (Customer) believes that the hearer (Mia) can answer his question. |
| 5. The sincerity condition | The speaker (Customer) really asks and really hopes the hearer (Mia) to answer his question. |
| 6. The strength degree | The speaker (Sebastian) just needs the answer from the hearer (Mia) it shows the speaker's (Sebastian) seriousness to get the answer from the hearer (Mia). |

Table 5: The Meaning of the Utterance Asking Dialogue 5

Mia at work and duty at the cashier and then comes the customer to complain about the food she ordered. Mia answered no but the customer asked for a refund then Mia checked it. The utterance *“Excuse me. This is gluten-free, right?”* is a directive utterance, namely asking. Asking here is an expression and intonation question that needs answers that show us as an asking word. Thus, the speaker has a function to ask the hearer and the speaker believes the hearer that it is clearly can be seen as asking questions.

In the point of illocution, that Customer asks about the food that she ordered and in the mode of achievement, Mia responds and explains that she will check it. The utterance *“right”* can explain that the stress of the word is into the question sentence.

Dialogue 6 (0:21:36)

Speech event : Sebastian walked into Bill's cafe and thanked

him for hiring him again to play the piano at the cafe.

Bill : Hey

Sebastian : Bill. Thanks for having me back

Bill : You're welcome

Sebastian : Want you to know you're looking at a new man. A man that's happy to be here

Bill : Good. Excellent

Sebastian : Very-easy-to-work-with man

Bill : **And you're going to play the set list?**

Sebastian : Happy too. Even though I don't think anyone cares what I play, but, yeah...

Bill : Well, if by "anyone," you mean anyone other than me that would be correct. I care, and I don't wanna hear the free jazz.

Sebastian : Right. Okay.

The explanation dialogue 6 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Bill) asks the hearer (Sebastian) about playing piano music according to the list. |
| 2. The mode of achievement | The hearer (Sebastian) can give the explanation as answer of the speaker's (Bill) question. |
| 3. The propositional content | The speaker (Bill) asks the hearer (Sebastian) to explain that the bill just wants to play music on the list and he does not want to hear jazz. |
| 4. The preparatory condition | The speaker (Bill) believes that the hearer (Sebastian) can answer his question. |
| 5. The sincerity condition | The speaker (Bill) really asks and really hopes the hearer (Sebastian) to answer his question. |
| 6. The strength degree | The speaker (Bill) just needs the answer from the hearer (Sebastian) it shows the speaker's (Bill) seriousness to get the answer from the hearer (Sebastian). |

Table 6: The Meaning of the Utterance Asking Dialogue 6

Sebastian walked into Bill's cafe and thanked him for hiring him again to play the piano at the cafe. Bill asks Sebastian to play music just on the list but Sebastian answers that no one will care about what he plays. The utterance "***And you're going to play the set list?***" is a directive utterance, namely asking. Asking here is an expression and intonation question that needs answers that show us as

an asking word. Thus, the speaker has a function to ask the hearer and the speaker believes the hearer that it is clearly can be seen as asking questions.

In the point of illocution, that Bill wants Sebastian to play piano music according to the list and Bill don't want hear the free jazz. In the mode of achievement, Sebastian responds and explains that anyone cares what he plays. The utterance “*And you're going to play the set list?*” can explain that the stress of the word is into the question sentence or affirmation of expression.

Dialogue 7 (0:59:27)

Speech event : Mia is making a scenario about a monologue that will be played on its own.
 Mia’s Friend 1 : What is that? Is it a script?
 Mia : It is a play.
 Mia’s Friend 1 : **A play? You better give us all roles.**
 Mia : Actually, it is a one-woman show! So I cannot.
 Speech event : The sound of the car horn from the outside indicated that Sebastian had arrived in front of the house to pick up Mia for a date.
 Mia’s Friend 1 : Wow. Is that gonna happen every time?
 Mia : I think so.

The explanation dialogue 7 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Mia’s Friend 1) asks the hearer (Mia) about the script. |
| 2. The mode of achievement | The hearer (Mia) can give the explanation as answer of the speaker’s (Mia’s Friend 1) question. |
| 3. The propositional content | The speaker (Mia’s Friend 1) asks the hearer (Mia) to explain that the script is only for a monologue that will be played on its own. |
| 4. The preparatory condition | The speaker (Mia’s Friend 1) believes that the hearer (Mia) can answer his question. |
| 5. The sincerity condition | The speaker (Mia’s Friend 1) really asks and really hopes the hearer (Mia) to answer his question. |
| 6. The strength degree | The speaker (Mia’s Friend 1) just needs the answer from the hearer (Mia) it shows the speaker’s (Mia’s Friend 1) seriousness to get the answer from the hearer (Mia). |

Table 7: The Meaning of the Utterance Asking Dialogue 7

Mia's friend asks what she is making, and then Mia answered that is making a scenario about a monologue that will be played on its own. So, she cannot give a role for her friends. The utterance "*A play? You better give us all roles.*" is a directive utterance, namely asking. Asking here is an expression and intonation question that needs answers that show us as an asking word. Thus, the speaker has a function to ask the hearer and the speaker believes the hearer that it is clearly can be seen as asking questions.

In the point of illocution, that Mia's friend wants act from the script that she created. In the mode of achievement, Mia responds and explains that this is a monolog show so she cannot give a role. The utterance "*A play? You better give us all roles*" can explain that the stress of the word is into the question sentence or affirmation of expression.

Dialogue 8 (01:04:53)

Speech event : Mia and Sebastian in the bedroom talking about a friend who met at a jazz club

Mia : Who was that guy in The Lighthouse?
The guy that offered you the gig?

Sebastian : Keith.

Mia : Yeah. Why was it so weird between you two?

Sebastian : It is always weird with him.

Mia : Really?

Sebastian : Yeah.

Mia : But he seemed kind a nice 'cause he did offer you a job.
Are you gonna call him?

Sebastian : No. No.

Mia : All right.

Sebastian : So... here is what we know.

Mia : Yeah?

Sebastian : It is definitely "Chicken On A Stick," and your play is gonna be a triumph.

The explanation dialogue 8 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|----------------------------|--|
| 1. The point of illocution | The speaker (Mia) asks the hearer (Sebastian) about Sebastian's friend that offered the gig. |
| 2. The mode of achievement | The hearer (Sebastian) can give the explanation as answer of the speaker's (Mia) question. |

| | |
|------------------------------|---|
| 3. The propositional content | The speaker (Mia) asks the hearer (Sebastian) to explain that Sebastian's friend invite Sebastian to perform in a band that he formed. |
| 4. The preparatory condition | The speaker (Mia) believes that the hearer (Sebastian) can answer his question. |
| 5. The sincerity condition | The speaker (Mia) really asks and really hopes the hearer (Sebastian) to answer his question. |
| 6. The strength degree | The speaker (Mia) just needs the answer from the hearer (Sebastian) it shows the speaker's (Mia) seriousness to get the answer from the hearer (Sebastian). |

Table 8: The Meaning of the Utterance Asking Dialogue 8

According to the dialogue above, Mia and Sebastian in the bedroom talking about a friend who met at a jazz club, Mia asks why there is something strange going on between Sebastian and Keith, but Keith offers work to Sebastian to become a pianist in his band. The utterance *“The guy that offered you the gig?”* is a directive utterance, namely asking. Asking here is an expression and intonation question that needs answers that show us as an asking word. Thus, the speaker has a function to ask the hearer and the speaker believes the hearer that it is clearly can be seen as asking questions.

In the point of illocution, that Mia asks about Sebastian's friend that offered the gig and it so weird between you two. In the mode of achievement, Sebastian responds and explains that this is always weird with him. The utterance *“The guy that offered you the gig?”* can explain that the stress of the word into is the question sentence or affirmation of expression and also Sebastian can give an answer that utterance to explain who the guy is.

Dialogue 9 (01:06:38)

| | |
|--------------|--|
| Speech event | : Sebastian came to Keith's place to accept a gig offer in his band. |
| Keith | : Sebastian. Come on in, man. Thanks for coming. |
| Sebastian | : Thanks for having me. |
| Keith | : Wasn't sure I'd see you today. So... here's the deal. |
| Sebastian | : Okay. |
| Keith | : We got distribution with Universal. We've got |

our own imprint. About to go on the road. Uh, we can pay you 1,000 bucks a week, plus a cut of the ticket revenue and merchandising.

Sound good? Sebastian?

Sebastian : Yeah.

Keith : All right? Let's play.

Sebastian : Okay.

The explanation dialogue 9 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Keith) asks the hearer (Sebastian) about sound good Sebastian to accept a gig offer in his band. |
| 2. The mode of achievement | The hearer (Sebastian) can give the explanation as answer of the speaker's (Keith) question. |
| 3. The propositional content | The speaker (Keith) asks the hearer (Sebastian) to explain that Sebastian will get paid 1000 bucks a week and other additions. |
| 4. The preparatory condition | The speaker (Keith) believes that the hearer (Sebastian) can answer his question. |
| 5. The sincerity condition | The speaker (Keith) really asks and really hopes the hearer (Sebastian) to answer his question. |
| 6. The strength degree | The speaker (Keith) just needs the answer from the hearer (Sebastian) it shows the speaker's (Keith) seriousness to get the answer from the hearer (Sebastian). |

Table 9: The Meaning of the Utterance Asking Dialogue 9

In this story, Sebastian came to Keith's place to accept a gig offer in his band. Keith explained what he would get if he joined the band and that made Sebastian interested and Sebastian accepted the offer. The utterance "**Sound good?**" is a directive utterance, namely asking. Asking here is an expression and intonation question that needs answers that show us as an asking word. Thus, the speaker has a function to ask the hearer and the speaker believes the hearer that it is clearly can be seen as asking questions.

In the point of illocution, that Keith asks about Sebastian to accept a gig offer in his band and it is sound good. In the mode of achievement, Sebastian responds and explains that he cannot speak anymore and express between agree and pleasure. The utterance "**Sound good?**" can explain that the stress of the

word is into the question sentence or pleasure of expression. It means that Keith asks Sebastian about his agreement about what is Keith says in the conversation and Sebastian answers “*yeah*” to agree with it.

Dialogue 10 (01:20:03)

Speech event : At dinner Mia asks Sebastian when it is finished with the whole tour, then Mia feels if Sebastian will stay in this band for a long time.

Mia : When are you finished with the whole tour?

Sebastian : After we finish, we are gonna go and record, and then we go back on tour. We tour so we can make the record, so we can go back and tour the record.

Mia : **So, it is like the long haul?**

Sebastian : What do you mean, "the long haul"?

Mia : I mean the long haul. Like you are gonna stay in this band for a long time. On tour.

The explanation dialogue 10 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Mia) asks the hearer (Sebastian) about to stay in this band for a long time. |
| 2. The mode of achievement | The hearer (Sebastian) can give the explanation as answer of the speaker’s (Mia) question. |
| 3. The propositional content | The speaker (Mia) asks the hearer (Sebastian) to explain that it is like the long haul, like you're gonna stay in this band for a long time on tour. |
| 4. The preparatory condition | The speaker (Mia) believes that the hearer (Sebastian) can answer his question. |
| 5. The sincerity condition | The speaker (Mia) really asks and really hopes the hearer (Sebastian) to answer his question. |
| 6. The strength degree | The speaker (Mia) just needs the answer from the hearer (Sebastian) it shows the speaker’s (Mia) seriousness to get the answer from the hearer (Sebastian). |

Table 10: The Meaning of the Utterance Asking Dialogue 10

At dinner Mia asks Sebastian when it is finished with the whole tour, and then Mia feels if Sebastian will stay in this band for a long time. The utterance “*So, it is like the long haul?*” is a directive utterance, namely asking. Asking here is an expression and intonation question that needs answers that show us as

an asking word. Thus, the speaker has a function to ask the hearer and the speaker believes the hearer that it is clearly can be seen as asking questions.

