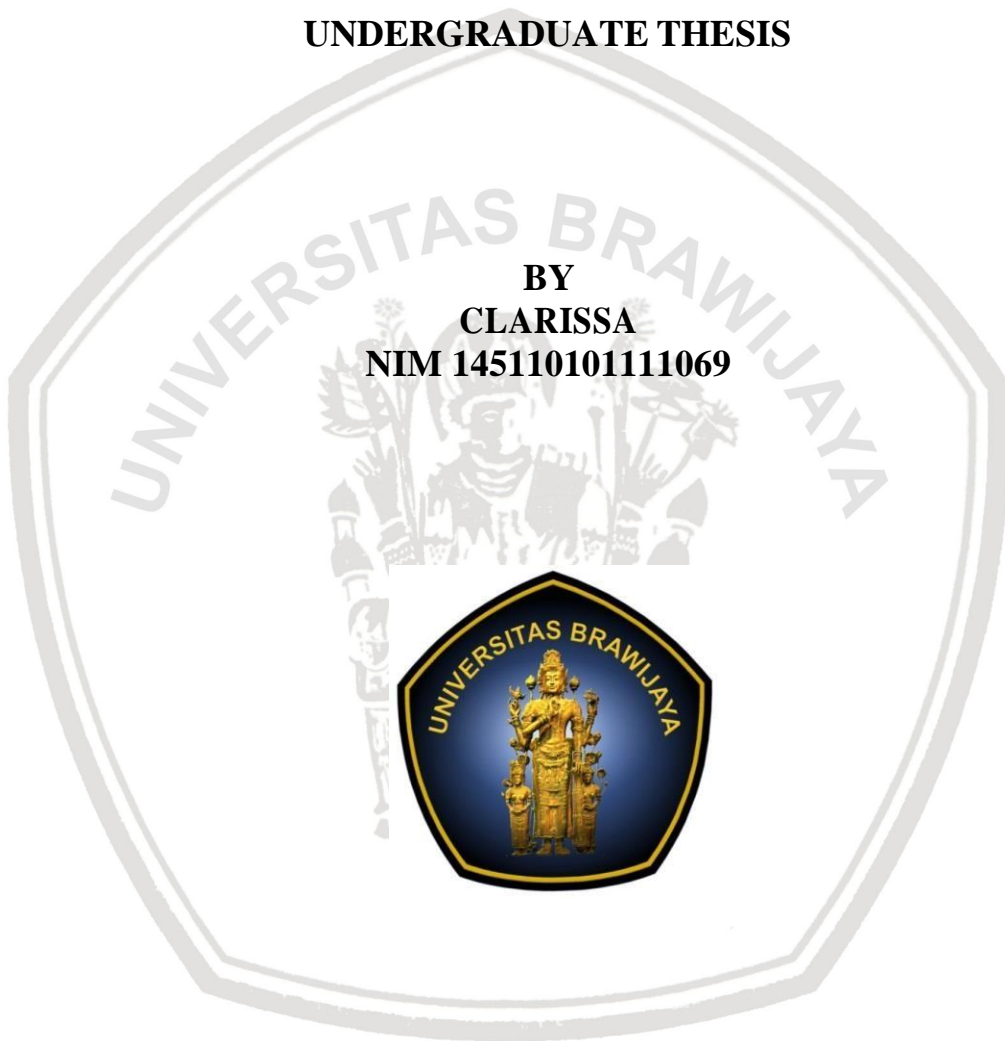


**THE EXPRESSIVE ILLOCUTIONARY ACTS
USED BY KATE WINSLET AS *ROSE*
IN *TITANIC* MOVIE SCRIPT**

UNDERGRADUATE THESIS

**BY
CLARISSA
NIM 145110101111069**



**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURAL STUDIES
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**Presented to
Universitas Brawijaya
In partial fulfillment of the requirements
For the degree of *Sarjana Sastra***

**STUDY PROGRAM OF ENGLISH
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FACULTY OF CULTURAL STUDIES
UNIVERSITAS BRAWIJAYA
2018**

DECLARATION OF AUTHORSHIP

Here I,

Name : Clarissa

NIM : 145110101111069

Address : Jl. Horizon no 12 RT 01 RW 01 Perumdam, Kel. Kandang Mas,
Kec. Kampung Melayu, Bengkulu

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Clarissa
NIM 145110101111069

This is to certify that the undergraduate thesis of **Clarissa** has been approved by the supervisor

Malang, 29th June 2018

Supervisor



Isti Purwaningtyas, S.S., M.Pd.
NIP.19790519 200501 2 003

This is to certify that the undergraduate thesis of **Clarissa** has been approved by the Board of Examiners as one of the requirements for the degree of Sarjana Sastra



Tantri Refa Indhiarti, M.A., Chair
NIK.201309 870119 2 001



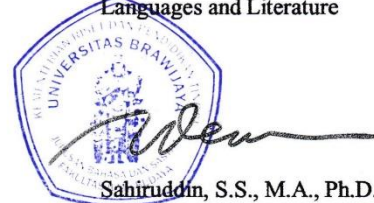
Isti Purwaningtyas, S.S., M.Pd, Member
NIP.19790519 200501 2 003

Acknowledged by,
Head of Study Program of English



Juliati, M.Hum
NIP.19720929 200604 2 001

Sighted by,
Head of Department of
Languages and Literature



Sahiruddin, S.S., M.A., Ph.D.
NIP.19790116 200912 1 001



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Malang

The writer

ABSTRACT

Clarissa. 2018., **The Expressive Illocutionary Acts used by Kate Winslet as Rose in TITANIC Movie Script**. Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Isti Purwaningtyas

Keywords: *pragmatic, illocutionary act, expressive speech act, strategies of performing illocutionary act*

The writer analyzes the study of expressive speech acts and strategies of performing illocutionary act based on utterances produced by Rose in TITANIC movie. In this study, the writer analyzes and finds the answers for the problems which are (1) the types of expressive speech act found and (2) the strategies of performing illocutionary act found in Rose's utterances in TITANIC movie script.

This study uses qualitative approach to find the answers to problems and objectives of the study. The writer uses young Rose's utterances in the movie script as the data source. The data results which obtained are displayed with tables and the explanation in written form below the tables. The technique of collecting the data used in this study is documentary technique.

The result of the study shows that Rose uses all the types of expressive speech act based on Searle's (1969) theory which is analyzed in the study (thanking for four data, wishing for one data, apologizing for thirteen data, greetings for nine data, congratulating for eight data, and attitudes for forty-two data). For the strategies of performing illocutionary act found in Rose's utterances in the movie script, she only use four (literal direct for fifty-seven data, literal direct + nonliteral indirect for fourteen data, literal direct + literal indirect for six data, and nonliteral direct + nonliteral indirect for one data) from the total of six strategies mentioned by Parker (1986). Rose uses attitude and literal direct act as the most dominant ones. The language pattern she uses while she talks to Jack, compared to when she talks to Cal and her mother is very different. However, the writer assumes she does not use different language pattern while she talks to first class people and the third class people.

Next researchers who use the same subject of the study, may use other theories from other experts which still related to strategies of performing illocutionary act or other types of expressive illocutionary act by Searle, and also use the other object of the study such as novel, short story, or other movies.

ABSTRAK

Clarissa. 2018., **The Expressive Illocutionary Acts used by Kate Winslet as Rose in TITANIC Movie Script**. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: Isti Purwaningtyas

Kata Kunci: *pragmatis, tindak ilokusi, tindak tutur ekspresif, strategi melakukan tindak ilokusi*

Penulis melakukan penelitian akan tindak tutur ekspresif dan strategi melakukan tindak tutur terhadap ucapan-ucapan Kate Winslet sebagai Rose di dalam film TITANIC. Dalam studi ini penulis meneliti dan mencari jawaban masalah yaitu (1) tipe tindak ekspresif tutur apa saja yang dapat ditemukan dan (2) strategi melakukan tindak ilokusi yang ditemukan dalam ucapan-ucapan Rose dalam skrip film TITANIC.

Studi ini menggunakan pendekatan kualitatif untuk menemukan jawaban-jawaban dari rumusan masalah. Penulis menggunakan ucapan-ucapan Rose muda dalam skrip film sebagai sumber data. Hasil data yang didapat ditampilkan menggunakan tabel-tabel dan penjelasan dalam bentuk tulisan di bawahnya. Teknik perolehan data yang digunakan dalam studi ini adalah teknik dokumenter.

Hasil studi ini menunjukkan bahwa Rose menggunakan semua tipe tindak tutur ekspresif berdasarkan teori dari Searle (1969) yang telah dianalisis (berterima kasih 4 data, berharap 1 data, meminta maaf 13 data, mengucapkan salam 9 data, mengucapkan selamat 8 data, dan sikap tidak setuju 42 data). Untuk strategi melakukan tindak ilokusi yang ditemukan dalam ucapan-ucapan Rose di skrip film, Rose hanya menggunakan 4 (literal langsung 57 data, literal langsung + nonliteral tidak langsung 14 data, literal langsung + literal tidak langsung 6 data, dan nonliteral langsung + nonliteral tidak langsung 1 data) dari 6 total strategi yang disebutkan oleh Parker (1986). Rose menggunakan sikap tidak setuju dan literal langsung sebagai yang paling dominan. Pola bahasa yang digunakannya memang berbeda saat dia berbicara dengan Jack, dibandingkan saat dia berbicara dengan Cal dan ibunya. Akan tetapi, penulis berasumsi bahwa dia tidak menggunakan pola bahasa yang berbeda saat berbicara dengan orang-orang kelas satu dan kelas tiga.

Bagi peneliti selanjutnya dengan subjek yang sama, dapat menggunakan teori lain dari para ahli lainnya yang masih berhubungan dengan strategi melakukan tindak ilokusi lainnya atau menggunakan tipe lain dari tindak tutur ekspresif oleh Searle, dan juga dapat menggunakan objek kajian lainnya seperti novel, cerita pendek, atau film lainnya.

