

**AN ANALYSIS ON LANGUAGE FUNCTIONS IN THE
DIALOGUES BETWEEN SOPHIA AND CHARLIE AS THE
MAIN CHARACTERS IN *LETTERS TO JULIET* MOVIE**

THESIS

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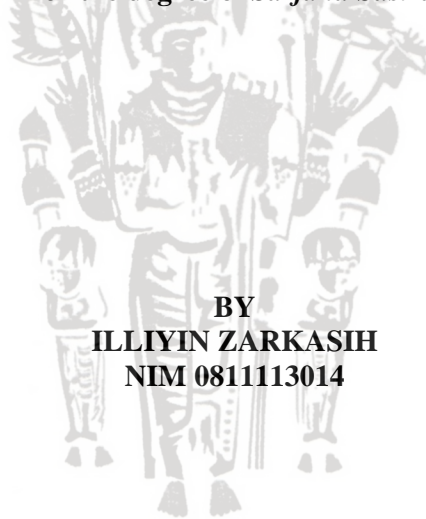
**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
FACULTY OF CULTURE STUDIES
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LETTERS TO JULIET MOVIE**

THESIS

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for the degree of *Sarjana Sastra*



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**STUDY PROGRAM OF ENGLISH
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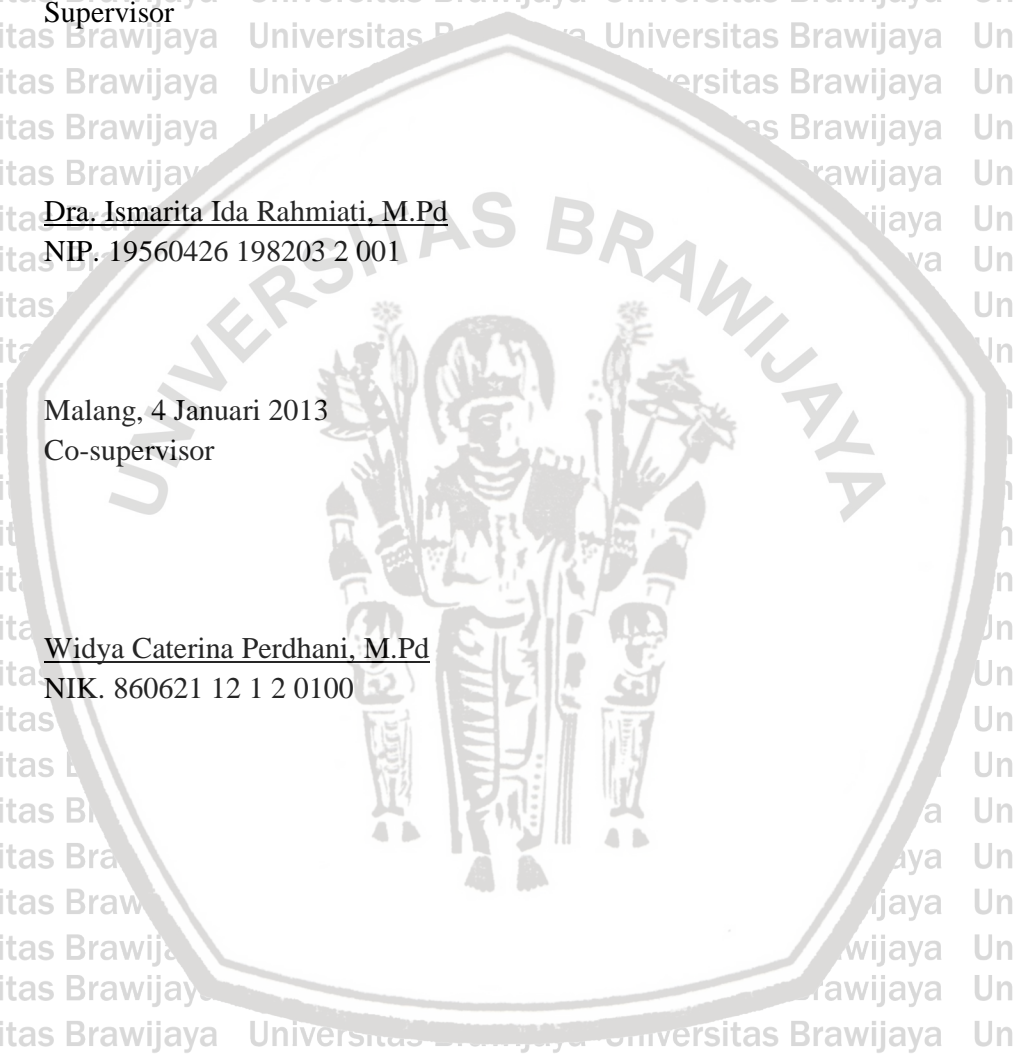
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ABSTRACT

Zarkasih, Illiyin. 2012. **An Analysis On Language Functions In The Dialogues Between Sophia And Charlie As The Main Characters In *Letters To Juliet* Movie.** Study Program of English, Universitas Brawijaya. Supervisor: Ismarita Ida Rahmiati; Co-supervisor: Widya Catherine Perdhani.

Key words: Discourse Analysis, Language Functions, *Letters to Juliet* movie.

In daily life, people interact with each other by using language. Through language people share information, ideas, or feelings with one another. This study is intended to analyze the language functions that can be found in a movie entitled *Letters to Juliet*. There are two problems that are discussed in this study; they are: (1) What are the language functions found in the dialogues between the main characters named Sophia and Charlie in the movie entitled “Letters to Juliet”? and (2) What is the meaning of language functions in the dialogues between the main characters named Sophia and Charlie in the movie entitled “Letters to Juliet” based on their language functions? The dialogues that are analyzed are only those between the main characters, *Sophia and Charlie*.