In the point of illocution, that Mia asked when it was completed with all the tours, whether in the long term or only temporarily. In the mode of achievement, Sebastian responds and explains that *after we finish, we are gonna go and record, and then we go back on tour. We tour so we can make the record, so we can go back and tour the record.* The utterance "**So, it is like the long haul?**" can explain that the stress of the word is into the question sentence or pleasure of expression. Mia explains about "**long haul**" and Sebastian does not get it and ask her back about that utterance and Mia explains clearly about it. The writer can sense from the tone or information that the utterance is asking.

Dialogue 11 (01:20:27)

Speech event : There was a debate at dinner between Mia and Sebastian who asked how long to take a tour of the band.

Mia : I mean, what did you think I was gonna do? I don't... I hadn't really thought it through. I didn't know that the band...was so important.

Sebastian : **You didn't think it would be successful?**

Mia : Um... No, that's not really what I mean. I just mean that you... I mean you're gonna be on tour for, what, months now? Years?

Sebastian : Yeah. I don't believe... This is it. I mean, this is... it could easily be ever... I could be on tour with this for a couple of years, at least. Just this record.

The explanation dialogue 11 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Sebastian) asks the hearer (Mia) about it would not be successful. |
| 2. The mode of achievement | The hearer (Mia) can give the explanation as answer of the speaker's (Sebastian) question. |
| 3. The propositional content | The speaker (Sebastian) asks the hearer (Mia) to explain that could be on tour with this for a couple of years at least just this record. |
| 4. The preparatory condition | The speaker (Sebastian) believes that the hearer (Mia) can answer his question. |
| 5. The sincerity condition | The speaker (Sebastian) really asks and really hopes the hearer (Mia) to answer his question. |

| | |
|------------------------|---|
| 6. The strength degree | The speaker (Sebastian) just needs the answer from the hearer (Mia) it shows the speaker's (Sebastian) seriousness to get the answer from the hearer (Mia). |
|------------------------|---|

Table 11: The Meaning of the Utterance Asking Dialogue 11

There was a debate at dinner between Mia and Sebastian who asked how long to take a tour of the band. Sebastian replied that he also did not know exactly how long he was on the tour and he answered whether this tour would not success. The utterance *"You did not think it would be successful?"* is a directive utterance, namely asking. Asking here is an expression and intonation question that needs answers that show us as an asking word. Thus, the speaker has a function to ask the hearer and the speaker believes the hearer that it is clearly can be seen as asking questions.

In the point of illocution, that they are arguing about how long to take a tour in the band and Mia does not think it will not be successful. In the mode of achievement, Mia responds and explains that is not really what she mean that *you are gonna be on tour for what months years*. The utterance *"You did not think it would be successful?"* can explain that the stress of the word is into the question sentence or expression of wonder and disbelief. If we look from the pattern of grammar to make a question or ask utterance *it would be did not you think it would be successful*, but Sebastian use another pattern like description but Mia can respond that utterance and it is synchronized one and another.

Dialogue 12 (01:22:04)

- Speech event : Mia asks why Sebastian did not make the club just why to get into the band for a long time, but Sebastian argues with no one wants to go to that club.
- Sebastian : What am I supposed to do?
Go back to playing jingle bells?
- Mia : I'm not saying that. I'm saying why don't you... take what you've made...
- Sebastian : Scraping pennies so I can start a club, No one wants to go to?
- Mia : and start the club? People will want to go to it because you're passionate about it, and people love what other people are passionate about. You remind people of what they forgot.

Sebastian : Not in my experience.

The explanation dialogue 12 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Sebastian) asks the hearer (Mia) about what to do if he is not in the band, go back to playing jingle bells. |
| 2. The mode of achievement | The hearer (Mia) can give the explanation as answer of the speaker's (Sebastian) question. |
| 3. The propositional content | The speaker (Sebastian) asks the hearer (Mia) to explain that if he can start a club no one wants to go to, he will scraping a pennies, not in my experience. |
| 4. The preparatory condition | The speaker (Sebastian) believes that the hearer (Mia) can answer his question. |
| 5. The sincerity condition | The speaker (Sebastian) really asks and really hopes the hearer (Mia) to answer his question. |
| 6. The strength degree | The speaker (Sebastian) just needs the answer from the hearer (Mia) it shows the speaker's (Sebastian) seriousness to get the answer from the hearer (Mia). |

Table 12: The Meaning of the Utterance Asking Dialogue 12

Mia asks why Sebastian did not make the club just why to get into the band for a long time, but Sebastian argues with no one wants to go to that club. And if Sebastian doesn't join the band what he has to do in making the club collects money from each club by playing the piano. The utterance "***Go back to playing jingle bells?***" is a directive utterance, namely asking. Asking here is an expression and intonation question that needs answers that show us as an asking word. Thus, the speaker has a function to ask the hearer and the speaker believes the hearer that it is clearly can be seen as asking questions.

In the point of illocution, that Sebastian asks if he is back playing jingle bells scraping pennies so he can start a club. In the mode of achievement, Mia responds and explains that *why do not you take what you have made and start the club. People will want to go to it because you are passionate about it and people love what other people are passionate about. You remind people of what they forgot.* The utterance "***Go back to playing jingle bells?***" can explain that the stress of the word is into the question sentence.

Dialogue 13 (01:25:15)

Speech event : Sebastian finished training and was ready to go home but Keith called him for a photo shoot.
 Keith : Sebastian?
 Sebastian : Yeah?
 Keith : **You're good for tonight, right?**
 Sebastian : What are you talking about?
 Keith : 7:00, the photo shoot. Mojo. Are you good?
 Sebastian : I thought that was next Thursday.
 Keith : No, it is tonight. Is that okay?
 Speech event : Sebastian is confused and does not know what to do, on the one hand he must see the appearance of Mia Monologue, but on the other hand he must follow the photo shoot.

The explanation dialogue 13 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Keith) asks the hearer (Sebastian) about are you good for tonight. |
| 2. The mode of achievement | The hearer (Sebastian) can give the explanation as answer of the speaker's (Keith) question. |
| 3. The propositional content | The speaker (Keith) asks the hearer (Sebastian) to explain that there will be a photo shoot. |
| 4. The preparatory condition | The speaker (Keith) believes that the hearer (Sebastian) can answer his question. |
| 5. The sincerity condition | The speaker (Keith) really asks and really hopes the hearer (Sebastian) to answer his question. |
| 6. The strength degree | The speaker (Keith) just needs the answer from the hearer (Sebastian) it shows the speaker's (Keith) seriousness to get the answer from the hearer (Sebastian). |

Table 13: The Meaning of the Utterance Asking Dialogue 13

Sebastian finished training and was ready to go home but Keith called him for a photo shoot. Sebastian is confused and does not know what to do, on the one hand he must see the appearance of Mia Monologue, but on the other hand he must follow the photo shoot. The utterance **"You are good for tonight, right?"** is a directive utterance, namely asking. Asking here is an expression and intonation question that needs answers that show us as an asking word. Thus, the speaker has

a function to ask the hearer and the speaker believes the hearer that it is clearly can be seen as asking questions.

In the point of illocution, that Keith asks if Sebastian is doing well today because there will be a photo shoot tonight and in the mode of achievement, Sebastian responds and explains that he was confused and asked what he was talking about and he forgot if there was a photo shoot tonight. The utterance "**right?**" can explain that the stress of the word is into the question sentence or confused of expression.

Dialogue 14 (01:26:58)

Speech event : At the photo shoot Sebastian was told to bite the lips.
 Photographer : Okay, keyboard. Okay, look up. That's good. That's good, that's lovely. Lovely. Okay, cut the music! That is lovely. That's lovely. Okay, now bite your lip like this, sort of like... Like you're concentrating on something, I don't know, like a piece of your music.
 Sebastian : **Bite my what?**
 Photographer : Your lip. Bite your lip, you know...
 Sebastian : Okay.
 Photographer : Yeah, that's good. That's great. Beautiful! Beautiful.

The explanation dialogue 14 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Photographer) asks the hearer (Sebastian) about photo shoot he will do. |
| 2. The mode of achievement | The hearer (Sebastian) can give the explanation as answer of the speaker's (Photographer) question. |
| 3. The propositional content | The speaker (Photographer) asks the hearer (Sebastian) to explain that bites his lip for photo shoot. |
| 4. The preparatory condition | The speaker (Photographer) believes that the hearer (Sebastian) can answer his question. |
| 5. The sincerity condition | The speaker (Photographer) really asks and really hopes the hearer (Sebastian) to answer his question. |
| 6. The strength degree | The speaker (Photographer) just needs the answer from the hearer (Sebastian) it shows the speaker's (Photographer) seriousness to get the answer from the hearer (Sebastian). |

Table 14: The Meaning of the Utterance Asking Dialogue 14

At the photo shoot the photographer told Sebastian to bite his lips slightly in a photo session. The utterance "*bite my what?*" is a directive utterance, namely asking. Asking here is an expression and intonation question that needs answers that show us as an asking word. Thus, the speaker has a function to ask the hearer and the speaker believes the hearer that it is clearly can be seen as asking questions.

In the point of illocution, that the photographer asks Sebastian to bite the lips for his photo shoot. In the mode of achievement, Sebastian responds with dislike expressions and asks back what bites. The utterance "*bite my what?*" can explain that the stress of the word is into the question sentence or confused of expression.

Dialogue 15 (01:32:29)

Speech event : Sebastian is a sleep and there is a phone ring to find Mia offering casting.
 Sebastian : Yep?
 Director 3 : **Hi, I'm trying to reach Mia Dolan?**
 Sebastian : Wrong number.
 Director 3 : She's not answering her cell. I was told I might find her here.
 Sebastian : Not anymore.
 Director 3 : Okay, well... If you do talk to her...
 Sebastian : I won't.
 Director 3 : Could you tell her Jane at Amy Brandt Casting is trying to reach her?
 Sebastian : Casting?
 Speech event : Sebastian went straight to Mia's house to tell him the good news and he had to follow the casting because it was a good opportunity.

The explanation dialogue 15 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Director) asks the hearer (Sebastian) about trying to reach Mia Dolan. |
| 2. The mode of achievement | The hearer (Sebastian) can give the explanation as answer of the speaker's (Director) question. |
| 3. The propositional content | The speaker (Director) asks the hearer |

| | |
|------------------------------|---|
| | (Sebastian) to explain that tell her at Amy Brandt Casting is trying to reach her. |
| 4. The preparatory condition | The speaker (Director) believes that the hearer (Sebastian) can answer his question. |
| 5. The sincerity condition | The speaker (Director) really asks and really hopes the hearer (Sebastian) to answer his question. |
| 6. The strength degree | The speaker (Director) just needs the answer from the hearer (Sebastian) it shows the speaker's (Director) seriousness to get the answer from the hearer (Sebastian). |

Table 15: The Meaning of the Utterance Asking Dialogue 15

Sebastian is a sleep and there is a phone ring to find Mia offering casting. Sebastian went straight to Mia's house to tell him the good news and he had to follow the casting because it was a good opportunity. The utterance "*trying to reach Mia Dolan?*" is a directive utterance, namely asking. Asking here is an expression and intonation question that needs answers that show us as an asking word. Thus, the speaker has a function to ask the hearer and the speaker believes the hearer that it is clearly can be seen as asking questions.