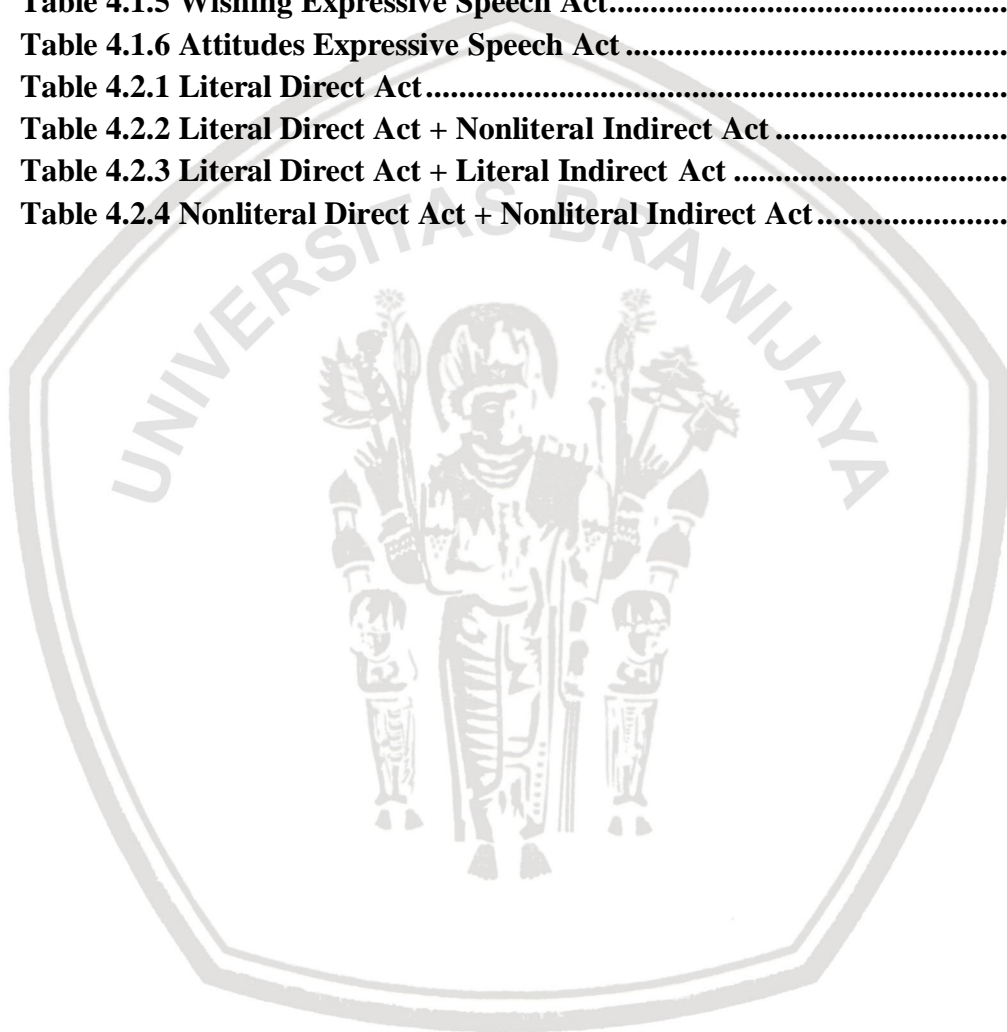
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CHAPTER I

INTRODUCTION

This chapter discusses the background of the study, the problems of the study, the objects of the study, and definition of key terms.

1.1. Background of study

Humans are social beings. As humans, we cannot stay quite or not communicate with people at all. By interacting with other people, we also filling out social needs. We need other people to exchange our opinions with, share our knowledge, and tell our feelings about how we feel at the time.

Communication is an important thing for the living creature in this world to interact with, especially us, as humans. Communication is the way how the living creatures especially humans to interact with each other. We need to communicate in order to be understood, asking for help, delivering information, and etc. Therefore, to communicate well with the listener or reader, speaker or writer have to talk in the language that both speaker/writer and listener/reader understand, either in sign language or spoken languages. Language is the important part of communication. Without communication, listener/reader would not know speaker/writer's intention by saying something, and without the same language, listener/reader would not understand what the speaker/writer means.

In linguistics, there are so many kinds of study related to how we communicate with each other. The study of speaker's meaning based on particular context is called Pragmatics. Pragmatics is a study which deals with utterances. By studying Pragmatics, people, in this case, the listeners/readers can understand the intention of speakers/writers by saying something through the utterances. There are a lot of subjects in Pragmatic, for example, Speech Acts. The use of speech acts can be easily found in daily life. Since the application happens every day, speech act is an important subject to be understood.

In this study, the writer wants to focus more on expressive speech act used in the Titanic movie script, produced by Rose that is played by Kate Winslet as one of the main characters in the movie. The author chooses Rose rather than Jack because in the movie, Rose is the one who tells the story and also is part of the story, and it is based on her own point of view (as the first person point of view and then change to the third person point of view).

The writer finds few studies that are relevant to this study, such as Nunung Permata Istiqomah's thesis entitled "*Speech Act Analysis of Anger in The Film entitled 'Something The Lord Made'*" and "*an Analysis of Expressive Illocutionary Acts in The Oprah Winfrey Show*", a thesis by M. Haryadi Syahputra. What makes the recent study different than the previous studies is the object of the study, however, the similarity with the recent study is the theories which are used in the previous studies.

In the study, the writer will only focus on the expressive function in speech acts in order to classify what speaker feels through the utterances. By saying the utterances, the listener/reader will understand what the speaker/writer feels about. The reason why the writer interested in studying more about expressive speech acts is because the other classes of speech acts based on the function such as representative, directive, and commissive have received considerable attention more than the declaration and expressive, according to Patricia Ronan from Université de Lausanne in her journal “*Categorizing expressive speech acts in the pragmatically annotated SPICE Ireland corpus*” (2015). The writer specifically choose the expressive one because it is studying the speaker/writer feels. The writer also considers that feeling is an important thing to understand while someone is having a conversation. A feeling is something both speaker/writer and listener/reader need to understand, so there will be no misunderstanding or miscommunication.

In this study, the writer specifically identifies the expressive speech acts that are found in dialogues and utterances produced by Rose, as one of the main characters of Titanic movie. Titanic movie is one of the popular and best movies which made based on the true events, it is also well-known all over the world and a timeless romantic movie. The Titanic movie tells the story of a big ship and also the fiction of Rose and Jack's forbidden love that happens while they ride the same ship. There are two famous actors in the Titanic movie as the main character, Kate Winslet and Leonardo DiCaprio. Kate Winslet was born in the United Kingdom, on October 5, 1975. Meanwhile, Leonardo DiCaprio was born

in Hollywood (Los Angeles, California), US, on November 11, 1974. In the movie, there are two characters who play Rose. The old Rose by Gloria Stuart and the young Rose by Kate Winslet. The writer will only take utterances produced by young Rose which played by Kate Winslet because the young Rose have more dialogues in the movie and have more expressions compared to the old character of Rose. The writer feels more attached to young Rose played by Kate Winslet since she is one of the writer's favorite actresses.

The reason why the writer chooses the Titanic movie script as the data is because the Titanic movie which aired in 1997 is a popular movie from time to time. There are a lot of research using the Titanic movie as the data source, such as *“The Representation Of Class Struggle In The Movie Titanic”* by Saputra Hadi (2011) in his thesis or Hernawati's undergraduate thesis entitled (2013) *“Illocutionary Act in The Titanic Movie Script”*. However, they are not specifically studying about the expressive speech acts of the utterances that are produced by the two main characters. The story is so fascinating because it is based on the true events, which is so historical. The writer also thinks that identifying the utterances or dialogues by the main characters will helps the audiences understand exactly what is going on behind the scenes. For example, somehow there are some people who do not understand whether the main characters of a movie having a short sarcastic conversation, so the intention of saying the dialogues or utterances will not be understood by the audiences.

The purpose of this study is to make the readers understand more about speech acts theory, the categories, specifically about types of expressive speech

acts, especially when the expressive speech acts are used in movies, like the Titanic movie and also the strategies of using speech act or illocutionary act. Thus, the writer summarizes the title as “**The Expressive Speech Acts Used by Kate Winslet as Rose in The Titanic Movie Script.**”

1.2. Problems of the study

The problems of the study related to the case observed by the author. There are two problems of study:

1. What are the types of expressive speech act used by Kate Winslet as Rose found in Titanic movie script?
2. What are the strategies for performing expressive speech act used by Kate Winslet as Rose found in Titanic movie script?

1.3. Objectives of Study

Objectives of the study related to the writer’s aims in conducting this study. There are two main objectives of conducting this study:

1. The writer wants to make the readers understand about the types of expressive speech act (illocutionary act) found in Titanic movie script, specifically in dialogues or utterances produced by one of the main characters, Rose.
2. The writer wants to find the strategies of performing speech act (illocutionary act) especially expressive speech act in Titanic movie script dialogues and utterances produced by Kate Winslet as Rose.

1.4. Definition of Key Terms

1. Pragmatics: the study of the way in which language is used to express what a speaker really means in particular situations, especially when the actual words used may appear to mean something different (Yule, 1996, p.3)
2. Speech Acts: an utterance considered as an action, particularly with regard to its intention, purpose, or effect (en. oxforddictionaries)
3. Illocutionary Act: a complete speech act, made in a typical utterance, that consists of the delivery of the propositional content of the utterance (including references and a predicate), and particular illocutionary force (<http://www.glossary.sil.org/term/illocutionary-act>)
4. Expressive Speech Act: speech acts that express the speaker's feelings about themselves or the world (Searle 1976: 12)
5. Movie: a recorded sequence of film or video images displayed on a screen with sufficient rapidity as to create the illusion of motion and continuity (American Heritage Dictionary of the English Language)

6. Titanic: was the biggest, fastest and most luxurious liner commissioned by the White Star Line to be built at the Harland and Wolff shipyard in Belfast (<http://www.bbc.co.uk/history/titanic>)
7. Rose Dewitt Bukater: also called Rose Calvert (ever since she got married to Mr. Calvert) is one of the main characters in Titanic movie. This fictional character was made based on a real woman (Beatrice Wood), however, the real person was not involved in Titanic tragedy. (<https://reelrundown.com/film-industry/Beatrice-Wood-The-Woman-James-Cameron-Modeled-Rose-Calvert-in-Titanic-After>)
8. Kate Winslet: an actress, born on October 5, 1975, in Reading, England, Kate Elizabeth Winslet is the granddaughter of two theater managers and the daughter of two actors. She began to act at age 7 in a cereal commercial. (<https://www.biography.com/people/kate-winslet-9534599>)

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter covers the explanation about the related literature of this study. This chapter contains the subtopics that are the explanation of speech acts, the classifications and theory, and some previous study.

2.1 Pragmatics

As we know, pragmatic is one of the subjects in linguistics. Generally, pragmatic is a study that deals with utterances. There are some different statements from the linguistic experts. In his book that was released in 1983, Stephen C. Levinson stated that pragmatic is the study of the ability of language users to pair sentences with the contexts in which they would be appropriate. So according to Levinson, pragmatic is a study that focuses on the relationship between language and the context in a sentence or utterance.

However, George Yule has a different statement about pragmatic as written in his book (1996: 3). He stated that pragmatic is the study of the way in which language is used to express what speaker really means in particular situations, especially when the actual words used may appear to mean something different. Pragmatic is the study of speaker's meaning, contextual meaning, and the expression related to the context. According to Yule, pragmatic is an appealing subject because it is about how people make sense of each other linguistically. According to both the statements above we can conclude that that language and context are the important part of pragmatic. The intention of

studying pragmatic is to understand about people's intended meanings, assumptions, purposes and goals, and etc from the utterances they produced.

2.2 Speech Acts

Speech act is one of the important parts of pragmatic. Speech act is also well known and well used for many linguistic theses. According to George Yule in his book (1996: 47), he stated that speech acts are actions performed via utterances. In English, speech acts are commonly given more specific labels, such as an apology, complaint, compliment, invitation, promise, or request. As a speaker, we normally expect that the intention of our utterances will be recognized by the hearer.

2.2.1 J.L. Austin's theory

According to J.L. Austin's book entitled *How to do Things with Words* in 1953, there are three acts of speech acts, they are:

1. Locutionary Act

Locutionary act is the basic act of utterances or producing a meaningful linguistic expression. In short, it is focusing more on the producing utterances. It is about the forming sounds and words to create a meaningful utterance in a language. If the speakers have difficulty with forming the sounds and words, they might fail to produce a locutionary act. The difficulties are usually about the tongue-tied or the inability to pronounce some words in a foreign language. Concisely, Austin stated that locutionary act is the act of 'saying something'.

2. Illocutionary Act

Illocutionary act is an act which performed via the communicative force of an utterance. Basically, the illocutionary act is the purpose or intended meaning of an utterance produced by the speakers. By producing utterances, the speakers usually intended to make a statement, an offer, a request, an explanation, and other communicative purposes. The illocutionary act can also be performed direct and indirectly.

3. Perlocutionary Act

Perlocutionary act is an effect of creating, producing, or performing an utterance. The perlocutionary act is about how the hearers will recognize the intention or purpose of the utterances produced by the speakers.

2.2.2 Understanding of Illocutionary Act

1. Definitions of Illocutionary Act

According to George Yule (1996: 49), illocutionary act is one of the three types of speech acts proposed by Austin which deal with the purpose, function, or force of utterances. This type of speech acts is generally said to be the center of speech acts and even said as the speech acts themselves.

The criteria of illocutionary acts are based on the contexts which determine the forces or functions of the utterances (Mey, 2001 page 110-111). Similar utterances can be categorized as different illocutionary because of the different forces or functions which are greatly influenced by the context of use. According to Nunan (1993 page 65), the characteristics that differentiate speech

acts from one another are called as forces. Forces are mainly about the different ways the content propositions are involved in speech acts. The examples of the forces are pronouncing, stating, commanding, thanking, and promising.

To determine the illocutionary functions, Yule (1996 page 49) proposes two important points, they are:

1) Illocutionary function indicating device

According to Laurence and Ward (2006 page 60), illocutionary function indicating device (IFID) is a formal literal expression which explicitly indicates the illocutionary function of utterance. For example the use of a specific verb in an utterance. This verb is usually called as speech act verbs or performative verbs.

2) Felicity conditions

Felicity conditions are defined as several conditions which are made in order to make the illocutionary acts successfully performed. Austin states that the speakers have to fulfill three conditions, they are: (1) the participants must understand the roles and the context, (2) the participants must perform the acts completely, and (3) the participants have to have clear purposes (Cutting, 2002: 18). According to Adrian Akmajian et.al (in their book, *An Introduction to Language and Communication*), here are some of the important characteristics of illocutionary acts as opposed to perlocutionary:

1. Illocutionary acts often performed successfully by uttering the right explicit performative sentence, with the right intentions, beliefs, and under the right circumstances.

2. Illocutionary acts are central to linguistic communication. Our normal conversations are composed in large part of statements, suggestions, requests, proposals, greetings, and etc.

3. The most important, unlike perlocutionary acts, most illocutionary acts used to communicate have the feature that one performs them successfully simply by getting one's illocutionary intentions recognized.

2.2.3 Searle's Theory of Speech Acts

According to John Searle's book in 1969, the important part of linguistic communication is the production of the symbol, word, or sentence while the speakers perform the speech acts. He also mentioned that speech acts contain 5 different types (Searle in Yule's book 1996 page 53-54), such as:

1. Representative

Representative speech act is the kind of speech act that state what the speakers believe to be the case or not. The types of representative speech act are assertions, conclusions, and descriptions. The speakers make the words fit the world (based on his/her belief). For example, "the earth is round" or "the sun sets in the west".

2. Directives

Directive speech act is the kind of speech act that speakers use to get someone else to do something. The types of directive speech act are commands, orders, requests, and suggestions. They can be both positive and negative commands. For example, "could you please leave me alone?" or "you should be more confident in your own skin".

3. Commissives

Commissive speech act is the kind of speech act that speakers use to commit themselves to some future action. Commissive speech act express the speakers' intention. The types of commissive speech act are promises, threats, refusals, and pledges. Commissives speech act can be performed alone or by a group. For example, "I will come back for you" or "we will never do that".

4. Expressives

Expressive speech act is the kind of speech act that state what the speakers feel. This speech act deals more with the speakers' feeling when they uttered something. The types of expressive speech act are expressions of pleasure, pain, likes, dislikes, joy, sorrow, apologies, or gratitude. For example, "I'm very sorry about that" or "congratulation for your graduation!".

5. Declaratives

Declarative speech act is the kind of speech act that change the world via utterance. The types of declarative speech act are excommunicating and declaring war. For example, "I pronounce you as husband and wife" (by a priest in a wedding) or "I sentence you to five years in prison!" (by the judge in a trial).

2.2.4 Types of Expressive Speech Acts

There are six types of expressive speech act as quoted by Silalahi (2005:27) which will be analyzed in this thesis, they are:

1. Expressive Speech Act for Thanking

Expressing gratitude is considered to be one universal of interpersonal communication, in particular in a realization of the politeness principle. Thanking is classified as an expressive illocutionary act that can be defined as an expressive of gratitude by the speaker to the listener. For example, "thank you so much for inviting me to the party" or "thank you for the delicious food".

2. Expressive Speech Act for Apologizing

Apologizing is an expression of regret. There are some definitions of apologizing such as; acknowledge faults or shortcoming failing, defend, explain, clear away or make excuses for reasoning. There also some related terms of apologizing such as; alibi out of, apologize for, ask forgiveness, beg pardon, express regret, plead guilty, do penance and etc. For example, "I'm very sorry that I could not make it yesterday" or "I'm so sorry, I hope that you can forgive me".

3. Expressive Speech Act for Congratulating

Congratulating, applauding and condoling are the kinds of expressive speech act for congratulating. This type of expressive speech act shows the speaker's sympathy towards what has been happening to the hearer. Congratulating expresses the feeling of pleasure towards the hearer's luck, applauding expresses the feeling of honor towards hearer's ability, while condoling expresses the feeling of compassion toward the hearer's sadness. For example, "congratulation for the new job!" or "my deepest condolences for your loss".

4. Expressive Speech Act for Greeting

A greeting is an expression of welcome. It is also the act of greeting by the speaker to the listener. For example, “come on in, have a seat” or “good morning everyone”.

5. Expressive Speech Act for Wishing

Wishing is the expression of speaker’s desire and wants in order to expect it becomes reality. For example, “I wish I could get a new job” or “I hope you have a good day”.

6. Expressive Speech Act for Attitudes

This kind of expressive is about criticizing, complaining, and deprecating that express the feeling of disagreeing or dislike with the hearer’s attitude. Those expect the hearer to mull over the speaker’s utterance. For example, “that is awful” or “I disagree with that”.

2.2.5 Strategies of Performing Speech Acts

Akmajian (1995) has a theory about the strategies of performing the speech act. There are three speaker references by Adrian Akmajian as mentioned in his book *An Introduction to Language and Communication*. There are four strategies that usually used in order to perform the speech act successfully as quotes by M. Haryadi Syahputra (2015) in his thesis:

1. Literal Act is the strategy which happens when the speaker means what he/she says in his/her utterances.

2. Non-literal Act is the opposite of literal act, which means where the speaker does not mean what he/she says.
3. Direct Act is when a speaker does not perform that act by means of performing any other act.
4. Indirect Act happens when a speaker performs that act by means of performing another speech act.

The strategies which are mentioned above are some of the ways of performing the illocutionary act by Akmajian, quoted by Syahputra. Usually, while a speaker and a listener communicate with each other, there could be some misunderstanding between the speaker and the listener. As in an example, when the speaker says "the door is over there", it may sound like an information for the listener. However, the intention of the speaker saying the utterance can be different, which is to tell the listener to leave.

There is also another theory about six possibilities of performing the illocutionary act by Frank Parker in his book *Linguistics for Non-linguists* (1986) as quoted by Silalahi (2005) and later quoted again by Syahputra (2015):

1. Literal direct act

When the illocution of the act most directly indicated by the literal reading of grammatical form the vocabulary of the utterance. For example: "Past me the salt, please", this utterance is a request by the speaker.

2. Nonliteral direct act

When the illocution of an utterance is not directly indicated by the literal reading of grammatical form and the vocabulary of the utterance. For example: "You

came so fast”, this utterance means that the speaker wants to allude the listener that he/she just came late.

3. Literal direct act + Nonliteral indirect act

In literal direct act, the speaker means what he/she says literally and it is not performed any other act. In nonliteral indirect, the speaker does not mean what his/her word means literally and he/she performs the act with another intention. For example: “It is getting hot here”. First, the speaker reports that the weather is hot. Second, the speaker indirectly asking for the listener to turn the AC on.

4. Literal direct act + Literal indirect act

In literal direct act, the speaker means what he/she says literally and it is not performed by means of performing any other act. In literal indirect, although the speaker means what he/she says, it is performed by means of performing any other act. For example: “Never do that to me ever again”. First, the speaker shows that he/she does not like what the listener did to him/her. Second, the speaker gives warning to the listener to never do it again.

5. Nonliteral direct act + Nonliteral indirect act

In nonliteral indirect act, the speaker does not mean what these words mean literally and it is not performed by means of performing any other. In nonliteral indirect act, the speaker does not mean what his words mean literally but it is performed by means of performing any other acts. For example: “Buy whatever you want without even think about our family needs, we are rich after all”. First, the utterance used by the speaker to sarcastically point out that he/she does not

like it when the listener spends all their money without even think about the family's basic needs. Second, the speaker indirectly telling the listener to stop spending too much money on his/her personal needs.

6. Nonliteral direct act + Literal indirect act

In nonliteral direct act, the speaker does not mean what his words really mean and it is not performed by mean of any other act. In literal indirect act, the speaker means what he says but it is performed by means performing any other act.

Based on the theory mentioned above, Parker's strategies of performing illocutionary act will be the theory which about to be analyzed in this thesis.

2.3 Previous Studies

In the designing of the study, the writer uses two different previous studies that can support this study. The first previous study is from Nunung Permata Istiqomah with her thesis entitled "*Speech Act Analysis of Anger in the Film Entitled Something the Lord Made*" (2013). This research explores the speech act to extend anger and the reason why the characters express anger, the research uses pragmatic study to analyze the type of speech act to deliver anger. The author used descriptive qualitative as her research design, Searle's theory about speech act as her related literature, she conducted the data from eleven scenes of the movie.

The second previous study is from M. Haryadi Syahputra entitled "*An Analysis Of Expressive Illocutionary Acts In The Oprah Winfrey Show*" (2015). This research tends to find out how many expressive speech acts exist and the

most dominant expressive speech act appeared in The Oprah Winfrey Show (10/03/2010). The writers used the qualitative method of case study and descriptive qualitative method as the design of the research. The data they used for the research is one of Oprah Winfrey's show script (of Oprah Winfrey interviews J.K. Rowling) that was downloaded from www.youtube.com for original video and www.harrypotterspage.com. This research used the pragmatic theory of Austin and Searle's Speech Act, Akmajian's theory about strategies of performing an illocutionary act.

In this recent study entitled "*The Expressive Speech Acts Used by Kate Winslet as Rose in The Titanic Movie Script*", the writer uses the same theory by Austin and Searle about Speech Act which also used by both the previous studies. However, in the recent study, the writer uses Titanic movie script as the data source, specifically, the utterances produced by Kate Winslet as Rose in the movie. The difference between the recent study and the previous studies are that this study does not explore the anger or the dominant type of expressive speech act used in the movie script. Nevertheless, both the previous studies are useful for the writer to conduct this study.

CHAPTER III

RESEARCH METHOD

This chapter covers the explanation of the research design, data source, data collection, and the data analysis of this study.

3.1 Research Design

The writer uses qualitative approach for this study in order to find the answers to the problems and objectives of the study which already stated in the first chapter. Subroto (1992:7) stated that in qualitative research, the data may appear in the form of discourse, sentence, clause, word, or even morpheme. In this study, the writer uses utterances produced by one of the main characters of the movie, which contains written dialogues. The technique of the data collecting is documentary technique.

3.2 Data Source

The data of this study are the utterances produced by Rose as one of the main characters, specifically young Rose. The other data for this study are other characters' utterances related to Rose's utterances as the context of the analysis. The data source is the Titanic movie script and the movie's subtitles. The writer will only focus on the scenes that have Rose's utterances and the context that related to Rose's utterances.

3.3 Data Collection

The data were collected by using the documentary technique, there are some steps:

- (1) Watching the Titanic movie.
- (2) Downloading the Titanic movie script from <http://www.imsdb.com/scripts/Titanic.html>
- (3) Transcribed the movie's subtitles.