In the point of illocution, that the director is looking for Mia to follow the casting at Amy Brandt. In the mode of achievement, Sebastian responds and explains *that wrong number not anymore he will not*. The utterance "*trying to reach Mia Dolan?*" can explain that the stress of the word is into the question sentence.

Dialogue 16 (01:42:30)

| | |
|--------------|--|
| Speech event | : Sebastian finished delivering Mia casting and chatted on a hill talking about what to do next if they escaped casting and with their relationship. |
| Mia | : What do we do? |
| Sebastian | : I don't think we can do anything, 'cause when you get this... |
| Mia | : If I get this. |
| Sebastian | : When you get this, you gotta give it everything you got. Everything. It is your dream. |
| Mia | : What are you gonna do? |
| Sebastian | : I gotta follow my own plan, you know? |

Stay here and get my own thing going. You're gonna be in Paris. Good jazz there. And you love jazz now. Right?

Mia : Yes.

The explanation dialogue 16 above directive illocutionary act is **asking** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Sebastian) asks the hearer (Mia) about follow his own plan. |
| 2. The mode of achievement | The hearer (Mia) can give the explanation as answer of the speaker's (Sebastian) question. |
| 3. The propositional content | The speaker (Sebastian) asks the hearer (Mia) to explain that stay here and get his thing going. |
| 4. The preparatory condition | The speaker (Sebastian) believes that the hearer (Mia) can answer his question. |
| 5. The sincerity condition | The speaker (Sebastian) really asks and really hopes the hearer (Mia) to answer his question. |
| 6. The strength degree | The speaker (Sebastian) just needs the answer from the hearer (Mia) it shows the speaker's (Sebastian) seriousness to get the answer from the hearer (Mia). |

Table 16: The Meaning of the Utterance Asking Dialogue 16

In this story, Sebastian finished delivering Mia casting and chatted on a hill talking about what to do next if they escaped casting and with their relationship. And if Mia gets this role she will go to Paris and there she will become a famous actress like her dream then she will find good jazz music in there. The utterance *"I gotta follow my own plan, you know? Stay here and get my own thing going. You're gonna be in Paris. Good jazz there. And you love jazz now. Right?"* is a directive utterance, namely asking. Asking here is an expression and intonation question that needs answers that show us as an asking word. Thus, the speaker has a function to ask the hearer and the speaker believes the hearer that it is clearly can be seen as asking questions.

In the point of illocution, that Sebastian will follow his own plans and stay here until he can open his own club. In the mode of achievement, Mia responds and explains that she will be in Paris good jazz there and she is in love with jazz now. The utterance *"Right?"* can explain that the stress of the word is into the question sentence or passion of expression.

3.1.2 Requesting

There are 5 requesting directive illocutionary acts that are found in La La Land movie and here are the analyses.

Dialogue 17 (0:27:11)

| | |
|----------------|--|
| Speech event | : Mia is following a spring party at a friend's house and introduced by her writer friend. |
| Mia's Friend 2 | : Oh, Mia. Hi! |
| Mia | : Hi! |
| Mia's Friend 2 | : I want you to meet my friend, Carlo. Carlo, this is Mia. |
| Carlo | : Nice to ... Mia? |
| Mia | : Yes, Mia. |
| Carlo | : Hi, how are you? |
| Mia's Friend 2 | : Carlo is a writer. |

The explanation dialogue 17 above directive illocutionary act is **requesting** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Mia's Friend 2) request to the hearer (Mia) to do something (acquainted with her friend a writer). |
| 2. The mode of achievement | The hearer (Mia) can give the speaker's (Mia's Friend 2) wants. |
| 3. The propositional content | The speaker (Mia's Friend 2) asks the hearer (Mia) to meet her friend. |
| 4. The preparatory condition | The speaker (Mia's Friend 2) believes that the hearer (Mia) can do his request. |
| 5. The sincerity condition | Mia's Friend 2 really hopes that Mia will chat with her friend. |
| 6. The strength degree | Mia's Friend 2 seriousness to ask for Mia willingness. |

Table 17: The Meaning of the Utterance Requesting Dialogue 17

In this story, Mia is following a spring party at a friend's house and introduced by her writer friend. Mia's friend ask Mia to meet new friend which is Carlo. The utterance "***I want you to meet my friend, Carlo***" is a directive utterance, namely requesting. Requesting here is a body language and intonation who invited Mia to get acquainted with her friend and Mia began to meet her friends. Thus, the speaker has a function to request the hearer to meet her friend and the speaker believes that the hearer can do his request.

In the point of illocution, that Mia's friend 2 introduces Mia to a writer's friend at a spring party. In the mode of achievement, Mia responds and explains that she started to get acquainted and chat, but Mia leaves him to take a drink. The utterance "*I want you to meet my friend, Carlo*" can explain that the stress of the word is into the requesting sentence or introduction of expression.

Dialogue 18 (0:40:46)

Speech event : Mia finished work and then walked the street with Sebastian while telling stories and then past the place of the person who was filming.

Sebastian : I do not know. That is LA. They just worship everything and they value you nothing.

Cameraman : **We are about to roll. Stop please guys.**

Sebastian : Okay. You're rolling?

Cameraman : Yeah.

Sebastian : Yeah, I know. They shoot movies on my street all the time, so I know about movies.

Mia : Come this way.

Cameraman : Great.

Sebastian : It is a lock-down.

The explanation dialogue 18 above directive illocutionary act is **requesting** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Cameraman) requests to the hearer (Sebastian) to stop because there is filming. |
| 2. The mode of achievement | The hearer (Sebastian) can give the speaker's (Cameraman) wants. |
| 3. The propositional content | The speaker (Cameraman) asks the hearer (Sebastian) to pass another way. |
| 4. The preparatory condition | The speaker (Cameraman) believes that the hearer (Sebastian) can do his request. |
| 5. The sincerity condition | Cameraman really hopes that Sebastian will choose another path and do not interfere with the filming. |
| 6. The strength degree | Cameraman seriousness to ask for Sebastian willingness. |

Table 18: The Meaning of the Utterance Requesting Dialogue 18

In this story, Mia finished work and then walked the street with Sebastian while telling stories about his childhood she loved acting and wanted to be an actress and then past the place of the person who was filming. The utterance

"We're about to roll. Stop please guys." is a directive utterance, namely requesting. Requesting here is a body language and intonation who told to stop because there was shooting. Thus, the speaker has a function to request the hearer to pass another way and the speaker believes that the hearer can do his request.

In the point of illocution, that cameraman asks Sebastian to quit due to film. In the mode of achievement, Sebastian responds and explains that they shoot movies on my street all the time. The utterance *"We're about to roll. Stop please guys."* can explain that the stressed of the word is into the question sentence or pleasure of expression.

Dialogue 19 (0:18:44)

Speech event : Sebastian came home, he was surprised to see there Laura in the house and asked not to sit in his favorite chair.

Sebastian : Please stop sneaking into my home.

Laura : You think Mom or Dad would call this a home?

Sebastian : What are you doing?
Please don't do that. Please don't sit on that.

Laura : Are you kidding?

Sebastian : **Please, don't sit on that. Don't sit on that. (Taking at the chair from her seat)**
Don't sit on that.
Hoagy charmichael sat on that!

Laura : Oh, my God.

The explanation dialogue 19 above directive illocutionary act is **requesting** and the meanings of the utterance are:

| | |
|------------------------------|--|
| 1. The point of illocution | The speakers (Sebastian) request to the hearer (Laura) not to sit in his favorite chair. |
| 2. The mode of achievement | The hearer (Laura) can give the speaker's (Sebastian) wants. |
| 3. The propositional content | The speaker (Sebastian) asks the hearer (Laura) to move from the chair. |
| 4. The preparatory condition | The speaker (Sebastian) believes that the hearer (Laura) can do his request. |
| 5. The sincerity condition | Sebastian really hopes that Laura will not to sit and move to another chair. |
| 6. The strength degree | Sebastian seriousness to ask for Laura willingness. |

Table 19: The Meaning of the Utterance Requesting Dialogue 19

Sebastian came home, he was surprised to see there Laura in the house and said stop to sneak into my house then asked not to sit in his favorite chair. The utterance *“Please, doesn’t sit on that. Don’t sit on that.”* is a directive utterance, namely requesting. Requesting here is a body language and intonation who told not to sit in his favorite chair. Thus, the speaker has a function to request the hearer to move from the chair and the speaker believes that the hearer can do his request.

In the point of illocution, that Sebastian forbids Laura to sit in her favorite chair because Hoagy Charmichael sat on that. In the mode of achievement, Laura responds with annoyance and say *oh, my God*. The utterance *“Please, doesn’t sit on that. Don’t sit on that.”* can explain that the stress of the word is into the requesting sentence or refused of expression.

Dialogue 20 (0:19:22)

Speech event : Laura visits Sebastian's house and sees it as a broken man and Laura asks Sebastian to meet a woman.
 Laura : **I have someone I want you to meet.**
 Sebastian : I don't wanna meet anyone.
 Laura : Yeah
 Sebastian : No, no, I don't wanna meet anyone

The explanation dialogue 20 above directive illocutionary act is **requesting** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speakers (Laura) request to the hearer (Sebastian) to clean his very messy house. |
| 2. The mode of achievement | The hearer (Sebastian) can give the speaker's (Laura) wants. |
| 3. The propositional content | The speaker (Laura) asks the hearer (Sebastian) to get acquainted with a woman. |
| 4. The preparatory condition | The speaker (Laura) believes that the hearer (Sebastian) can do his request. |
| 5. The sincerity condition | Laura really hopes that Sebastian will get acquainted with a woman. |
| 6. The strength degree | Laura seriousness to ask for Sebastian willingness. |

Table 20: The Meaning of the Utterance Requesting Dialogue 20

Laura visits Sebastian's house and sees it as a broken man with a messy house full of cardboard and unmade things. Laura told Sebastian to meet a woman whom Laura would introduce but Sebastian still did not want to meet the woman. The utterance "*I have someone I want you to meet.*" is a directive utterance, namely requesting. Requesting here is a body language and intonation who told not to sit in his favorite chair. Thus, the speaker has a function to request the hearer to get acquainted with a woman and the speaker believes that the hearer can do his request.

In the point of illocution, that Laura has someone to meet Sebastian. In the mode of achievement, Sebastian responds and explains that he does not want to meet anyone. The utterance "*I have someone I want you to meet.*" can explain that the stress of the word is into the requesting sentence or dislike of expression.

Dialogue 21 (01:03:17)

Speech event : Sebastian meets his old friend Keith in a jazz club and Keith offers to join the jazz band he created, but Sebastian refuses to join. Keith asks Sebastian to think about it again.

Keith : So how you been, brother?

Sebastian : Great. Never been better. How 'bout you?

Keith : I been really good. Been very busy. I got a new combo.

Sebastian : Okay. Cool.

Keith : We're looking for keys.

Sebastian : Are you kidding me?

Keith : No, I'm not kidding you.

Sebastian : No, I'm good.

Keith : Are you sure? It pays.

Sebastian : I'm good.

Keith : **Let's just grab a drink then. It's been too long.**

Mia : Okay. Nice to meet you, Mia.

Mia : Nice to meet you.