3.4 Data Analysis

The collected data were analyzed based on the following procedures:

- (1) Examining and synchronizing both Titanic movie script and the movie's subtitles.
- (2) Analyzing Rose's utterances which have the types of expressive speech act based on Searle's theory such as thanking, apologizing, congratulating, greetings, wishing, or attitudes.
- (3) Analyzing Rose's utterances which have strategies of performing illocutionary act based on Parker's theory such as literal direct act, nonliteral direct act, literal direct act + nonliteral indirect act, literal direct act + literal indirect act, nonliteral direct act + nonliteral indirect act, nonliteral direct act + literal indirect act.
- (4) Discussing the finding of the data analysis. The writer will use tables as the data presentation which consist of:

No	Utterances	Coding	
		Codes	Page

Notes:



1. No contains the numbers of the utterances.
2. Utterances contain the utterances by Rose which are being analyzed.
3. Page contains the page number of the context on appendices.
4. Coding contains the more specific codes for the utterances to make it easier to be found by the readers on the appendices. The coding will be presented as example for the thanking codes:
5. T_{1,23,2} (reads: 1st thanking on the 23rd scene, dialog number 2)

(5) Classifying the data based on Frank Parker's theory about strategies of performing an illocutionary act, and make a similar table as expressive speech act's table for the data presentation which consists of:

No.	Utterances	Coding	
		Codes	Page

Notes:

1. No. contains the numbers of the utterances classified by the strategies of performing speech act.
 2. Utterances contain the utterances which are being analyzed. The utterances are taken from expressive speech act data which have been analyzed previously.
 3. Coding contains the specific code of the utterances. The way the codes read will be exactly the same as in the tables of types of expressive speech act above.
- (6) In the data analysis, the writer provides some excerpt from the movie to be more specific.
- (7) Drawing the conclusion.

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the writer presents findings and discussion of the study. The findings and discussion cover all the expressive speech acts and the strategies of performing speech act used by Kate Winslet as Rose, one of the main characters in Titanic movie script.

As mentioned in the previous chapters, expressive speech act is the kind of speech act that state what speakers feel. Expressive speech act has many types of act, specifically taken for this study are expressive speech act for thanking, apologizing, congratulating, greeting, wishing, and attitudes. Strategies of performing speech act by Parker is about when the speaker utters something, there could be more than one meaning of the spoken utterance. For example when the speaker says “the door is over there”, it could be either an information for the listener or the speaker has different intention that is telling the listener to leave.

The data for the study is taken from Titanic movie script, specifically Kate Winslet’s utterances as Rose in the movie. All the data will be analyzed using Searle’s theory of expressive speech act and Akmajian’s theory of strategies of performing speech act.

4.1 Findings

In this sub-chapter, the writer provides some findings related to the theories about expressive speech act by Searle and Parker's strategies of performing illocutionary act which are found in Rose's utterances inside the Titanic movie script.

4.1.1 Expressive Speech Act

a. Thanking

Thanking is an expressive illocutionary act that can be defined as expressive of gratitude by the speaker to the listener. Below are the expressive of thanking found in Rose's utterances in the Titanic movie script.

Tabel 4.1.1 Thanking Expressive Speech Act

No	Utterance	Coding	
		Codes	Page
1	"I want to thank you for what you did"	T _{1.73.2}	67
2	"Thank you"	T _{2.105.5}	82
3	"Thank you"	T _{3.120.1}	82
4	"Thank you"	T _{4.183.1}	87

Based on the table above, there are five thanking expressions stated by Rose in her utterances from the movie script. As seen in the TITANIC movie script (James Cameron, 1997), here is the excerpt from one of the scenes:

SCENE 120 INT. HOLD #2

Jack and Rose enter and run laughing between the rows of stacked cargo. She hugs herself against the cold, after the dripping heat of the boiler room. They come upon William Carter's brand new RENAULT touring car, lashing down to a pallet. It looks like a royal coach from a fairy tale, its brass trim and headlamps nicely set off by its deep burgundy color. Rose gives code to Jack to open the door of the car and let her in.

(Rose clears her throat while looking at Jack)

ROSE: **“Thank you”**

Jack lets her gets inside the car then he jumps into the driver's seat, enjoying the feel of the leather and wood.

On datum 3, she stated “Thank you” to Jack for opening the car’s door for her and letting her get inside.

b. Apologizing

Apologizing is an expression of regret. There are some related terms of apologizing such as alibi out of, apologies for, ask forgiveness, beg pardon, express regret, plead guilty, do penance, and etc. Below are the expressive of apologizing found in Rose’s utterances in the Titanic movie script.

Tabel 4.1.2 Apologizing Expressive Speech Act

No	Utterance	Coding	
		Codes	Page
1	“What?”	A _{1.65.8}	63
2	“Cal, stop! It was an accident”	A _{2.66.1}	64
3	“It was... stupid really”	A _{3.66.2}	64
4	“I was leaning over and I slipped. I was leaning over, to see the... ah... propellers. And I would have gone overboard... and Mr. Dawson here saved me and he almost went over himself”	A _{4.66.3}	65
5	“Pardon me?”	A _{5.73.6}	67

6	“What?”	A _{6.87.1}	75
7	“I was tired”	A _{7.89.1}	76
8	“We... had a little accident. I’m sorry, Trudy. Let me help you”	A _{8.89.5}	77
9	“Mr. Andrews, forgive me”	A _{9.96.1}	78
10	“Sorry”	A _{10.105.4}	82
11	“Jack! Jack! Jack, I’m sorry. I’m sorry, I’m sorry”	A _{11.187.1}	87
12	“I’m not going without you”	A _{12.221.1}	90
13	“At least I’m with you”	A _{13.223.2}	91

As seen in the TITANIC movie script (James Cameron, 1997), here is the excerpt from one of the scenes:

SCENE 65 EXT. POOP DECK - NIGHT

JACK: “It would hurt. I'm not saying it wouldn't. To be honest I'm a lot more concerned about the water being so cold”.

She looks down. The reality factor of what she is doing is sinking in.

ROSE: “How cold?”

JACK: (taking off his left shoe) “Freezing. Maybe a couple degrees over”. (He starts unlacing his right shoe) “Ever been to Wisconsin?”

ROSE: (perplexed) “**What?**”

JACK: “Well they have some of the coldest winters around, and I grew up there, near Chippewa Falls. Once when I was a kid me and my father were ice-fishing out on Lake Wissota... ice-fishing's where you chop a hole in the—“

ROSE: “I know what ice fishing is!”

JACK: “Sorry. Just... you look like kind of an indoor girl. Anyway, I went through some thin ice and I'm tellin' ya, water that cold... like that right down there... it hits you like a thousand knives all over your body. You can't breath, you can't think... least not about anything but the pain”.

Based on the excerpt above there are thirteen apologizes uttered by Rose in the Titanic movie script. On datum 1, 5, 6, and 9 the utterances are used by Rose to beg pardon to the other characters. For example on datum 1, she uses the utterance “What?” to beg pardon to Jack who just asked “Ever been to Wisconsin?” because she thinks the question is irrelevant at the moment.

SCENE 96 EXT. BOAT DECK / STARBOARD SIDE - DAY

Andrews leads the group back from the bridge along the boat deck.

ROSE: “**Mr. Andrews, forgive me.** I did the sum in my head, and with the number of lifeboats times the capacity you mentioned... forgive me, but it seems that there are not enough for everyone aboard”.

ANDREWS: “About half, actually. Rose, you miss nothing, do you? In fact, I put in these new type davits, which can take an extra row of boats here”. (he gestures along the deck) “But it was thought... by some... that the deck would look too cluttered. So I was over-ruled”.

On datum 9, Rose says “Mr. Andrews, forgive me”, she uses the utterance for being polite, begs pardon before she cuts Mr. Andrews’ explanation about the ship at the moment.

SCENE 66 EXT. POOP DECK - NIGHT

A few minutes later. Jack is being detained by the burly Master at Arms, the closest thing to a cop on board. He is handcuffing Jack. Cal is right in front of Jack, and furious. He has obviously just rushed out here with Lovejoy and another man, and none of them have coats over their black tie evening dress. The other man is Colonel Archibald Gracie, a mustachioed blowhard who still has his brandy snifter. He offers it to Rose, who is hunched over crying on a bench nearby, but she waves it away. Cal is more concerned with Jack. He grabs him by the lapels.

CAL: “What made you think you could put your hands on my fiancée?! Look at me, you filth! What did you think you were doing?!”

ROSE: “Cal, stop! It was an accident”.

CAL: “An accident?!”

ROSE: “It was... stupid really. I was leaning over and I slipped”.

(Rose looks at Jack, getting eye contact)

“I was leaning way over, to see the... ah... propellers. And I slipped and I would have gone overboard... and Mr. Dawson here saved me and he almost went over himself”.

CAL: “You wanted to see the propellers?”

GRACIE: (shaking his head) “Women and machinery do not mix”.

Rose uses apologizing to make excuses for reasoning (on datum 2, 3, 4, 12, and 13). For example, on datum 4, she says “I was leaning over and I slipped. I was leaning over, to see the... ah... propellers. And I would have gone overboard... and Mr. Dawson here saved me and he almost went over himself”, she uses the utterance to make excuses to Cal who is accusing Jack of doing bad thing to Rose at the moment, she even defends Jack.

SCENE 221 EXT. BOAT DECK / PORT SIDE - NIGHT

On the port side Lightoller is getting people into Boat 2. He keeps his pistol in his hand at this point. Twenty feet below them the sea is pouring into the doors and windows of B deck staterooms. They can hear the roar of water cascading into the ship.

LIGHTOLLER: "Women and children, please. Women and children only. Step back, sir".

Even with Jack's arms wrapped around her, Rose is shivering in the cold.

(Jack looks at Tommy and Fabrizio)

JACK: "You better check out the other side".

They nod and run off, searching for a way around the deckhouse.

ROSE: "**I'm not going without you**".

JACK: "Get in the boat, Rose".

Cal walks up just then.

Next example is on datum 12, she says "I'm not going without you". She uses the utterance to make excuses so Jack would not ask her to go and leave him all alone.

SCENE 89 INT. ROSE AND CAL'S SUITE / PRIVATE PROMENADE - DAY

SUNDAY APRIL 14, 1912. A bright clear day. Sunlight splashing across the promenade. Rose and Cal are having breakfast in silence. The tension is palpable. Trudy Bolt, in her maid's uniform, pours the coffee and goes inside.

CAL: "I had hoped you would come to me last night".

ROSE: "**I was tired**".

CAL: "Yes. Your exertions below decks were no doubt exhausting".

ROSE: (stiffening) "I see you had that undertaker of a manservant follow me. How typical".

CAL: "You will never behave like that again! Do you understand?"

ROSE: "I'm not some foreman in your mills that you can command! I am your fiancée--"

Cal explodes, sweeping the breakfast china off the table with a crash. He moves to her in one shocking moment, glowering over her and gripping the sides of her chair, so she is trapped between his arms.

CAL: "Yes! You are! And my wife... in practice, if not yet by law. So you will honor me, as a wife is required to honor her husband! I will not be made out a fool! Is this in any way unclear?"

ROSE: "No..."

Rose shrinks into the chair. She sees Trudy, frozen, partway through the door bringing the orange juice. Cal follows Rose's glance and straightens up. He stalks past the maid, entering the stateroom.

ROSE: "**We... had a little accident. I'm sorry, Trudy. Let me help you**".

On datum 7 and 8, Rose uses the utterances to make an alibi and penance.

On datum 7, she says "I was tired" to Cal, as an alibi for not coming to Cal's room the night before, in fact, she was having a great time with Jack on the third class

deck. Rose says "We... had a little accident. I'm sorry, Trudy. Let me help you" (on datum 8) to Trudy after Cal made a mess by flipping the dining table, she makes an alibi for Trudy not to tell the real reason why Cal flipped the table and Rose tries to do penance to help Trudy to clean up the mess.

SCENE 105 IN THE SITTING ROOM

Jack is laying out his pencils like surgical tools. His sketchbook is open and ready. He looks up as she comes into the room, wearing a silk kimono.

JACK: "Uh... just bend your left leg a little and... and lower your head. Eyes to me. That's it".

Jack starts to sketch. He drops his pencil and she stifles a laugh.

ROSE: "I believe you are blushing, Mr. Big Artiste. I can't imagine Monsieur Monet blushing".

JACK: (sweating) "He does landscapes. Just relax your face".

ROSE: "Sorry".

The other apologies uttered by Rose is "Sorry" (on datum 10) to knowledge her faults to Jack after she tried to teasing and distracting Jack while he drew her.

c. Congratulating

Congratulating, applauding, condoling are the kinds of expressive speech act for congratulating. This type of expressive speech act shows the speaker's sympathy towards what has been happening to the hearer. Below are the expressive of congratulating found in Rose's utterances in the Titanic movie script.

Tabel 4.1.3 Congratulating Expressive Speech Act

No	Utterance	Coding	
		Codes	Page
1	"They're fascinating... like being inside a dream or something. There's truth, but no logic"	C _{1.46.2}	60

2	“Good gracious”	C _{2.67.1}	66
3	“The Heart of the Ocean. It’s overwhelming”	C _{3.67.2}	66
4	“This are rather good. They’re very good actually. Jack, this is exquisite work”	C _{4.73.13}	68
5	“Well, well, well... and these are drawn from life?”	C _{5.73.15}	68
6	“Well, you have a gift, Jack. You do. You see people”	C _{6.73.18}	69
7	“Your ship is a wonder, Mr. Andrews. Truly”	C _{7.82.3}	74
8	“I know, it’s extraordinary”	C _{8.103.3}	81

As seen in the TITANIC movie script (James Cameron, 1997), here is the excerpt from one of the scenes:

73 EXT. BOAT DECK - DAY

...
 JACK: “Well, well, well! Now who’s being rude?”
 ROSE: “What is this stupid thing you’re carrying around? So what are you? An artist or something? **These are rather good**”.
 ROSE: “**They’re very good actually. Jack, this is exquisite work**”
 JACK: “Uh, they didn’t think too much of it back in the Paree”
 ROSE: “Paris? You do get around for a... well ah... a person of limited means”.
 JACK: “Go on, a poor guy. You can say it”.

Based on the excerpt above, here are some data found. Rose uses only one of the two types of congratulating, which is applauding. She does not use condoling at all her utterances. For example, on datum 4, she says “This are rather good. They’re very good actually. Jack, this is exquisite work”. She uses the utterance to applaud Jack’s artworks. She is astonished by the drawings.

d. Greeting

A greeting is an expression of welcome. It is also the act of greeting by the speaker to the listener. Below are the expressive of greeting found in Rose’s utterances in the Titanic movie script.

Tabel 4.1.4 Greeting Expressive Speech Act

No	Utterance	Coding	
		Codes	Page
1	“Excuse me”	G _{1.59.2}	61
2	“Mother, may I introduce Jack Dawson”	G _{2.76.9}	71
3	“See you at dinner, Jack”	G _{3.76.11}	71
4	“J.J., Madeleine, I’d like you to meet Jack Dawson”	G _{4.80.4}	72
5	“Hello, Jack”	G _{5.99.1}	79
6	“Goodbye, mother”	G _{6.177.4}	86
7	“And to you”	G _{7.235.2}	93
8	“I love you Jack”	G _{8.288.2}	94
9	“I won’t let go. I promise”	G _{9.293.1}	96

As seen in the TITANIC movie script (James Cameron, 1997), here is the excerpt from one of the scenes:

SCENE 76 EXT. A DECK PROMENADE / AFT - SUNSET

Rose turns to him, her face alight. Suddenly she blanches. He sees her expression and turns. RUTH, the Countess of Rothes, and Molly Brown have been watching them hawking lugees. Rose becomes instantly composed.

ROSE: “Mother, may I introduce Jack Dawson”

RUTH: “Charmed, I’m sure”.

Jack has a little spit running down his chin. He doesn't know it. Molly Brown is grinning. Rose starts to introduce Jack.

Based on the excerpt above, there are nine utterances produced by Rose for the greeting. The greetings she uttered contain welcoming (on datum 2, 4, and 5) and saying goodbye for leaving (on datum 1, 3, 6, 7, 8, and 9). On datum 2, Rose says “Mother, may I introduce Jack Dawson” to introduce Jack to her mother.



SCENE 235 INT. FIRST CLASS SMOKE ROOM

Thomas Andrews stands in front of the fireplace, staring at the large painting above the mantle. The fire is still going in the fireplace. The room is empty except for Andrews. An ashtray falls off the table. Behind him Jack and Rose run into the room, out of breath and soaked. They run through, toward the aft revolving door... then Rose recognizes him. She sees that his lifebelt is off, lying on a table.

ROSE: "Won't you even make a try for it, Mr. Andrews?"

ANDREWS: (a tear rolls down his cheek) "I'm sorry that I didn't build you a stronger ship, young Rose".

JACK: (to her) "It's going fast... we've got to keep moving".

Andrews picks up his lifebelt and hands it to her.

ANDREWS: "Good luck to you, Rose".

ROSE: (hugging him) "**And to you, Mr. Andrews**".

Jack pulls her away and they run through the revolving door.

On datum 7, she says "And to you" to Mr. Andrews as goodbye before leaving him alone since he chose to stay while the ship is sinking.

SCENE 293

Rose struggles to move. Her hand, she realizes, is actually frozen to Jack's. She breathes on it, melting the ice a little, and gently unclasps their hands, breaking away a thin tinkling film.

ROSE: "**I won't let go. I promise**".

She releases him and he sinks into the black water. He seems to fade out like a spirit returning to some immaterial plane. Rose rolls off the floating staircase and plunges into the icy water.

On datum 9, she says "I won't let go. I promise" while letting go Jack's arm which was freezing holding her arm. The words "won't let go" here means that she promises she would never let go her promise to Jack to continue her life later after being saved.

e. Wishing

Wishing is the expression of speaker's desire and wants in order to expect it becomes reality. Below are the expressive of wishing found in Rose's utterances in the Titanic movie script.

Tabel 4.1.5 Wishing Expressive Speech Act

No	Utterance	Coding	
		Codes	Page
1	Why can't I be like you Jack? "Just head out for the horizon whenever I feel like it. Say we'll go there, sometime... to that pier... even if we only ever just talk about it"	W _{1.76.1}	69

Based on the table above, there is only one wishing utterance uttered by Rose in the Titanic movie script. As seen in the TITANIC movie script (James Cameron, 1997), here is the excerpt from one of the scenes:

SCENE 76 EXT. A DECK PROMENADE / AFT - SUNSET

Painted with orange light, Jack and Rose lean on the A-deck rail aft, shoulder to shoulder. The ship's lights come on. It is a magical moment... perfect.

JACK: "Well, then logging got to be too much like work, so I went down to Los Angeles to the pier in Santa Monica. That's a swell place, they even have a rollercoaster. I sketched portraits there for ten cents a piece".

ROSE: **"Why can't I be like you Jack? Just head out for the horizon whenever I feel like it. Say we'll go there, sometime... to that pier... even if we only ever just talk about it"**.

JACK: "No, we'll do it. We'll drink cheap beer, we'll ride the roller coster 'till we throw up".

On datum 1, she says "Why can't I be like you Jack? Just head out for the horizon whenever I feel like it. Say we'll go there, sometime... to that pier... even if we only ever just talk about it", wishes that she could be free like Jack who is so

adventurous all his life. The utterance shows that she feels tired being held by her mother and forced to do everything she orders.

f. Attitudes

Attitudes are kinds of the expressive act of criticizing, complaining, and deprecating that express the feeling of disagreeing or dislike with the hearer's attitude. Below are the expressive of attitudes found in Rose's utterances in the Titanic movie script.

Tabel 4.1.6 Attitudes Expressive Speech Act

No	Utterance	Coding	
		Codes	Page
1	"I don't see what all the fuss is about. It doesn't look any bigger than the Mauretania"	AT _{1.34.1}	58
2	"The differences between Cal's taste in art and mine is that I have some"	AT _{2.46.1}	60
3	"Do you know of Dr. Freud, Mr. Ismay? His ideas about the male preoccupation with size might be of particular interest to you"	AT _{3.59.1}	61
4	"What do you mean no I won't? Don't presume to tell me what I will and will not do. You don't know me"	AT _{4.65.3}	62
5	"You're distracting me. Go away"	AT _{5.65.4}	62
6	"Don't be absurd. You'll be killed"	AT _{6.65.5}	62
7	"The fall alone would kill you"	AT _{7.65.6}	62
8	"I know what ice fishing is!"	AT _{8.65.9}	63
9	"You're crazy"	AT _{9.65.10}	63

10	“Is that the going rate for saving the woman you love?”	AT _{10.66.4}	65
11	“Well I, it was everything. It was my whole world and all the people in it. And the inertia of my life plunging ahead, and me, powerless to stop it”	AT _{11.73.4}	67
12	“Five hundred invitations have gone out. All the Philadelphia society will be there. And all the while, I feel I’m standing in the middle of a crowded room screaming at the top of my lungs, and no one even looks up”	AT _{12.73.5}	67
13	“You’re being very rude. You shouldn’t be asking me this”	AT _{13.73.7}	67
14	“This is not a suitable conversation”	AT _{14.73.8}	68
15	“This is absurd. You don’t know me and I don’t know you and we are not having this conversation at all. You are rude and uncouth and presumptuous and I am leaving now”	AT _{15.73.9}	68
16	“Well, you deserve it”	AT _{16.73.10}	68
17	“I am. You’re so annoying”	AT _{17.73.12}	68
18	“What is this stupid thing you’re carrying around? So what are you? An artist or something?”	AT _{18.73.13}	68
19	“I think you must have had a love affair with her...”	AT _{19.73.18}	69
20	“That’s disgusting”	AT _{20.76.8}	70
21	“What? You think a first class girl can’t drink?”	AT _{21.87.2}	76
22	“So, you think you’re big tough men? Let’s see you do this”	AT _{22.87.3}	76
23	“I see you had that undertaker of a manservant follow me. How typical”	AT _{23.89.2}	77
24	“I’m not some foreman in your mills that you can command! I am your fiancée—“	AT _{24.89.3}	77

25	“Oh, stop it, Mother. You’ll give yourself a nosebleed”	AT _{25.90.1}	77
26	“Of course I know it’s gone. You remind me every day!”	AT _{26.90.2}	77
27	“How can you put this on my shoulders?”	AT _{27.90.3}	78
28	“I’m being selfish? It’s so unfair”	AT _{28.90.4}	78
29	“Cal insist on carting this hideous thing everywhere”	AT _{29.103.4}	81
30	“I believe you are blushing, Mr. Big Artiste. I can’t imagine Monsieur Monet blushing”	AT _{30.105.3}	82
31	“He couldn’t have”	AT _{31.161.3}	84
32	“But I was with him the whole time. This is absurd”	AT _{32.161.4}	84
33	“Oh, Mother shut up!”	AT _{33.177.1}	85
34	“Don’t you understand? The water is freezing and there aren’t enough boats. Not enough by half. Half of the people in this ship are going to die”	AT _{34.177.2}	85
35	“You unimaginable bastard”	AT _{35.177.3}	85
36	“I’d rather be his whore than your wife”	AT _{36.177.5}	86
37	“I’m through with being polite, goddamnit!! I may never be polite the rest of my life! Now take me down!!”	AT _{37.183.2}	87
38	“No, I’m not panicking! You’re going the wrong way! Let go of me! Listen!”	AT _{38.191.4}	89
39	“SHUT UP!”	AT _{39.196.1}	90
40	“It’s so cold”	AT _{40.283.1}	93
41	“I’m so cold”	AT _{41.288.3}	95
42	“I can’t feel my body”	AT _{42.288.4}	95