The explanation dialogue 21 above directive illocutionary act is **requesting** and the meanings of the utterance are:

| | |
|------------------------------|--|
| 1. The point of illocution | The speaker (Keith) requests to the hearer (Sebastian) to join the jazz band he creates. |
| 2. The mode of achievement | The hearer (Sebastian) can give the speaker's (Keith) wants. |
| 3. The propositional content | The speakers (Keith) ask the hearer (Sebastian) |

| | |
|------------------------------|--|
| | to rethink or to meet again just to drink. |
| 4. The preparatory condition | The speaker (Keith) believes that the hearer (Sebastian) can do his request. |
| 5. The sincerity condition | Keith really hopes that Sebastian will join the band. |
| 6. The strength degree | Keith seriousness to ask for Sebastian willingness. |

Table 21: The Meaning of the Utterance Requesting Dialogue 21

Sebastian meets his old friend Keith in a jazz club and Keith offers to join the jazz band he created, but Sebastian refuses to join. Keith asks Sebastian to think about it again. The utterance *"Let's just grab a drink then. It's been too long."* is a directive utterance, namely requesting. Requesting here is a body language and intonation who told to join the jazz band he creates. Thus, the speaker has a function to request the hearer to think about it again or to meet again just grabs drink then and the speaker believes that the hearer can do his request.

In the point of illocution, that Keith invites Sebastian to join his jazz band, but Keith asks to think about it again and then takes a drink and it has been too long. In the mode of achievement, Sebastian responds with an expression of dislike and says *no, I am good*. The utterance *"Let's just grab a drink then. It's been too long."* can explain that the stress of the word is into the requesting sentence.

3.1.3 Begging

There are 1 begging directive illocutionary acts that are found in La La Land movie and here is the analysis.

Dialogue 22 (0:25:47)

| | |
|--------------|---|
| Speech event | : Sebastian plays piano music not on list but plays jazz music, then Bill does not like to hear it finally Sebastian fired by Bill. |
| Bill | : Seb. (Calling with the forefinger) |
| Sebastian | : I knew, I did hear what you're saying, but I don't think you're saying what you mean. |
| Bill | : Yeah, I don't think you hear what I'm saying. You're fired. |
| Sebastian | : Well, that's what you're saying, but it's not what you mean. What you mean is... |
| Bill | : You're fired. |

Sebastian : "Play the set list."
 Bill : No, I'm saying it's too late.
 Sebastian : It's a warning.
 Bill : What planet are you from?
 Sebastian : Don't fire me, Bill.
 Bill : You're done.
 Sebastian : **Don't fire me.**
 Bill : I'm sorry, Seb.
 Sebastian : It's Christmas.
 Bill : Yeah, I see the decorations. Good luck in the New Year.

The explanation dialogue 22 above directive illocutionary act is **begging** and the meanings of the utterance are:

| | |
|------------------------------|--|
| 1. The point of illocution | The speaker (Sebastian) begs the hearer (Bill) to do something (forgive him). |
| 2. The mode of achievement | The speaker (Sebastian) wants the hearer (Bill) to forgive him. |
| 3. The propositional content | The speaker (Sebastian) is begging to the hearer (Bill) not to fire him. |
| 4. The preparatory condition | The speaker (Sebastian) is begging to the hearer (Bill) as the effect of her need. |
| 5. The sincerity condition | The speaker (Sebastian) is sincere in begging to the hearer (Bill) because the speaker (Sebastian) really wants something to the hearer. |
| 6. The strength degree | The speaker (Sebastian) shows that he really means it in begging to the hearer. |

Table 22: The Meaning of the Utterance Begging Dialogue 22

Sebastian just started working at Bill's place as a pianist but Sebastian violated the agreement he had made that there was no jazz music at this cafe. And Bill felt angry because he did not obey his request, then Sebastian was fired from the cafe but Sebastian still begged not to fire him because Bill was so angry that Sebastian remained fired from the cafe. The utterance "**Don't fire me**" is a directive utterance, namely begging. Begging here is a gesture and intonation who told to still beg not to fire him. Thus, the speaker has a function to beg the hearer to not to fire him and the speaker is begging to the hearer as the effect of her need.

In the point of illocution, that Sebastian begs Bill not to fire him, but Bill still fired Sebastian even though he keeps pleading. In the mode of achievement, Bill responds and explains that Sebastian does not think that he hears what Bill

says and all it is too late with an expression of anger and resentment. The utterance *"Don't fire me"* can explain that the stress of the word is into the begging sentence or pleading of expression.

3.2.4 Commanding

There are 11 commanding directive illocutionary acts that are found in La La Land movie and here is the analysis.

Dialogue 23 (0:28:34)

Speech event : Mia is taking a drink and walking forward near the stage to see someone she knows and she also requests a song.

Vocalist : Any other request? Girl in the front!

Mia : (while raising the hand to request the song)
I ran.

Vocalist : I Ran. A fantastic suggestion.
All right piano man, tickle those ivories. Let's hit it.
One! Two! Three! Four! That's right.

The explanation dialogue 23 above directive illocutionary act is **commanding** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Vocalist) asks to the hearer (Audience) to do something (to request the song). |
| 2. The mode of achievement | The hearer (Mia) can give the respond to the speaker's (Vocalist) wants. |
| 3. The propositional content | The speaker (Vocalist) is commanding to the hearer (Sebastian) for getting what he wants. |
| 4. The preparatory condition | The speaker (Vocalist) believes that the hearer (Sebastian) can respond his command. |
| 5. The sincerity condition | The speaker (Vocalist) really hopes to the hearer (Sebastian) can achieve his command. |
| 6. The strength degree | The speaker's (Vocalist) seriousness to get respond from the hearer (Sebastian). |

Table 23: The Meaning of the Utterance Commanding Dialogue 23

Mia is taking a drink and walking forward near the stage to see someone she knows and she also requests a song. The utterance *"All right piano man, tickle those ivories. Let's hit it."* is a directive utterance, namely commanding. Commanding here are gesture, expression, and intonation who told to play piano

requests for a woman's song. Thus, the speaker has a function to command the hearer for getting what he wants and the speaker believes that the hearer can respond his command and can achieve his command.

In the point of illocution, that the vocalist asks the audience if anyone wants to request the song and the vocalist is pointing to the girl that standing in front of her for the song request, and then the vocalist asks the piano to start his piano music. In the mode of achievement, Sebastian a pianist responds that started playing his piano music with a high tone. The utterance "*All right piano man, tickle those ivories. Let's hit it.*" can explain that the stress of the word is into the command sentence or expressive of expression.

Dialogue 24 (0:38:58)

Speech event : Mia gets complaints from customers about the food being ordered, and then Mia goes to the kitchen to check it out.

Supervisor : Mia...

Mia : Hi.

Supervisor : **You're closing Friday.**

Mia : I can't close on Friday. I have an audition. Remember?

Supervisor : Do I look like I care? Reschedule it. Oh, and we need to have a little talk tomorrow, okay? Fix your apron, please.

Mia : Okay.

The explanation dialogue 24 above directive illocutionary act is **commanding** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Supervisor) asks to the hearer (Mia) to do something (to closing on Friday). |
| 2. The mode of achievement | The hearer (Mia) can give the respond to the speaker's (Supervisor) wants. |
| 3. The propositional content | The speaker (Supervisor) is commanding to the hearer (Mia) for getting what she wants. |
| 4. The preparatory condition | The speaker (Supervisor) believes that the hearer (Mia) can respond his command. |
| 5. The sincerity condition | The speaker (Supervisor) really hopes to the hearer (Mia) can achieve his command. |
| 6. The strength degree | The speaker's (Supervisor) seriousness to get respond from the hearer (Mia). |

Table 24: The Meaning of the Utterance Commanding Dialogue 24

Mia gets complaints from customers about the food being ordered, and then Mia goes to the kitchen to check it out. The supervisor told Mia to close Friday but Mia cannot because she will be casting auditions and the supervisor does not care about Mia's auditions. The utterance "*You're closing Friday*" is a directive utterance, namely commanding. Commanding here are gesture, expression, and intonation who told to do something like closing Friday. Thus, the speaker has a function to command the hearer for getting what she wants and the speaker believes that the hearer can respond his command and can achieve his command.

In the point of illocution, that Supervisor tells Mia to closing on Friday, but Mia cannot because she will do an audition. In the mode of achievement, Mia responds and explains that she cannot close on Friday because she will go to audition, but her supervisor does not care and asks to a rescheduled. The utterance "*You're closing Friday*" can explain that the stress of the word is into the command sentence or expressive of expression.

Dialogue 25 (0:44:43)

| | |
|--------------|---|
| Speech event | : Mia tells Sebastian that she hates jazz music and then Sebastian invites her to a jazz music club and explains that jazz music is very interesting. |
| Mia | : What about Kenny G? I mean, what about elevator music? You know jazz music that I know? |
| Sebastian | : What about it? |
| Mia | : From my life? |
| Sebastian | : Mmm-hmm? |
| Mia | : I just find it relaxing. |
| Sebastian | : It's not relaxing. It's not. It's not. Sidney Bechet shot somebody because they told him he played a wrong note. That's hardly relaxing. |
| Mia | : Yeah, but where I grew up s this station called KJAZZ-103. And people would just put on that station when they had a cocktail party. |
| Sebastian | : Right. |
| Mia | : And everyone would kind a just talk over it. |
| Sebastian | : I know. |
| Mia | : 'Cause it was... |
| Sebastian | : That's the prob... Okay, okay. So I think that's part of the |

problem, is that you can't hear it, you know?
You have to see it. You have to see what at stake.
 I mean, look at these fellas. Look at the sax player right now.
 He just hijacked the song. He's on his own trip. Every one of these guys is composing, they're rearranging, they're writing. Then they're playing the melody. They're just... And now look the trumpet player. He's got his own idea. And so, it's conflict and it's compromise, and it's just...
 It's new every time. It's brand-new every night. It's very, very exciting.

The explanation dialogue 25 above directive illocutionary act is **commanding** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Sebastian) asks to the hearer (Mia) to do something (to watch the jazz music). |
| 2. The mode of achievement | The hearer (Mia) can give the respond to the speaker's (Sebastian) wants. |
| 3. The propositional content | The speaker (Sebastian) is commanding to the hearer (Mia) for getting what he wants. |
| 4. The preparatory condition | The speaker (Sebastian) believes that the hearer (Mia) can respond his command. |
| 5. The sincerity condition | The speaker (Sebastian) really hopes to the hearer (Mia) can achieve his command. |
| 6. The strength degree | The speaker's (Sebastian) seriousness to get respond from the hearer (Mia). |

Table 25: The Meaning of the Utterance Commanding Dialogue 25

Mia tells Sebastian that she hates jazz music and then Sebastian invites her to a jazz music club and explains that jazz music is very interesting. The utterance **"You have to see it. You have to see what at stake"** is a directive utterance, namely commanding. Commanding here are gesture, expression, and intonation who told to do something like watching the jazz music in the club jazz. Thus, the speaker has a function to command the hearer for getting what he wants and the speaker believes that the hearer can respond his command and can achieve his command.

In the point of illocution, that Sebastian tells Mia to watch jazz even not all of Jazz music not good to hear. In the mode of achievement, Mia responds and

explains that he cannot speak anymore and express between agree. The utterance *"You have to see it. You have to see what at stake"* can explain that the stress of the word is into the commanding sentence or expressive of expression.