Based on the table above, Rose used all the types of attitude expressive speech act, they are criticizing (datum 9, 17, 19, and 30), complaining (datum 5,

11, 12, 20, 27, 29, 40, 41, and 42), deprecating (datum 4, 6, 8, 16, and 39), and disagreeing (datum 7, 10, 21, 22, 31, 32, 33, and 38). She even uses some combinations of two types of attitude, criticizing + disagreeing (datum 1, 2, 3, 13, and 23), criticizing + deprecating (datum 15, 18, and 35), complaining + deprecating (datum 25 and 28), disagreeing + deprecating (datum 34, 36, 37), complaining + disagreeing (datum 14 and 24) and the last complaining + criticizing (datum 26). As seen in the TITANIC movie script (James Cameron, 1997), here is the excerpt from one of the scenes:

SCENE 65 EXT. POOP DECK - NIGHT

JACK: "Sorry. Just... you look like kind of an indoor girl. Anyway, I went through some thin ice and I'm tellin' ya, water that cold... like that right down there... it hits you like a thousand knives all over your body. You can't breath, you can't think... least not about anything but the pain". (takes off his other shoe)

JACK: "Which is why I'm not looking forward to jumping in after you. But like I said, I don't see a choice. I guess I'm kinda hoping you'll come back over the rail and get me off the hook here".

ROSE: "**You're crazy**".

JACK: "That's what everybody says. But with all due respect, I'm not the one hanging off the back of a ship"

On datum no.9, Rose said "You're crazy" to Jack, criticized the way of distraction at that moment.

SCENE 90 INT. RUTH'S SUITE - DAY

Rose is dressed for the day, and is in the middle of helping Ruth with her corset. The tight bindings do not inhibit Ruth's fury at all.

RUTH: "Your father left us nothing but a legacy of bad debts hidden by a good name. And that name is the only card we have to play".

Rose turns her around and grabs the corset strings again. Ruth sucks in her waist and Rose pulls.

RUTH: "I don't understand you. It is a fine match with Hockley, and it will insure our survival".

ROSE: (hurt and lost) "**How can you put this on my shoulders?**"

Rose turns to her, and we see what Rose sees-- the naked fear in her mother's eyes.

Rose used the complaining term on datum 27 when she asked “How can you put this on my shoulders?” to her mother. She was complaining about her mother who is being selfish, forced her to marry someone she never loved, only to get money for her mother, when all she wants just to live her life freely.

SCENE 65 EXT. POOP DECK - NIGHT

In a low angle, we see Rose standing like a figurehead in reverse. Below her are the huge letters of the name "TITANIC". She leans out, her arms straightening... looking down hypnotized, into the vortex below her. Her dress and hair are lifted by the wind of the ship's movement. The only sound, above the rush of water below, is the flutter and snap of the big Union Jack right above her.

JACK: “Don't do it”.

She whips her head around at the sound of his voice. It takes a second for her eyes to focus.

ROSE: “Stay back! Don't come any closer!”

Jack sees the tear tracks on her cheeks in the faint glow from the stern running lights.

JACK: “Take my hand. I'll pull you back in”.

ROSE: “No! Stay where you are. I mean it. I'll let go”.

JACK: “No you won't”.

ROSE: “**What do you mean no I won't? Don't presume to tell me what I will and will not do. You don't know me**”.

JACK: “You would have done it already. Now come on, take my hand”.

On datum 4, she uttered “What do you mean no I won't? Don't presume to tell me what I will and will not do. You don't know me” to Jack when he was trying to distract her for not jumping out of the ship by saying “No you won't”, at that time she was scared to jump out of the ship.

SCENE 87 INT. THIRD CLASS GENERAL ROOM

Everyone laughs and applauds. Rose is a hit with the steerage folks, who've never had a lady party with them. They move to a table, flushed and sweaty. Rose grabs Fabrizio's cigarette and takes a big drag. She's feeling cocky. Fabrizio is grinning, holding hands with Helga.

JACK: “How you two doin'?”

FABRIZIO: “I don't know what she's say, she don't know what I say, so we get along fine”.

Tommy walks up with a pint for each of them. Rose chugs hers, showing off. Jack surprised.

ROSE: “**What? You think a first class girl can't drink?**”

On datum 21, she stated her disagreement towards Jack by saying “What? You think a first class girl can’t drink?”, after Jack showed his surprised face to Rose when she drank a full glass of beer. Rose’s character is a woman who is very concerned about men’s opinions toward women at that time.

SCENE 34 EXT. SOUTHAMPTON DOCK – DAY

The Renault stops and the LIVERIED DRIVER scurries to open the door for a YOUNG WOMAN dressed in a stunning white and purple outfit, with an enormous feathered hat. She is 17 years old and beautiful, regal of bearing, with piercing eyes. It is the girl in the drawing. ROSE. She looks up at the ship, taking it in with cool appraisal.

ROSE: “I don't see what all the fuss is about. It doesn't look any bigger than the Mauretania”.

A personal valet opens the door on the other side of the car for Caledon Hockley, the 30 year old heir to the elder Hockley's fortune. "Cal" is handsome, arrogant and rich beyond meaning.

CAL: “You can be blase about some things, Rose, but not about Titanic. It's over a hundred feet longer than Mauretania, and far more luxurious. It has squash courts, a Parisian cafe... even Turkish baths”.

Based on the excerpt above. For the combination of criticizing + disagreeing. On datum 1, she said “I don’t see what all the fuss is about. It doesn’t look any bigger than the Mauretania” to Cal after he bragged about Titanic since he felt like he is the richest man who has ever sailed with all the expensive ships in the world. The way Rose try to stop Cal bragging about his money is very interesting because she hates how Cal talks and disagree with everything he says.

SCENE 177 EXT. BOAT DECK / PORT SIDE

Second officer lightoller is loading the boat nearest Cal and Rose...

RUTH: “Will the lifeboats be seated according to class? I hope they're not too crowded”

ROSE: “Oh, Mother shut up!” (Ruth freezes, mouth open)

ROSE: “Don't you understand? The water is freezing and there aren't enough boats... not enough by half. Half the people on this ship are going to die”.

CAL: “Not the better half”.

Push in on Rose's face as it hits her like a thunderbolt. Jack is third class. He doesn't stand a chance. Another rocket bursts overhead, bathing her face in white light.

ROSE: “You unimaginable bastard”.

The second example of the combination of attitude expressive speech act is criticizing + deprecating, on datum 35, Rose said “You unimaginable bastard” to Cal after he said “Not the better half”, referring to the half people in the ship that probably could not get in to the boats and would end up dying in the freezing water. At that moment, she also realized that she would never want to spend her life with a selfish and cruel man like Cal.

SCENE 90 INT. RUTH'S SUITE - DAY

Rose is dressed for the day, and is in the middle of helping Ruth with her corset. The tight bindings do not inhibit Ruth's fury at all.

RUTH: “Do you want to see me working as a seamstress? Is that what you want? Do you want to see our fine things sold at an auction, our memories scattered to the winds? My God, Rose, how can you be so selfish?”

ROSE: “**I’m being selfish? It’s so unfair**”

RUTH: “Of course it's unfair! We're women. Our choices are never easy”.
Ruth pulls the corset tighter.

The third combination of attitude expressive speech act is complaining + deprecating, on datum 28, she said “I’m being selfish? It’s so unfair” to her mother after her mother said, "My God, Rose, how can you be so selfish?". She deprecates her mother for saying that she is selfish while in fact, she is the one who forced to get married to a person she hates. She also complained by saying “It’s so unfair” to her mother.

SCENE 183 INT. FOYER / ELEVATORS

Rose runs up as the last Elevator Operator is closing up his lift to leave.

ROSE: “Excuse me! Thank you”

OPERATOR: “Sorry, miss, lifts are closed—“

Without thinking she grabs him and shoves him back into the lift.

ROSE: “**I’m through with being polite, goddamnit!! I may never be polite the rest of my life! Now take me down!!**”

The fourth combination is disagreeing + deprecating. On datum 37, she said “I'm through with being polite, goddamnit!! I may never be polite the rest of

my life! Now take me down!!”, to a servant or the operator of the lift. This utterance shows that she did not agree with what servant said and even deprecated him so he would take her to the lower deck.

SCENE 89 INT. ROSE AND CAL'S SUITE / PRIVATE PROMENADE - DAY

...

CAL: “You will never behave like that again! Do you understand?”

ROSE: “**I'm not some foreman in your mills that you can command! I am your fiancée-**“

Cal explodes, sweeping the breakfast china off the table with a crash. He moves to her in one shocking moment, glowering over her and gripping the sides of her chair, so she is trapped between his arms.

The fifth combination is complaining + disagreeing. On datum 24, she said “I'm not some foreman in your mills that you can command! I am your fiancée—” to Cal. In this utterance, it is shown that she disagrees with Cal's compulsion that told her not to do the same thing (seeing Jack) ever again. She also complained that Cal was being overprotective towards her.

SCENE 90 INT. RUTH'S SUITE - DAY

Rose is dressed for the day, and is in the middle of helping Ruth with her corset. The tight bindings do not inhibit Ruth's fury at all.

RUTH: (wheeling on her) “Rose, this is not a game! Our situation is precarious. You know the money's gone!”

ROSE: “**Of course I know it's gone. You remind me every day!**”

The last combination of attitude expressive speech act found in Rose utterances in Titanic movie script is complaining + criticizing, on datum 26. She said “Of course I know it's gone. You remind me every day!” to her mother. In this utterance, she criticized her mother who kept complaining about the money and her father's debts. She also complained about how her mother kept bringing the topic over and over again.

4.1.2 Strategies of Performing Illocutionary Act by Parker

There are six strategies of performing speech act by Frank Parker which are already mentioned in the second chapter of this study. When a speaker and a listener communicate with each other, there could be some misunderstanding between the speaker and the listener. Therefore, Parker explained the strategies of performing the speech acts in utterances so the listener can understand what has been saying by the speaker. Here are the strategies of performing speech act found in Rose's utterances in the Titanic movie script:

a. Literal direct act

Table 4.2.1 Literal Direct Act

No	Utterances	Coding	
		Codes	Page
1	"I don't see what all the fuss is about. It doesn't look any bigger than the Mauretania"	AT _{1.34.1}	58
2	"They're fascinating... like being inside a dream or something. There's truth, but no logic"	C _{1.46.2}	60
3	"Excuse me"	G _{1.59.2}	61
4	"What do you mean no I won't? Don't presume to tell me what I will and will not do. You don't know me"	AT _{4.65.3}	62
5	"You're distracting me. Go away"	AT _{5.65.4}	62
6	"Don't be absurd. You'll be killed"	AT _{6.65.5}	62
7	"The fall alone would kill you"	AT _{7.65.6}	62
8	"I know what ice fishing is!"	AT _{8.65.9}	63
9	"You're crazy"	AT _{9.65.10}	63
10	"Good gracious!"	C _{2.67.1}	66
11	"The Heart of the Ocean. It's overwhelming"	C _{3.67.2}	66

12	“Jack... I want to thank you for what you did. Not just for... pulling me back. But for your discretion”	T _{1.73.2}	67
13	“Well I, it was everything. It was my whole world and all the people in it. And the inertia of my life plunging ahead, and me, powerless to stop it”	AT _{11.73.4}	67
14	“Five hundred invitations have gone out. All the Philadelphia society will be there. And all the while, I feel I’m standing in the middle of a crowded room screaming at the top of my lungs, and no one even looks up”	AT _{12.73.5}	67
15	“You’re being very rude. You shouldn’t be asking me this”	AT _{13.73.7}	67
16	“This is not a suitable conversation”	AT _{14.73.8}	68
17	“This is absurd. You don’t know me and I don’t know you and we are not having this conversation at all. You are rude and uncouth and presumptuous and I am leaving now”	AT _{15.73.9}	68
18	“Well, you deserve it”	AT _{16.73.10}	68
19	“I am. You’re so annoying”	AT _{17.73.11}	68
20	“These are rather good. They’re very good actually. Jack, this is exquisite work”	C _{4.73.13}	68
21	“I think you must have had a love affair with her...”	AT _{19.73.18}	69
22	“Well, you have a gift, Jack. You see people”	C _{6.73.19}	69
23	“Why can’t I be like you Jack?”	W _{1.76.1}	69
24	“That’s disgusting”	AT _{20.76.8}	70
25	“Mother, may I introduce Jack Dawson”	G _{2.76.9}	71
26	“See you at dinner, Jack”	G _{3.76.11}	71
27	“J.J., Madeleine, I’d like you to meet Jack Dawson”	G _{4.80.4}	72
28	“Your ship is a wonder, Mr. Andrews. Truly”	C _{7.82.3}	74
29	“What?”	A _{1.65.8}	63
30	“What?”	A _{6.87.1}	75
31	“I’m not some foreman in your mills that you can command. I am your fiancée--”	AT _{24.89.3}	77

32	“We... had a little accident. I’m sorry, Trudy. Let me help you”	A _{8.89.5}	77
33	“Oh, stop it, Mother. You’ll give yourself a nosebleed”	AT _{25.90.1}	77
34	“Of course I know it’s gone. You remind me every day!”	AT _{26.90.2}	77
35	“How can you put this on my shoulders?”	AT _{27.90.3}	78
36	“I’m being selfish? It’s so unfair”	AT _{28.90.4}	78
37	“Mr. Andrews, forgive me”	A _{9.96.1}	78
38	“Hello, Jack”	G _{5.99.1}	79
39	“I know, it’s extraordinary”	C _{8.103.3}	81
40	“Cal insist on carting this hideous thing everywhere”	AT _{29.103.4}	81
41	“Sorry”	A _{10.105.4}	82
42	“Thank you”	T _{2.105.5}	82
43	“Thank you”	T _{3.120.1}	82
44	“Oh, Mother shut up!”	AT _{33.177.1}	85
45	“Don’t you understand? The water is freezing and there aren’t enough boats. Not enough by half. Half of the people in this ship are going to die”	AT _{34.177.2}	85
46	“You unimaginable bastard”	AT _{35.177.3}	85
47	“Goodbye, mother”	G _{6.177.4}	86
48	“Thank you”	T _{4.183.1}	87
49	“I’m through being polite, God damn it! Now, take me down! E deck!”	AT _{37.183.2}	87
50	“Jack! Jack! Jack! I’m sorry. I’m sorry, I’m so sorry”	A _{11.187.1}	87
51	“No, I’m not panicking! You’re going the wrong way! Let go of me! Listen!”	AT _{38.191.4}	89
52	“SHUT UP!”	AT _{39.196.1}	90
53	“I’m not going without you”	A _{12.221.1}	90
54	“At least I’m with you”	A _{13.223.2}	91
55	“It’s so cold”	AT _{40.283.1}	93
56	“I’m so cold”	AT _{41.288.3}	95
57	“I can’t feel my body”	AT _{42.288.4}	95

Based on the table above, the writer found fifty-seven data of literal direct act found in Rose's utterances from the Titanic movie script. The data were collected from the utterances which have been analyzed in the previous finding, about expressive speech act which is found in Rose's utterances from the Titanic movie script. The fifty seven data of literal direct act include thirty one attitudes, eight apologizes, four thanks, six greetings, one wish, and seven congratulates. As seen in the TITANIC movie script (James Cameron, 1997), here is the excerpt from one of the scenes:

SCENE 89 INT. ROSE AND CAL'S SUITE / PRIVATE PROMENADE - DAY

...

CAL: "You will never behave like that again! Do you understand?"

ROSE: "I'm not some foreman in your mills that you can command! I am your fiancée—"

Cal explodes, sweeping the breakfast china off the table with a crash. He moves to her in one shocking moment, glowering over her and gripping the sides of her chair, so she is trapped between his arms.

On datum 31, Rose said "I'm not some foreman in your mills that you can command. I am your fiancée—", to Cal. In this case, Rose expressed her pique towards Cal who told his servant to spy on her and made her feel uncomfortable. She felt like Cal is being too obsessive about her. She uttered her feelings literally.

b. Literal direct act + Nonliteral indirect act

Table 4.2.2 Literal Direct Act + Nonliteral Indirect Act

No.	Utterances	Coding	
		Codes	Page
1	"The differences between Cal's taste in art and mine is that I have some"	AT _{2.46.1}	60
2	"Is that the going rate for saving the woman you love?"	AT _{10.66.4}	65

3	“Pardon me?”	A _{5,73.6}	67
4	“What is this stupid thing you’re carrying around? So what are you? An artist or something?”	AT _{18.73.13}	68
5	“What? You think a first class girl can’t drink?”	AT _{21.87.2}	76
6	“So, you think you’re big tough men? Let’s see you do this”	AT _{22.87.3}	76
7	“I was tired”	A _{7,89.1}	76
8	“I see you had that undertaker of a manservant follow me. How typical”	AT _{23.89.2}	77
9	“I believe you are blushing, Mr. Big Artiste”	AT _{30.105.3}	82
10	“He couldn’t have”	AT _{31.161.3}	84
11	“Oh, Mother shut up! Don’t you understand? The water is freezing and there aren’t enough boats. Not enough by half. Half of the people in this ship are going to die”	AT _{33.177.1}	85
12	“And to you”	G _{7,235.2}	93
13	“I love you Jack”	G _{8,288.2}	94
14	“I will never let go, Jack. I’ll never let go”	G _{9,288.6}	95

Based on the table above, there are fourteen data found as the combination of literal direct act + nonliteral indirect act in Rose’s utterances in Titanic movie script. The fourteen data include nine attitudes, two apologizes, and three greetings. As seen in the TITANIC movie script (James Cameron, 1997), here is the excerpt from one of the scenes:

SCENE 37 INT. THIRD CLASS GENERAL ROOM

Everyone laughs and applauds. Rose is a hit with the steerage folks, who've never had a lady party with them. They move to a table, flushed and sweaty. Rose grabs Fabrizio's cigarette and takes a big drag. She's feeling cocky. Fabrizio is grinning, holding hands with Helga.

JACK: “How you two doin’?”

FABRIZIO: “I don't know what she's say, she don't know what I say, so we get along fine”.

Tommy walks up with a pint for each of them. Rose chugs hers, showing off. Jack surprised.

ROSE: “What? You think a first class girl can't drink?”

On datum 5, Rose said “What? You think a first class girl can’t drink?”, to Jack. In the Titanic era, women were still underestimated by men, especially the rich women, which they found reckless and spoiled. She wanted to show off to Jack that not every rich woman are like that.

SCENE 288 EXT. OCEAN

Jack and Rose drift under the blazing stars. The water is glassy, with only the faintest undulating swell. Rose can actually see the stars reflecting on the black mirror of the sea. Jack squeezes the water out of her long coat, tucking it in tightly around her legs. He rubs her arms. His face is chalk with in the darkness. A low moaning in the darkness around them.

ROSE: “It’s getting quiet”.

JACK: “Just a few more minutes. It’ll take them a while to get the boats organized...”

Rose is unmoving, just staring into space. She knows the truth. There won't be any boats. Behind Jack she sees that Officer Wilde has stopped moving. He is slumped in his lifejacket, looking almost asleep. He has died of exposure already.

JACK: “I don't know about you, but I intend to write a strongly worded letter to the White Star Line about all this”.

She laughs weakly, but it sounds like a gasp of fear. Rose finds his eyes in the dim light.

ROSE: “**I love you Jack**”.

He takes her hand.

JACK: “No... don't say your good-byes, Rose. Don't you give up. Don't do it”.

On the datum 13, she said: "I love you Jack". In this case, she really meant what she said, however, she stated that as goodbye because she felt like she could not stay alive at that time because the water and temperature was freezing and she felt weak, so she uttered that to let Jack know that she loved him.

c. Literal direct act + Literal indirect act

Table 4.2.3 Literal Direct Act + Literal Indirect Act

No.	Utterances	Coding	
		Codes	Page
1	“Cal, stop! It was an accident”	A _{2.66.1}	64
2	“It was... stupid really. I was leaning over and I slipped”	A _{3.66.2}	64

3	"I was leaning over, to see the... ah... propellers. And I would have gone overboard... and Mr. Dawson here saved me and he almost went over himself"	A _{4.66.3}	65
4	"Well, well, well... And these were drawn from life?"	C _{5.73.15}	68
5	"But I was with him the whole time. This is absurd"	AT _{32.161.4}	85
6	"I'd rather be his whore than your wife"	AT _{36.177.5}	86

Based on the table above, there are six combinations of literal direct act + literal indirect act found in Rose's utterances from Titanic movie script. The six data include one congratulating, three apologizes, and two attitudes. As seen in the TITANIC movie script (James Cameron, 1997), here is the excerpt from one of the scenes:

SCENE 66 EXT. POOP DECK - NIGHT

A few minutes later. Jack is being detained by the burly Master at Arms, the closest thing to a cop on board. He is handcuffing Jack. Cal is right in front of Jack, and furious. He has obviously just rushed out here with Lovejoy and another man, and none of them have coats over their black tie evening dress. The other man is Colonel Archibald Gracie, a mustachioed blowhard who still has his brandy snifter. He offers it to Rose, who is hunched over crying on a bench nearby, but she waves it away. Cal is more concerned with Jack. He grabs him by the lapels.

CAL: "What made you think you could put your hands on my fiancée?! Look at me, you filth! What did you think you were doing?!"

ROSE: "Cal, stop! It was an accident".

CAL: "An accident?!"

ROSE: "It was... stupid really. I was leaning over and I slipped".

(Rose looks at Jack, getting eye contact)

ROSE: "**I was leaning way over, to see the... ah... propellers. And I slipped and I would have gone overboard... and Mr. Dawson here saved me and he almost went over himself**".

On datum 3, Rose said "I was leaning over, to see the... ah... propellers. And I would have gone overboard... and Mr. Dawson here saved me and he almost went over himself". In this case, she really meant it when she said: "Mr. Dawson here saved me and he almost went over himself". However, the reason she made

about seeing propellers to Cal is not true. She made the reason as an excuse so that Cal and no one else knows that she tried to kill herself by jumping out of the ship. She wanted to save herself and Jack who was accused of doing an inappropriate thing to her.

SCENE 177 EXT. BOAT DECK / PORT SIDE

Second officer lightoller is loading the boat nearest Cal and Rose...

RUTH: "Rose, get in the boat!"

ROSE: "Goodbye, mother".