Dialogue 26 (0:19:44)

Speech Event : Laura asks him to be serious about the woman she wants to introduce.
 Laura : **Get serious!**
 Sebastian : "Get serious"? Laura... I had a very serious plan for my future
 Laura : I know

The explanation dialogue 26 above directive illocutionary act is **commanding** and the meanings of the utterance are:

| | |
|------------------------------|--|
| 1. The point of illocution | The speaker (Laura) asks to the hearer (Sebastian) to do something (to be serious about the woman she wants to introduce). |
| 2. The mode of achievement | The hearer (Sebastian) can give the respond to the speaker's (Laura) wants. |
| 3. The propositional content | The speaker (Laura) is commanding to the hearer (Sebastian) for getting what he wants. |
| 4. The preparatory condition | The speaker (Laura) believes that the hearer (Sebastian) can respond his command. |
| 5. The sincerity condition | The speaker (Laura) really hopes to the hearer (Sebastian) can achieve his command. |
| 6. The strength degree | The speaker's (Laura) seriousness to get respond from the hearer (Sebastian). |

Table 26: The Meaning of the Utterance Commanding Dialogue 26

Laura asks him to be serious about the woman she wants to introduce but Sebastian refused and said if he had a serious plan in the future. The utterance *"Get serious!"* is a directive utterance, namely commanding. Commanding here are gesture, expression, and intonation who told to do something like serious if talking about the woman she wants to introduce. Thus, the speaker has a function to command the hearer for getting what she wants and the speaker believes that the hearer can respond his command and can achieve his command.

In the point of illocution, that Laura tells Sebastian to be serious about what she is talking about if Laura wants to introduce the woman to Sebastian. In the mode of achievement, Sebastian responds and explains that he has a very

serious plan for his future. The utterance *"Get serious!"* can explain that the stress of the word is into the commanding sentence or expressive of expression.

Dialogue 27 (0:20:29)

Speech event : Laura hurried home to the front door.
 Laura : **Okay Ali, I love you. Unpack the boxes.**
 Sebastian : I'm gonna change the lock.
 Laura : You can't afford it.
 Sebastian : I'm a phoenix, rising from the ashes.

The explanation dialogue 27 above directive illocutionary act is **commanding** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Laura) asks to the hearer (Sebastian) to do something (to unpack the boxes). |
| 2. The mode of achievement | The hearer (Sebastian) can give the respond to the speaker's (Laura) wants. |
| 3. The propositional content | The speaker (Laura) is commanding to the hearer (Sebastian) for getting what he wants. |
| 4. The preparatory condition | The speaker (Laura) believes that the hearer (Sebastian) can respond his command. |
| 5. The sincerity condition | The speaker (Laura) really hopes to the hearer (Sebastian) can achieve his command. |
| 6. The strength degree | The speaker's (Laura) seriousness to get respond from the hearer (Sebastian). |

Table 27: The Meaning of the Utterance Commanding Dialogue 27

Laura hurried home to the front door and told Sebastian to tidy up messy boxes. Then Sebastian said if he would change the key to his house so Laura would not be able to sneak in again. The utterance *"Unpack the boxes!"* is a directive utterance, namely commanding. Commanding here are gesture, expression, and intonation who told to do something like tidy up messy boxes. Thus, the speaker has a function to command the hearer for getting what she wants and the speaker believes that the hearer can respond his command and can achieve his command.

In the point of illocution, that Laura tells Sebastian to tidy up the box. In the mode of achievement, Sebastian responds and explains that he will tidy up the box if he has his own club. The utterance *"Unpack the boxes"* can explain that

the stress of the word is into the Commanding sentence or expressive of expression.

Dialogue 28 (0:20:11)

Speech event : Laura recorded the phone number to introduce to Sebastian.
 Sebastian : Don't sit...
 Laura : Everybody knew that guy was shady except for you.
 Sebastian : Why do you say "romantic" like it's a dirty word?
 Laura : Unpaid bills are not romantic. **Call her!**
 Sebastian : I'm not gonna call her.

The explanation dialogue 28 above directive illocutionary act is **commanding** and the meanings of the utterance are:

| | |
|------------------------------|--|
| 1. The point of illocution | The speaker (Laura) asks to the hearer (Sebastian) to do something (to call a woman to introduce him). |
| 2. The mode of achievement | The hearer (Sebastian) can give the respond to the speaker's (Laura) wants. |
| 3. The propositional content | The speaker (Laura) is commanding to the hearer (Sebastian) for getting what he wants. |
| 4. The preparatory condition | The speaker (Laura) believes that the hearer (Sebastian) can respond his command. |
| 5. The sincerity condition | The speaker (Laura) really hopes to the hearer (Sebastian) can achieve his command. |
| 6. The strength degree | The speaker's (Laura) seriousness to get respond from the hearer (Sebastian). |

Table 28: The Meaning of the Utterance Commanding Dialogue 28

Laura recorded the phone number to introduce to Sebastian. Laura told Sebastian to call the woman she would introduce but Sebastian said he would not call her. The utterance **"Call her!"** is a directive utterance, namely commanding. Commanding here are gestures, expression, and intonation who told to do something like call a woman to introduce him. Thus, the speaker has a function to command the hearer for getting what she wants and the speaker believes that the hearer can respond his command and can achieve his command.

In the point of illocution when Laura introduces a woman to Sebastian and Laura tells Sebastian to call her. In the mode of achievement, Sebastian responds

and explains that he does not like it and he will not call her. The utterance "*Call her!*" can explain that the stress of the word is into the commanding sentence or expressive of expression.

Dialogue 29 (0:07:09)

Speech event : Mia gets a notification that auditioned, then hurry up and asks permission to the supervisor.
 Supervisor : Mia, where do you think you're going?
 Mia : Oh, it's five after.
 Supervisor : **Better be here early tomorrow.**
 Mia : Okay.

The explanation dialogue 29 above directive illocutionary act is **commanding** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Supervisor) asks to the hearer (Mia) to do something (to arrive early tomorrow). |
| 2. The mode of achievement | The hearer (Mia) can give the respond to the speaker's (Supervisor) wants. |
| 3. The propositional content | The speaker (Supervisor) is commanding to the hearer (Mia) for getting what he wants. |
| 4. The preparatory condition | The speaker (Supervisor) believes that the hearer (Mia) can respond his command. |
| 5. The sincerity condition | The speaker (Supervisor) really hopes to the hearer (Mia) can achieve his command. |
| 6. The strength degree | The speaker's (Supervisor) seriousness to get respond from the hearer (Mia). |

Table 29: The Meaning of the Utterance Commanding Dialogue 29

Mia gets a notification that auditioned, then hurry up and asks permission to the supervisor and the supervisor tells Mia to come early tomorrow. The utterance "*Better be here early tomorrow*" is a directive utterance, namely commanding. Commanding here are gestures, expression, and intonation who told to do something like arrive early tomorrow. Thus, the speaker has a function to command the hearer for getting what she wants and the speaker believes that the hearer can respond his command and can achieve his command.

In the point of illocution, that Mia rushes home because there will be an audition, then Supervisor tells Mia to come early tomorrow. In the mode of achievement, Mia responds and explains that it is okay, and she will come early

and expression with excitement. The utterance "**Better be here early tomorrow**" can explain that the stress of the word is into the commanding sentence or expressive of expression.

Dialogue 30 (0:48:50)

Speech event : Mia is following casting and performing her role but that only briefly makes Mia's feelings uncomfortable.

Director 2 : Stand right there, please.

Mia : Nice to meet you. Hi.

Director 2 : Hi. **In your own time.**

Mia : Okay.

Casting (Two options. You either follow my rules or follow my rules. Capisce?)

Director 2 : Thank you.

Mia : Oh...

Director 2 : Thanks.

Mia : I can do it a different way.

Director : No, that's fine. Thank you very much. Thank you.

Mia : That was fun. Thanks.

Director : Bye.

The explanation dialogue 30 above directive illocutionary act is **commanding** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Director 2) asks to the hearer (Mia) to do something (to acting). |
| 2. The mode of achievement | The hearer (Mia) can give the respond to the speaker's (Director 2) wants. |
| 3. The propositional content | The speaker (Director 2) is commanding to the hearer (Mia) for getting what he wants. |
| 4. The preparatory condition | The speaker (Director 2) believes that the hearer (Mia) can respond his command. |
| 5. The sincerity condition | The speaker (Director 2) really hopes to the hearer (Mia) can achieve his command. |
| 6. The strength degree | The speaker's (Director 2) seriousness to get respond from the hearer (Mia). |

Table 30: The Meaning of the Utterance Commanding Dialogue 30

In this story, Mia is following casting and performing her role but that only briefly makes Mia's feelings uncomfortable. According to the movie Director 2 give the expression of commanding Mia to start acting. The utterance "**In your own time**" is a directive utterance, namely commanding. Commanding here are

gestures, expression, and intonation who told to do something like start acting. Thus, the speaker has a function to command the hearer for getting what she wants and the speaker believes that the hearer can respond his command and can achieve his command.

In the point of illocution, that Mia is following casting. In the mode of achievement, Mia responds and explains that she can do in different ways but the Director 2 still does not want to continue, then Mia comes home with an expression of anger and resentment. The utterance "*In your own time*" can explain that the stress of the word is into the commanding sentence or expressive of expression.

Dialogue 31 (01:18:58)

Speech event : At dinner Sebastian asks Mia to go with her to Boise, but Mia cannot.
 Mia : When do you leave, the morning?
 Sebastian : Yeah. 6:45.
 Mia : Ooh.
 Sebastian : Boise.
 Mia : Boy-he?
 Sebastian : Boyden.
 Mia : To Boise!
 Sebastian : **You should come.**
 Mia : To Boise?
 Sebastian : Yeah, you can knock that off your bucket list.
 Mia : Oh, that would be... Really exciting, I wish I could.

The explanation dialogue 31 above directive illocutionary act is **commanding** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Sebastian) asks to the hearer (Mia) to do something (to go to Boise with him). |
| 2. The mode of achievement | The hearer (Mia) can give the respond to the speaker's (Sebastian) wants. |
| 3. The propositional content | The speaker (Sebastian) is commanding to the hearer (Mia) for getting what he wants. |
| 4. The preparatory condition | The speaker (Sebastian) believes that the hearer (Mia) can respond his command. |
| 5. The sincerity condition | The speaker (Sebastian) really hopes to the hearer (Mia) can achieve his command. |
| 6. The strength degree | The speaker's (Sebastian) seriousness to get respond from the hearer (Mia). |

Table 31: The Meaning of the Utterance Commanding Dialogue 31

In this story, at dinner Mia ask when he will leave tomorrow morning, then Sebastian said to Mia to go with her to Boise, but Mia cannot even though Mia actually wants to leave but she still has to do her work here. The utterance "***You should come***" is a directive utterance, namely commanding. Commanding here are gestures, expression, and intonation who told to do something like go to Boise with him. Thus, the speaker has a function to command the hearer for getting what he wants and the speaker believes that the hearer can respond his command and can achieve his command.

In the point of illocution, that Sebastian tells Mia to go to Boise, but Mia cannot. In the mode of achievement, Mia responds and explains that it will be really exciting, she wishes she can. The utterance "***You should come***" can explain that the stressed of the word is into the commanding sentence or expressive of expression.

Dialogue 32 (01:27:21)

| | |
|--------------|---|
| Speech event | : Sebastian was doing a photo shoot and the photographer asked to play the keyboard. |
| Photographer | : Okay, now just move your glasses down on... onto the nose... A little bit further, just a little bit, a touch further. Keep your head down, but look up at me. Look sort of moody. Yeah! That's beautiful! That is great! Okay, turn the keyboard on live! |
| Sebastian | : Do you wanna hear the keyboard then? |
| Photographer | : You don't have to bite your lip now. Well, actually play something. Play something. You know? Anything. You're a pianist, aren't you? Play something. That's great, that's beautiful. That's lovely. Oh, that's good. No, don't stop. Keep playing. Go on, just keep playing. That was great! |

The explanation dialogue 32 above directive illocutionary act is **commanding** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Photographer) asks to the hearer (Sebastian) to do something (to play the keyboard). |
| 2. The mode of achievement | The hearer (Sebastian) can give the respond to the speaker's (Photographer) wants. |
| 3. The propositional content | The speaker (Photographer) is commanding to |

| | |
|------------------------------|--|
| | the hearer (Sebastian) for getting what he wants. |
| 4. The preparatory condition | The speaker (Photographer) believes that the hearer (Sebastian) can respond his command. |
| 5. The sincerity condition | The speaker (Photographer) really hopes to the hearer (Sebastian) can achieve his command. |
| 6. The strength degree | The speaker's (Photographer) seriousness to get respond from the hearer (Sebastian). |

Table 32: The Meaning of the Utterance Commanding Dialogue 32

In this story, in the photo session a photographer asked to turn on the music to fit the style in the photo like playing music. The utterance "*turn the keyboard on live!*" is a directive utterance, namely commanding. Commanding here are gestures, expression, and intonation who told to do something like play the keyboard. Thus, the speaker has a function to command the hearer for getting what he wants and the speaker believes that the hearer can respond his command and can achieve his command.

In the point of illocution, that the photographer tells Sebastian to play his keyboard live. In the mode of achievement, Sebastian responds and explains that he plays his keyboard live. The utterance "*turn the keyboard on live!*" can explain that the stressed of the word is into the commanding sentence or expressive of expression.

Dialogue 33 (01:37:19)

| | |
|----------------|--|
| Speech event | : Mia gets a call for casting because a director sees her monologue acting at the show. |
| Director Amy | : Hi, Mia. I'm Amy and this is Frank. |
| Director Frank | : Hi. How are ya? |
| Director Amy | : Nice to meet you. Glad we found you. |
| Mia | : Me, too. |
| Director Amy | : The film shoots in Paris, and we don't have a script. |
| Director Frank | : It's gonna be a process. We're gonna build the character around the actress. It's a 3-month rehearsal and a 4-month shoot. |
| Mia | : Okay. |
| Director Amy | : And we thought that you could just tell us a story. |
| Mia | : About? |
| Director Amy | : You can just tell us anything. |
| Mia | : Anything? |

Director Amy : Yeah, just tell us a story. You're a storyteller.
 Mia : Um...
 Director Amy : **Whenever you're ready.**
 Mia : My aunt used to live in Paris. I remember she used to come home and she would tell us these stories about being abroad, and... I remember, she told us that she jumped into the river... once.

The explanation dialogue 33 above directive illocutionary act is **commanding** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Director Amy) asks to the hearer (Mia) to do something (to tell us a story). |
| 2. The mode of achievement | The hearer (Mia) can give the respond to the speaker's (Director Amy) wants. |
| 3. The propositional content | The speaker (Director Amy) is commanding to the hearer (Mia) for getting what he wants. |
| 4. The preparatory condition | The speaker (Director Amy) believes that the hearer (Mia) can respond his command. |
| 5. The sincerity condition | The speaker (Director Amy) really hopes to the hearer (Mia) can achieve his command. |
| 6. The strength degree | The speaker's (Director Amy) seriousness to get respond from the hearer (Mia). |

Table 33: The Meaning of the Utterance Commanding Dialogue 33

According to the dialogue above, Mia gets a call for casting because a director sees her monologue acting at the show but the scenario does not yet exist so Mia is told to tell about any story to make a film. The utterance "**Whenever you're ready**" is a directive utterance, namely commanding. Commanding here are gestures, expression, and intonation who told to do something like tell us a story. Thus, the speaker has a function to command the hearer for getting what he wants and the speaker believes that the hearer can respond his command and can achieve his command.

In the point of illocution, the Director Amy asks Mia to tell a story about anything as if she as a storyteller. In the mode of achievement, Mia responds and explains that she tells about her aunt that live in Paris. The utterance "**Whenever you're ready**" can explain that the stress of the word is into the commanding sentence or expressive of expression.

3.1.5 Suggesting

There are 5 suggesting directive illocutionary acts that are found in La La Land Movie and here is the analysis.

Dialogue 34 (0:26:35)

| | |
|--------------|--|
| Speech event | : Mia is following casting and she is acting as a teacher. |
| Mia | : Casting (Damn Miranda rights) This is my classroom, if you don't like it. The door's to my left. |
| Director 1 | : Lady, why you be tripping like that? |
| Mia | : No, Jamal. You be tripping. |

The explanation dialogue 34 above directive illocutionary act is **suggesting** and the meanings of the utterance are:

| | |
|------------------------------|--|
| 1. The point of illocution | The speaker (Director 1) suggest to the hearer (Mia) to do something (to do acting as a teacher). |
| 2. The mode of achievement | The speaker (Mia) gives the option to refuse or receive to the hearer (Director 1) cannot achieve the speaker's (Mia) wants. |
| 3. The propositional content | The speakers (Mia) suggest the hearer if you don't like it the door's to my left. |
| 4. The preparatory condition | The speaker (Mia) believes that the hearer (Director 1) can achieve his request. |
| 5. The sincerity condition | The speaker (Mia) really hopes to the hearer (Director 1) can achieve his request. |
| 6. The strength degree | The speaker's (Mia) seriousness to the hearer (Director 1) in order to receive his suggestion. |

Table 34: The Meaning of the Utterance Suggesting Dialogue 34

According to the dialogue above, Mia is following casting and she is acting as a teacher and she said that suggest to the student the door's to my left. The utterance *"This is my classroom, if you do not like it. The door's to my left."* is a directive utterance, namely suggesting. Suggesting here are gestures, expression, and intonation who told to do something like acting as a teacher. Thus, the speaker has a function to suggest the hearer if you do not like it the door's to my left and the speaker believes and hopes that the hearer can achieve his request and the speaker seriousness to the hearer in order to receive his suggestion.

In the point of illocution, that the director asks Mia to act as a teacher and Mia performs various acts. In the mode of achievement, Mia responds and explains that she acts as a teacher if anyone does not like her class please come out. The utterance "*This is my classroom, if you do not like it. The door is to my left.*" can explain that the stress becomes a sentence suggest if it does not like to go out and emphasis with dislike or angry expression.

Dialogue 35 (0:31:59)

Speech event : Mia had finished party last spring and went home and asked Sebastian to get the key and Sebastian accompanied her to the car.
 Mia : Where's my car?
 Sebastian : **You gotta put that thing on your chin**
 Mia : This?
 Sebastian : Yeah. It makes your head into an antenna, so...
 Mia : Ooh
 Sebastian : I think it gives you cancer, but you find your car faster.
 Mia : What?
 Sebastian : You don't live as long, but you get where you're going quicker, so it all evens out.
 Mia : That sounds terrible.
 Sebastian : Just a suggestion.
 Mia : Uuh...

The explanation dialogue 35 above directive illocutionary act is **suggesting** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Sebastian) suggest to the hearer (Mia) to do something (to do put the key on your chin). |
| 2. The mode of achievement | The speaker (Sebastian) gives the option to refuse or receive to the hearer (Mia) cannot achieve the speaker's (Sebastian) wants. |
| 3. The propositional content | The speakers (Sebastian) suggest the hearer it gives you cancer, but you find your car faster. You don't live as long, but you get where you're going quicker, so it all evens out. |
| 4. The preparatory condition | The speaker (Sebastian) believes that the hearer (Mia) can achieve his request. |
| 5. The sincerity condition | The speaker (Sebastian) really hopes to the hearer (Mia) can achieve his request. |
| 6. The strength degree | The speaker's (Sebastian) seriousness to the hearer (Mia) in order to receive his suggestion. |

Table 35: The Meaning of the Utterance Suggesting Dialogue 35

According to the dialogue above, Mia had finished party last spring and went home and asked Sebastian to get the key and Sebastian accompanied her to the car. Sebastian gives Mia a suggestion if the car wants to quickly find the key, place it on your chin. The utterance "*you have to put the object on your chin*" is a directive utterance, namely suggesting. Suggesting here are gestures, expression, and intonation who told to do something like put the key on your chin. Thus, the speaker has a function to suggest the hearer gives you cancer, but you find your car faster. You don't live as long, but you get where you're going quicker, so it all evens out and the speaker believes and hopes that the hearer can achieve his request and the speaker seriousness to the hearer in order to receive his suggestion.

In the point of illocution that Sebastian suggests Mia to put the car keys under her chin, and Mia tries to do that. In the mode of achievement, Sebastian explains that if he does that she quickly finds her car but she will get cancer and her life will not be long. Mia also responds about it with an expression of shock and confusion. The utterance "*you have to put the object on your chin*" can explain that stress to the sentence suggests by putting the car keys under the chin if she wants the car moves quickly.

Dialogue 36 (01:21:28)

| | |
|--------------|--|
| Speech event | : Mia asks Sebastian if he likes the music he's playing right now, but Sebastian does not accept what Mia thinks and he feels cornered that Mia does not like what Sebastian is doing at the moment. |
| Mia | : Do you like the music you're playing? |
| Sebastian | : I don't... I don't know what it matters. |
| Mia | : Well, it matters, because if you're gonna give up your dream... I think it matters that you like... What you're playing on the road for years. |
| Sebastian | : Do you like the music I'm playing? |
| Mia | : Yeah. I do. I just didn't think that you did. |
| Sebastian | : Yeah, well... |
| Mia | : You always said Keith is the worst, and now you're gonna be on tour with him for years, so I just didn't... |

Sebastian : What are you doing right now?
Mia : Know if you were happy.
Sebastian : Why are you doing this?
Mia : I don't...
What do you mean, why am I doing this?
Sebastian : I thought you wanted me to do this.
It just sounds like now you don't want me to do it.
Mia : What do you mean, I wanted you to do this?
Sebastian : This is what you wanted for me.
Mia : To be in this band?
Sebastian : To be in a band. To have a steady job, you know?
To be... you know.
Mia : **Of course I wanted you to have a steady job, so that you could take care of yourself and your life and you could start your club.**
Sebastian : So I'm doing that. So I don't understand.

The explanation dialogue 36 above directive illocutionary act is **suggesting** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Mia) suggest to the hearer (Sebastian) to do something (to build his dream of creating a club of his own). |
| 2. The mode of achievement | The speaker (Sebastian) gives the option to refuse or receive to the hearer (Mia) cannot achieve the speaker's (Sebastian) wants. |
| 3. The propositional content | The speakers (Sebastian) suggest the hearer it Sebastian thought Mia wanted Sebastian to do this. It just sounds like now Mia does not want Sebastian to do it. |
| 4. The preparatory condition | The speaker (Sebastian) believes that the hearer (Mia) can achieve his request. |
| 5. The sincerity condition | The speaker (Sebastian) really hopes to the hearer (Mia) can achieve his request. |
| 6. The strength degree | The speaker's (Mia) seriousness to the hearer (Sebastian) in order to receive his suggestion. |

Table 36: The Meaning of the Utterance Suggesting Dialogue 36

Mia asks Sebastian if he likes the music he's playing right now, but Sebastian does not accept what Mia thinks and he feels cornered that Mia does not like what Sebastian is doing at the moment. The utterance "***Of course I wanted you to have a steady job, so that you could take care of yourself and your life and you could start your club.***" is a directive utterance, namely suggesting.