Ruth, standing in the tippy lifeboat, can do nothing. Cal grabs Rose's arm but she pulls free and walks away through the crowd. Cal catches up to Rose and grabs her again, roughly.

CAL: "Where are you going? To him? Is that it? To be a whore to that gutter rat?"

ROSE: "**I'd rather be his whore than your wife**".

He clenches his jaw and squeezes her arm viciously, pulling her back toward the lifeboat. Rose pulls out a hairpin and jabs him with it. He lets go with a curse and she runs into the crowd.

On datum 6, she said "I'd rather be his whore than your wife". She uttered it to Cal who was trying to stop her from going to Jack by saying inappropriate words to Rose. At that moment, she already realized that Cal is the one who made Jack being accused of stealing his diamond. She did not know what Cal did but she knows that Cal is a bad man. For her action, she screamed when Cal was trying to holding her arms tightly until an officer stopped him and let Rose go.

- d. Nonliteral direct act + Nonliteral indirect act

Table 4.2.4 Nonliteral Direct Act + Nonliteral Indirect Act

No.	Utterances	Coding	
		Codes	Page
1	"Do you know of Dr. Freud, Mr. Ismay? His ideas about the male preoccupation with size might be of particular interest to you"	AT _{3.59.1}	61

Based on the table above, there is only one combination of nonliteral direct act + nonliteral indirect act found in Rose's utterances from Titanic movie script. It is one attitude. As seen in the TITANIC movie script (James Cameron, 1997), here is the excerpt from one of the scenes:

SCENE 59 INT. PALM COURT RESTAURANT - DAY

Close on J. Bruce Ismay, Managing Director of White Star Line.

...

MOLLY: (turning to Ismay)

"Hey, who came up with the name Titanic? You, Bruce?"

ISMAY: "Yes, actually. I wanted to convey sheer size. And size means stability, luxury... and safety"

ROSE: "**Do you know of Dr. Freud? His ideas about the male preoccupation with size might be of particular interest to you, Mr. Ismay**".

Andrews chokes on his breadstick, suppressing laughter.

RUTH: "My God, Rose, what's gotten into—"

On datum 1, Rose said "Do you know of Dr. Freud, Mr. Ismay? His ideas about the male preoccupation with size might be of particular interest to you". In this case, she was annoyed by Mr. Ismay. He kept expressing his idea of comparing women with things. As in his character, Mr. Ismay is a snob. He is one of the reasons that Titanic sank to the deep Atlantic ocean. Rose uttered her sarcasm and mentioned "Dr. Freud which was not really a man's name but she meant it to mock Mr. Ismay's the way of thinking.

4.2 Discussion

In this part of the sub-chapter, the writer explains some discussion related to the theory and the findings. Based on the findings, Kate Winslet who played as Rose in the Titanic movie uses all six of expressive speech act types, the theory used is from John Searle about expressive speech act quoted by Risana (2005) in Syahputra (2015). The second discussion based on the findings is about the

strategies of performing illocutionary act by Frank Parker (1986) as quoted by Risana (2005) and later again quoted by Syahputra (2015).

Attitude is found as the most dominant expressive speech act type by Rose in the Titanic movie script. Rose uses forty-two attitudes (including criticizing, complaining, deprecating, and disagreeing/disliking), thirteen apologizes (including make excuses for reasoning, defend, beg pardon, alibi, and penance, acknowledge faults, also regret and ask forgiveness), eight congratulates (applauding), four thanks, nine greetings, and one wish. As in the example of her attitude, when she says "Is that the going rate for saving the woman you love?" to Cal when he just gives \$20 to Jack for saving Rose at the beginning of the movie. It shows that Rose is disagreed of what Cal doing and she feels that Cal disrespects her, so in return, Cal changes his mind and invite Jack to a dinner with them.

Literal direct act found as the most dominant strategy of performing illocutionary act used by Kate Winslet as Rose in the Titanic movie script which are fifty-seven literal direct act in total. As for the example "I don't see what all the fuss is about. It doesn't look any bigger than the Mauretania", the utterance stated by Rose is used to express the deprecating towards Cal who praised Titanic ship as the biggest ship that ever built. The other strategies of performing speech act used by Rose in the Titanic movie script are fourteen literal direct + nonliteral indirect acts, six literal direct + literal indirect acts, and one nonliteral direct + nonliteral indirect act. The strategies of performing illocutionary act which are not found in the movie script are nonliteral direct and nonliteral direct + literal

indirect. The reason both strategies are not found in Rose's utterances is because she never stated any nonliteral direct act at all, she stated more of literal direct act.

The writer concludes that based on Rose's life as the context for the whole data, the reason she uses more literal direct act and attitude expressive speech act, because she is weary about her life. All her life, she has been curbed by her mother and forced to marry Cal, the one she does not love at all because her mother worries that she would lose her wealth if Rose decides to marry someone else. Her mother needs the money to pay the debts left by her father who already passed away at that time. However, after Rose found Jack, from that day, she wants to have a free life and would do anything to leave her miserable life. She becomes a person who does not afraid to express her feelings, straight to the point.

Compared to the previous studies, the result from this recent study is very different. In the previous study, even though literal direct is also the dominant one, the strategy of performing illocutionary act which is not found in the previous study is nonliteral direct + nonliteral indirect act, while in the recent study, the writer finds one nonliteral direct + nonliteral indirect. Another difference from the previous study, the writer finds all types of expressive speech acts in the recent study, while in the previous study, greetings and apologizes are not found. In this thesis, the writer inputs the coding so the findings will be easily tracked in the appendix. The tables are also made to make the data are easier to be understood.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains the conclusions about the findings and discussions from the previous chapter, and the suggestion for next researcher who wants to analyze similar research.

5.1 Conclusion

This study is conducted to answer two objectives of the study which are to make the readers understand about the types of expressive speech act and finding the strategies of performing illocutionary act especially expressive speech act in Titanic movie script dialogues and utterances produced by Kate Winslet as Rose. Based on the data analysis, the writer finds that Rose uses all types of expressive speech act, the theory by Searle (1969), which are thanking, apologizing, congratulating, greeting, wishing, and attitudes. However, attitudes are the most dominant expressive speech act used in her utterances based on the context (scenes) in The Titanic movie script. The next finding is that Rose uses only four out of six strategies of performing speech act by Parker (1986) as quoted by Syahputra (2015). The writer finds the literal direct act, literal direct act + nonliteral direct act, literal direct act + literal indirect act, and nonliteral direct act + nonliteral indirect act. The most dominant strategy of performing illocutionary act found in Rose's utterances based on the context (scenes) is the literal direct act. The writer assumes the reason Rose uses more attitude expressive

speech act and literal direct act as the strategy of performing illocutionary act because according to the story, Rose was being held entire her life by her mother, she even was being forced to get married to someone she does not love, and the writer thinks she changed her way of thinking after she got tired with her life and her mother's selfishness. She is not scared to state her feeling right away, even though she sometimes uses sarcasm to other characters as well.

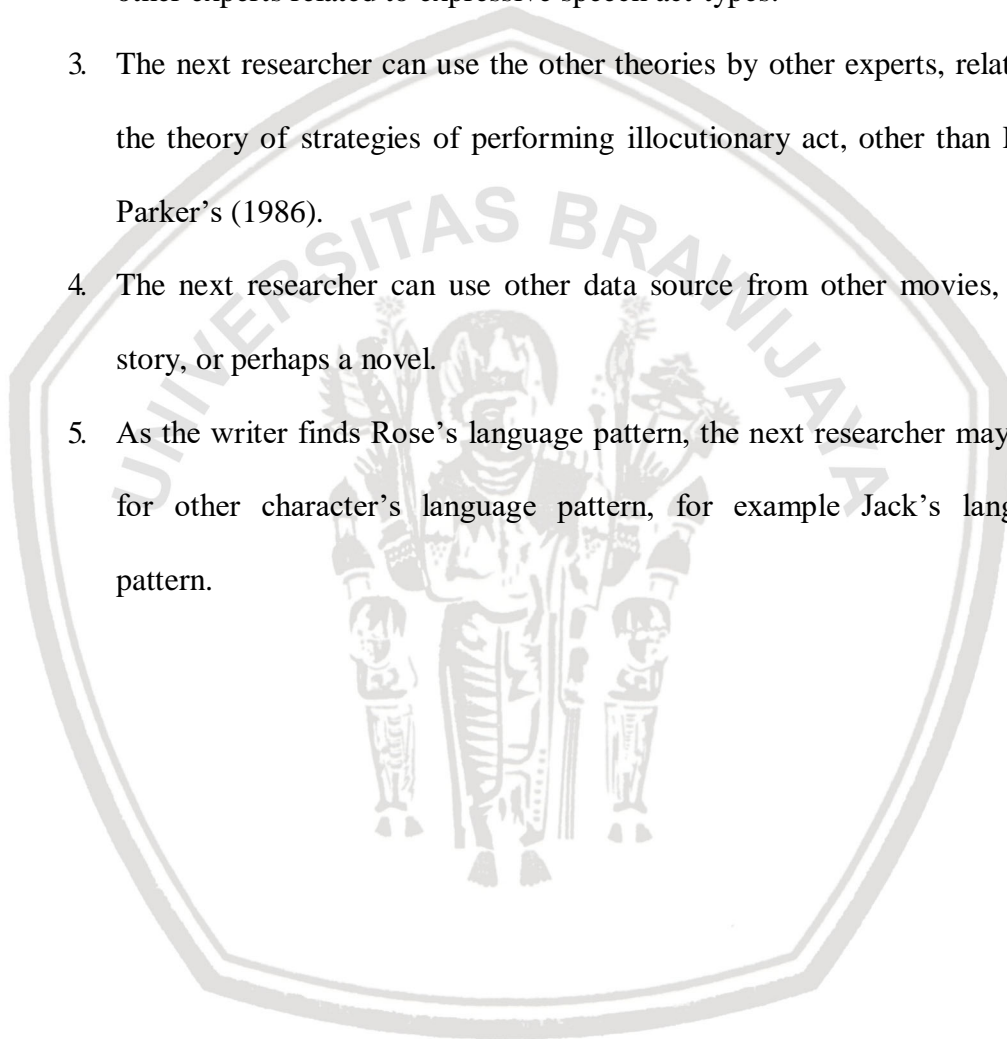
The way Rose talks to Jack is different from the way she talks to Cal, her fiancée and her mother, Ruth. The tone she uses when she talks to Jack is way more exciting and happy compared to how she talks to Cal, the person she is forced to marry with and to her mother, Ruth, the one who keeps forcing her to do whatever she wants Rose to do. However, the writer thinks that the language pattern is not different to one another, since she talks the same way to both first class people and third class people, formally. What makes it different is that she uses more sarcasm while talking to her mother and Cal compared to while she is talking to Jack.

5.2 Suggestion

Based on the analysis of this study, the writer provides some suggestions for next researcher who wants to conduct similar research, they are:

1. As the writer choses Rose's utterances, the next researchers may use other characters from the movie or choose different illocutionary act types by John Searle (1969), such as directive, commissive, representative, or declarative speech act.

2. John Searle (1969) stated more types of expressive speech act, other than the six types which already mentioned in this study. The other researcher can use other types of expressive speech act by Searle like the expression of sorrow, joy, and etc. the next researcher can also use other theories by other experts related to expressive speech act types.
3. The next researcher can use the other theories by other experts, related to the theory of strategies of performing illocutionary act, other than Frank Parker's (1986).
4. The next researcher can use other data source from other movies, short story, or perhaps a novel.
5. As the writer finds Rose's language pattern, the next researcher may look for other character's language pattern, for example Jack's language pattern.



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