Suggesting here are gestures, expression, and intonation who told to do something like build his dream of creating a club of his own. Thus, the speaker has a function to suggest the hearer it Sebastian thought Mia wanted Sebastian to do this. It just sounds like now Mia does not want Sebastian to do it and the speaker believes and hopes that the hearer can achieve his request and the speaker seriousness to the hearer in order to receive his suggestion.

In the point of illocution that Mia suggests Sebastian to build his dream of creating a club of his own. In the mode of achievement, Sebastian explains that he does not know what is the matter. The utterance *"Of course I wanted you to have a steady job, so that you could take care of yourself and your life and you could start your club."* can explain that stress to the sentence suggests with Mia asking if Sebastian likes the music being played and about his dreams that will make his own club.

Dialogue 37 (01:43:27)

Speech event : Mia and Sebastian were chatting up the hill and seeing the scenery around.
 Sebastian : And I guess we're just gonna have to wait and see.
 Mia : I'm always gonna love you.
 Sebastian : I'm always gonna love you, too.
 Sebastian : **Look at this view!**
 Mia : I've seen better.
 Sebastian : It's the worst.
 Mia : Yeah.
 I've never been here during the day.

The explanation dialogue 37 above directive illocutionary act is **suggesting** and the meanings of the utterance are:

| | |
|------------------------------|---|
| 1. The point of illocution | The speaker (Sebastian) suggest to the hearer (Mia) to do something (to see the scenery around). |
| 2. The mode of achievement | The speaker (Sebastian) gives the option to refuse or receive to the hearer (Mia) cannot achieve the speaker's (Sebastian) wants. |
| 3. The propositional content | The speakers (Sebastian) suggest the hearer it is the worst. |
| 4. The preparatory condition | The speaker (Sebastian) believes that the hearer (Mia) can achieve his request. |
| 5. The sincerity condition | The speaker (Sebastian) really hopes to the |

| | |
|------------------------|---|
| | hearer (Mia) can achieve his request. |
| 6. The strength degree | The speaker's (Sebastian) seriousness to the hearer (Mia) in order to receive his suggestion. |

Table 37: The Meaning of the Utterance Suggesting Dialogue 37

Mia and Sebastian were chatting up the hill and seeing the scenery around. Sebastian says if he will stay here and wait. The utterance "**Look at this view!**" is a directive utterance, namely suggesting. Suggesting here are gestures, expression, and intonation who told to do something like see the scenery around. Thus, the speaker has a function to suggest the hearer it is the worst and the speaker believes and hopes that the hearer can achieve his request and the speaker seriousness to the hearer in order to receive his suggestion.

In the point of illocution that Sebastian asks Mia to see the scenery around and Mia responds that she has seen better than this. In the mode of achievement Sebastian responds and explains that it is the worst. The utterance "**Look at this view!**" can explain that the stress of the word is into a suggestion sentence or pleasure of expression.

Dialogue 38 (01:21:54)

| | |
|--------------|---|
| Speech event | : Mia suggests Sebastian to change his club name if no one wants to come to the jazz club. |
| Sebastian | : Why aren't we celebrating? |
| Mia | : Why aren't you starting your club? |
| Sebastian | : You said yourself no one wants to go to that club. No one wants to go to a club called "Chicken on a Stick." |
| Mia | : So change the name! |
| Sebastian | : Well, no one likes jazz! Not even you! |
| Mia | : I do like jazz now because of you! |
| Sebastian | : And this is what I thought you wanted me to do! |

The explanation dialogue 38 above directive illocutionary act is **suggesting** and the meanings of the utterance are:

| | |
|----------------------------|--|
| 1. The point of illocution | The speaker (Mia) suggest to the hearer (Sebastian) to do something (to change the name of his club if no one wants to come to the jazz club). |
| 2. The mode of achievement | The speaker (Mia) gives the option to refuse or |

| | |
|------------------------------|--|
| | receive to the hearer (Sebastian) cannot achieve the speaker's (Mia) wants. |
| 3. The propositional content | The speakers (Mia) suggest the hearer to change his club name if no one wants to go to a club called "Chicken on a Stick" even Mia started likes jazz because Sebastian. |
| 4. The preparatory condition | The speaker (Mia) believes that the hearer (Sebastian) can achieve his request. |
| 5. The sincerity condition | The speaker (Mia) really hopes to the hearer (Sebastian) can achieve his request. |
| 6. The strength degree | The speaker's (Mia) seriousness to the hearer (Sebastian) in order to receive his suggestion. |

Table 38: The Meaning of the Utterance Suggesting Dialogue38

Mia suggests Sebastian to change his club name if no one wants to come to the jazz club. Sebastian said that no one likes jazz not even Mia, but Mia now likes jazz because Sebastian. The utterance **“So change the name!”** is a directive utterance, namely suggesting. Suggesting here are gestures, expression, and intonation who told to do something like change the name of his club if no one wants to come to the jazz club. Thus, the speaker has a function to suggest the hearer change his club name if no one wants to go to a club called "Chicken on a Stick" even Mia started likes jazz because Sebastian. and the speaker believes and hopes that the hearer can achieve his request and the speaker seriousness to the hearer in order to receive his suggestion.

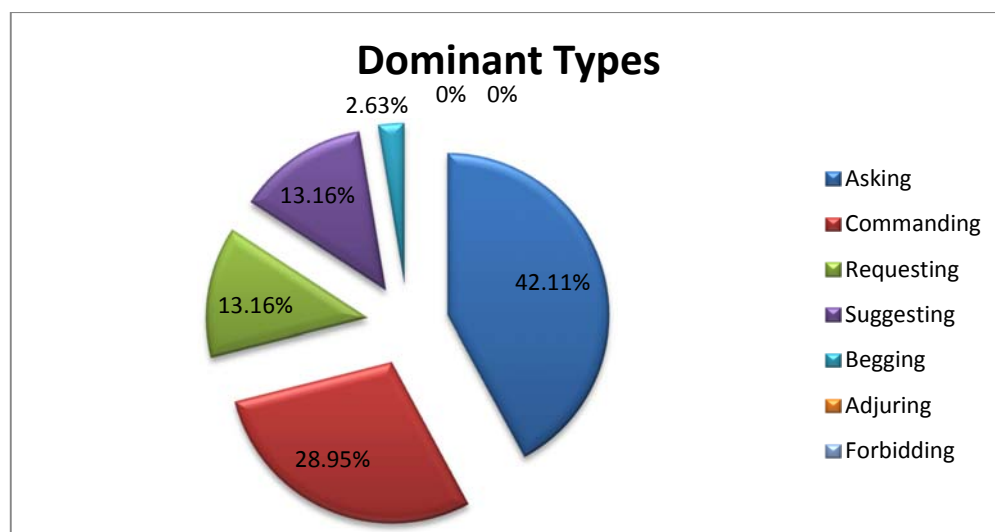
In the point of illocution that Mia suggests Sebastian to open his own club if no one wants to come up with the name “Chicken on a Stick” then replaces the club's name with an interesting one. In the mode of achievement Sebastian responds and explains that no one likes jazz for now, even Mia herself does not like Jazz. The utterance **“So change the name!”** can explain that the stress of the word is into a suggestion sentence.

Based on dialogue from 1 to 38 the writer find that from those forms of Directive Illocutionary Act, Asking has the highest frequency of use among others, that is sixteen times or 42, 10% because using the question is not always with a sentence can be asked with body language or intonation of the characters. On the other hands, the begging act has the lowest frequency of use among others, that is only once or 2, 63% because the character make a mistake in playing the piano music and the character begs not to fire him. To describe the meaning of the

analysis the researcher using six component of Vanderveken and the meaning of the utterances is mostly Asking. Based on the meanings of the Illocutionary Act in La La Land movie utterances, most of the point of Illocution is that the speaker ask to the hearer to do something; most of the mode of achievement is that the hearer can give the answer or explanation from the speaker question or command; the propositional content of the utterances is mostly showing that the speaker ask to the hearer to answer or to doing what the speaker want; most of the preparatory condition of the utterances is that the speaker believes that the hearer can achieve what the speaker wants; most of the sincerity of condition of the utterances is that the speaker really hopes to the hearer to conduct his will; and the degree of strength of the La La Land movie utterances is mostly showing that the speaker seriousness to get respond from the hearer.

3.2 Dominant Types of Directive Illocutionary Acts in La La Land Movie Utterances

The reason why the asking type is dominant because based on the movie, there is no 5W1H. The most of the dialogue provides us with daily conversation based on each expressions and also intonations that shows us like asking conversation. After conducting research the seven types directive that are used in La La Land movie, the concluding of frequency of each types of directive is used in the La La Land movie are described as follows:



Graphic 1: Dominant Types of Seven Utterances in La La Land Movie

There are 38 utterances containing directive illocutionary acts from the graphic above, it describes that the number of frequency of directive that is appear in seven utterances are those are Asking (16), Commanding (11), Requesting (5), Suggesting (5) Begging (1), Adjuring (0), and Forbidding (0), moreover asking appears in La La Land movie. The most dominant types of directive that are used in La La Land movie are asking followed by sixteen utterances.

CHAPTER 4 CONCLUSION

In La La Land movie, though the writer does not find all of them but almost all of them are used in their conversations. Illocutionary act can reveal the speaker's action beyond the utterance. The writer finds not only six kinds of illocutionary force that determines in this term paper intonation tone, body language, gesture also could influence illocutionary act.

Illocutionary act as one of speech act strategies specifically directive are frequently used in so many ways of conversation. The function of this paper is to understand the other meanings in the speech or utterance that the speaker used. It might not easy to understand this issue because we have to consider and so many factors, one of them is speech event or the situation when the utterances are spoken.

In conclusion, by analyzing the utterance in the La La Land movie, the writer concludes that in detail the types of the utterances are: Asking there are sixteen times (42, 10%), Commanding there are eleven times (28, 94%), Requesting there are five times (13, 15%), Suggesting there are five times (13, 15%), Begging there is only one time (2, 63%), Adjuring there is zero time (0%), and Forbidding there is zero time (0%). In this research, asking is the dominant types in seven types than other directive types. The writer analyze during listening to audio in La La Land movie researchers also pay close attention to carefully every scene and reaction that emerged from the partners said. Analyze the type of directive illocutionary act by using Vanderveken theory (1990) the point of illocution, the mode of achievement, the propositional content, the preparatory condition, the sincerity condition, and the degree of strength. Furthermore, the researchers recorded each directive obtained from the results of observation and observation of reactions on the characters. The directives that have been recorded are then grouped by the type and type of speech acts into the data classification table.

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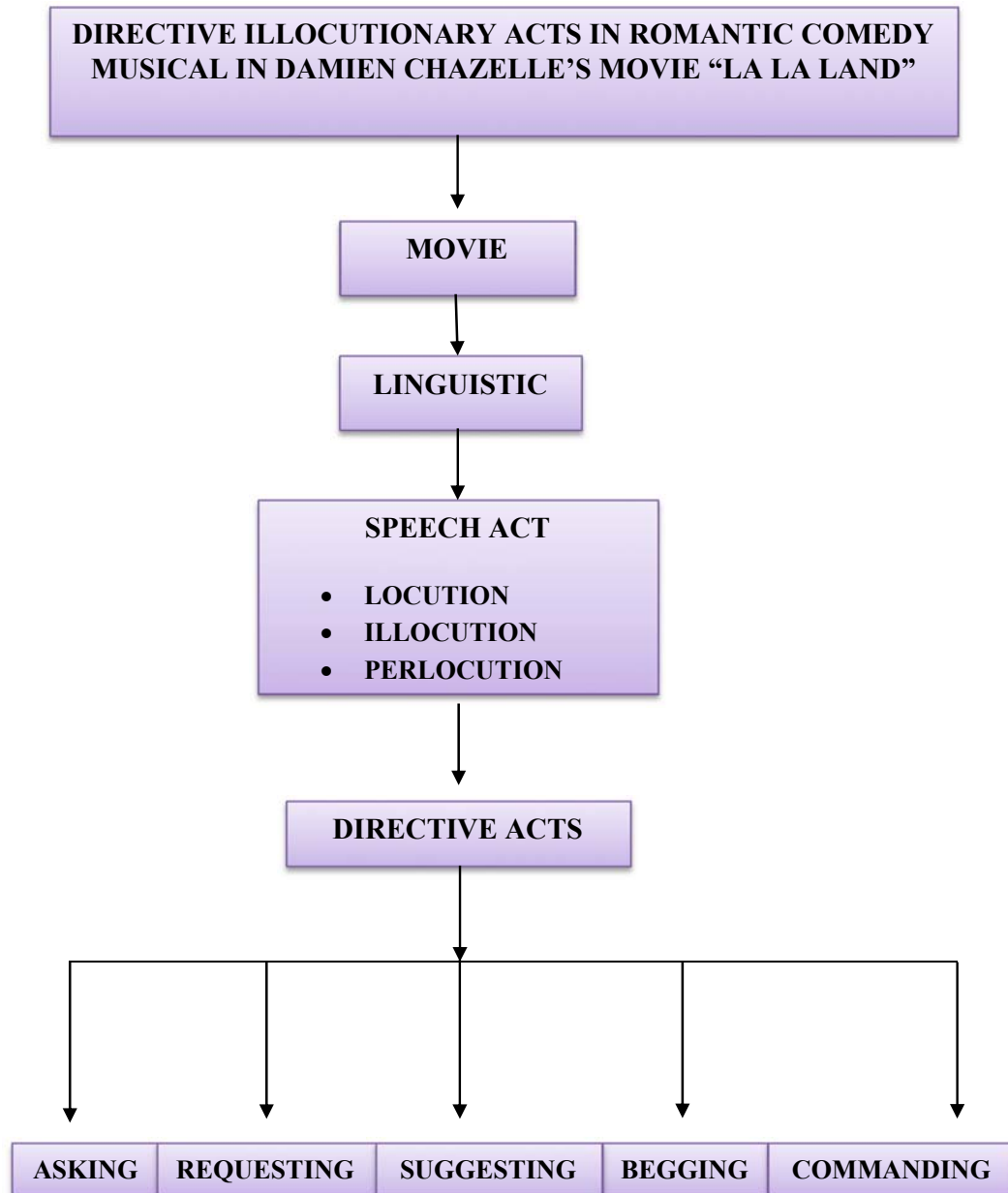
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SCHEME OF THE RESEARCH



POSTER RESEARCH

The poster is a research poster with a purple and pink color scheme. It features a decorative border at the top with hanging leaves. The title is in a white cloud-like shape. The sections are: Background, Identification problem, Objectives, Finding and Discussion, and Conclusion. There is a student ID and name in the top right corner.

DIRECTIVE ILLOCUTIONARY ACTS IN ROMANTIC COMEDY MUSICAL IN DAMIEN CHAZELLE'S MOVIE "LA LA LAND"

Devitasari
2014130047

Background

In this study, the writer want to analyze movie entitled "La La Land". This movie is quite interesting as The writer want to analyze the type of directive illocutionary act those are asking, requesting, begging, commanding, suggesting, adjuring, and forbidding by using Vanderveken theory (1990).It contains many dialogues which are good source for data analysis of this study, especially from the angle of directive speech acts.

Identification problem

1. What kind of directive illocutionary acts that can be found in La La Land?
2. How to find directive illocutionary acts based on La La Land Movie?

Objectives

1. To provide understanding to the readers about kind of speech acts especially directive illocutionary act in La La Land Movie.
2. To introduce the language elements contained in speech acts.

Finding and Discussion

The writer analyze during listening to audio in movie La La Land researchers also pay close attention to carefully every scene and reaction that emerged from the partners said. By analyzing the point of illocution, the mode of achievement, the propositional content, the preparatory condition, the sincerity condition, and the degree of strength.

Conclusion

In La La Land movie, though the writer doesn't find all of them but almost all of them are used in their conversations. Illocutionary act can reveal the speaker's action beyond the utterance. The writer finds not only six kinds of illocutionary force that determines in this term paper intonation tone, body language, gesture also could influence illocutionary act.

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I. Lembar Kepembimbingan Skripsi

LAPORAN KEMAJUAN PENULISAN
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 Dosen Pembimbing I : Tomy Andrian, S.S. M.Hum
 Judul Skripsi : Directive Illocutionary Acts in Romantic
 Comedy Musical in Damien Chazelle's
 Movie "La La Land"
 Mulai Bimbingan : 10 April 2018
 Tahun Akademik : 2017/2018

| No. | Hari & Tanggal | Catatan Pembimbing | Paraf |
|-----|----------------|---|---|
| 1. | 10/Apr/18 | Proposal |  |
| 2. | 20/Apr/18 | Chap I Mencari contoh Jurnal, Lit Review |  |
| 3. | 19/may/18 | Revisi Chap I - Background. - Problem |  |

| | | | |
|----|----------------|--|---|
| 4. | 02 / June / 18 | Chap II Reference harus jelas. |  |
| 5. | 09 / June / 18 | Chap III Perbaiki lg lebih jelas dan detail |  |
| 6. | 26 / June / 18 | Revisi Chap III - Table explanation |  |
| 7. | 07 / July / 18 | Chap IV Revisi conclusion |  |
| 8. | 04 / July / 18 | - Contextual & co-textual terminology - Font outlining |  |
| 9. | 12 Juli 2018 | - Spelling check - parallel construction |  |

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|-----|--|--|--|
| 10. | | | |
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Jakarta, 16 Juli 2018

Menyetujui :

Pembimbing I

(Eridiana, S.S., M.Hum)

Pembimbing II

(Tommy Andrian, S.S., M.Hum)

Mengetahui :

Pembimbing Akademik

(Yoga Pratama, S.S., M.Pd)

Kajur Inggris S-1

(Tommy Andrian, S.S., M.Hum)

| | | | | |
|---|----------------------------|------------------|--|--------------------------------------|
| Devita Sari | | LISTENING | | TOTAL SCORE 430 |
| Name | | 220 Your score | | |
| 2014130047 | 1992/11/09 | 5 495 | | |
| Identification Number | Date of Birth (yyyy/mm/dd) | READING | | |
| 2018/01/19 | 2020/01/19 | 210 Your score | | |
| Test Date (yyyy/mm/dd) | Valid Until (yyyy/mm/dd) | 5 495 | | |
| Client/Institution Name: PT. Putra Pratama Raya | | | | |
| PT International Test Center-TOEIC Center Indonesia, Plaza Sentral, 17th Floor, Jl. Jend Sudirman, Kav 47, Jakarta, Indonesia, 12930 | | | | |
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| LISTENING | | READING | |
|---|--|--|--|
| <p>Your scaled score is close to 200. Test takers who score around 200 typically have the following strengths:</p> <ul style="list-style-type: none"> • They can understand short (single-sentence) descriptions of the central idea of a photograph. • They can sometimes understand the central idea, purpose, and basic context of extended spoken texts when this information is supported by a lot of repetition and easy vocabulary. • They can understand details in short spoken exchanges and descriptions of photographs when the vocabulary is easy and when there is only a small amount of text that must be understood. • They can understand details in extended spoken texts when the requested information comes at the beginning or end of the text and when it matches the words in the spoken text. <p>To see weaknesses typical of test takers who score around 200, see the *Proficiency Description Table.</p> | | <p>Your scaled score is between 150 and 250. Test takers who score around 150 typically have the following strengths:</p> <ul style="list-style-type: none"> • They can locate the correct answer to a factual question when not very much reading is necessary and when the language of the text matches the information that is required. • They can understand easy vocabulary and common phrases. • They can understand the most-common, rule-based grammatical structures when not very much reading is necessary. <p>To see weaknesses typical of test takers who score around 150, see the *Proficiency Description Table. If your performance is closer to 250, you should review the descriptors for test takers who score around 250.</p> | |
| ABILITIES MEASURED | PERCENT CORRECT OF ABILITIES MEASURED | ABILITIES MEASURED | PERCENT CORRECT OF ABILITIES MEASURED |
| Can infer gist, purpose and basic context based on information that is explicitly stated in short spoken texts | 45 | Can make inferences based on information in written texts | 40 |
| Can infer gist, purpose and basic context based on information that is explicitly stated in extended spoken texts | 57 | Can locate and understand specific information in written texts | 68 |
| Can understand details in short spoken texts | 60 | Can connect information across multiple sentences in a single written text and across texts | 25 |
| Can understand details in extended spoken texts | 29 | Can understand vocabulary in written texts | 51 |
| | | Can understand grammar in written texts | 50 |

* Proficiency Description Table can be found on our web site, www.ets.org/toEIC

HOW TO READ YOUR SCORE REPORT:
Percent Correct of Abilities Measured:
 Percentage of items you answered correctly on this test form for each one of the Abilities Measured. Your performance on questions testing these abilities cannot be compared to the performance of test-takers who take other forms or to your own performance on other test forms.
Note: TOEIC scores more than two years old cannot be reported or validated.



JURUSAN SASTRA INGGRIS S-1 FAKULTAS SASTRA

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Telp. 8649051, 8649053, 8649057 Fax. 8649052

E-mail: humas@unsada.ac.id Homepage: <http://www.unsada.ac.id>

SURAT PERNYATAAN

Yang bertanda tangan di bawah ini:

Nama : DEVITA SARI
Tempat/Tanggal Lahir : Bisati, 09 November 1992
Alamat Rumah : KP. Sukapura RT. 001/004 Kel. Sukapura Kec. Cilincing
Jakarta Utara
E-mail : dhevithasarie.ds@gmail.com
No. Telepon/Ponsel : 085695608040

dengan ini menyatakan bahwa skripsi saya yang berjudul:

Directive Illocutionary Acts in Romantic Comedy Musical in Damien Chazelle's Movie "La La Land"

yang diajukan pada semester genap tahun akademik 2017/2018 bersifat orisinal dan belum pernah ditulis oleh orang lain, dan akan diselesaikan penulisannya selambat-lambatnya 1 (satu) tahun akademik dan/atau setara dengan 2 (dua) semester.

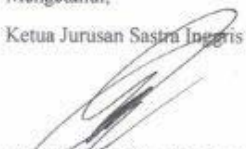
Bilamana di kemudian hari ditemukan ketidaksesuaian dengan pernyataan ini, maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku.

Demikian pernyataan ini dibuat dengan sesungguhnya dan dengan sebenar-benarnya.

Jakarta, 05 Maret 2018

Mengetahui,

Ketua Jurusan Sastra Inggris S-1


Tommy Andrian, SS, M.Hum
NIK. 05395 / NIDN. 0320097601

Yang menyatakan,


Devita Sari
NIM. 2014130047