The writer applied qualitative approach in this study since all the data are in form of words. While the type of the research is content analysis since it is intended to analyze the content of the data which are in the form of movie script to find the language function. In analyzing the data, the theory was proposed by Jakobson.

Based on the result of analysis, it is found that out of six functions of language, there are only four language functions present in the dialogues between the main characters of the movie. Those language function are **emotive, conative, referential, and phatic function**. The most frequently language functions used are emotive which is meant to communicate the inner status and emotions of the addresser and referential which is meant to carry information.

The writer suggests the next researchers to have these findings as their consideration to start further research in other objects, such as advertisement headline or novel and to analyze another element of discourse by using different approaches of discourse analysis.

ABSTRAK

Zarkasih, Illiyin. 2012. **Analisa fungsi bahasa dalam dialog antara Sophia dan Charlie sebagai Karakter utama dalam Film *Letters to Juliet***. Program Studi Bahasa Inggris, Universitas Brawijaya. Supervisor: Ismarita Ida Rahmiati; Co-supervisor: Widya Caterine Perdhani.

Kata kunci: Analisa wacana, Fungsi bahasa, film *Letters to Juliet*.

Dalam kehidupan sehari-hari, orang berinteraksi satu sama lain dengan menggunakan bahasa. Melalui bahasa, orang berbagi informasi, ide, atau perasaan satu sama lain. Studi ini ditujukan untuk menganalisis fungsi bahasa yang dapat ditemukan dalam film berjudul *Letters to Juliet*. Terdapat dua masalah yang dibahas dalam studi ini, yaitu: (1) apa saja fungsi bahasa yang dapat ditemukan dalam dialog antara karakter utama yang bernama Sophia dan Charlie dalam film *Letters to Juliet*? dan (2) apa arti dari fungsi bahasa yang terdapat dalam dialog antara karakter utama yang bernama Sophia dan Charlie berdasarkan pada fungsi bahasanya? Dialog-dialog yang dianalisis adalah dialog-dialog diantara para karakter utama, Sophia dan Charlie.

Penulis menggunakan pendekatan kualitatif dalam studi ini karena seluruh data berupa kata-kata. Sedangkan jenis penelitiannya adalah analisis isi karena studi ini ditujukan untuk menganalisis isi data yang berupa naskah film untuk menemukan fungsi bahasa. Dalam menganalisis data, penulis menggunakan teori dari Jakobson.

Berdasarkan hasil dari analisis, ditemukan bahwa dari enam fungsi bahasa hanya terdapat empat fungsi bahasa dalam dialog antara karakter utama dalam film. Fungsi bahasa tersebut adalah **fungsi emotif, konatif, referensial, dan fatik**. Fungsi bahasa yang paling sering digunakan adalah fungsi emotif untuk menyampaikan pernyataan dan perasaan pribadi serta fungsi referensial untuk memberikan informasi.

Penulis menyarankan peneliti selanjutnya untuk menggunakan hasil studi ini sebagai bahan pertimbangan mereka untuk memulai penelitian yang lebih mendalam menggunakan objek lain, seperti iklan atau novel serta untuk menganalisis elemen lain dari wacana dengan menggunakan pendekatan lain tentang analisis wacana.

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Thank to God, all praises to Allah SWT, the Lord of the universe who has given the writer His beneficent so that she can pass the hard times in accomplishing this thesis. Peace and Salam are always blessed and poured down upon our beloved prophet Muhammad SAW as the last prophet that has shown us the right ways, then we will always in the shelter of Allah, now until here after life. Amiin.

This thesis entitled *An Analysis On Language Functions In The Dialogues Between Sophia and Charlie as The Main Characters In Letters To Juliet Movie* is intended to fulfill the requirement for achieving the degree of Sarjana Sastra (S.S) at Universitas Brawijaya. This thesis would not have been completed without some supports from many people. Thus, the writer wants to express her deepest gratitude to the supervisors Dra. Ismarita Ida Rahmiati, M.Pd and Widya Caterine Perdhani, M.Pd who have given the writer their valuable guidance, correction, and patience which finally enable her to finish this thesis successfully. Besides, she also wants to thank her examiner Dra.Endang Sasanti, M.A who has given precious suggestions for her thesis and the lecturers of English Department Faculty for giving a lot knowledge during the writer's study.

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Hopefully, this thesis may give valuable contribution to the students of the English Study Program especially those who intend to enrich their knowledge in linguistics.

Malang, 23 Januari 2013

The writer

TABLE OF CONTENTS

TITLE PAGE	i
DECLARATIONS OF AUTORSHIPS	ii
SUPERVISORS APPROVAL	iii
BOARD OF EXAMINERS CERTIFICATE OF APPROVAL	iv
ABSTRACT	v
ABSTRAK	vi
ACKNOWLEDGMENTS	vii
TABLE OF CONTENTS	ix
LIST OF TABLE	xi
LIST OF APPENDICES	xii
CHAPTER I INTRODUCTION	
1.1 Background of the Study	1
1.2 Problems of the Study	4
1.3 Objectives of the Study	5
1.4 Definition of Key Terms	5
CHAPTER II REVIEW OF RELATED LITERATURE	
2.1 Discourse	7
2.1.1 Definition of Discourse	7
2.1.2 Type of Discourse	8
2.2 Discourse Analysis	9
2.3 Language Fuctions	10
2.4 Movie	14
2.6 Previous Studies	16
CHAPTER III RESEARCH METHODS	
3.1 Type of research	18
3.2 Data Source	18
3.3 Data Collection	19
3.4 Data Analysis	20

CHAPTER IV FINDING AND DISCUSSION

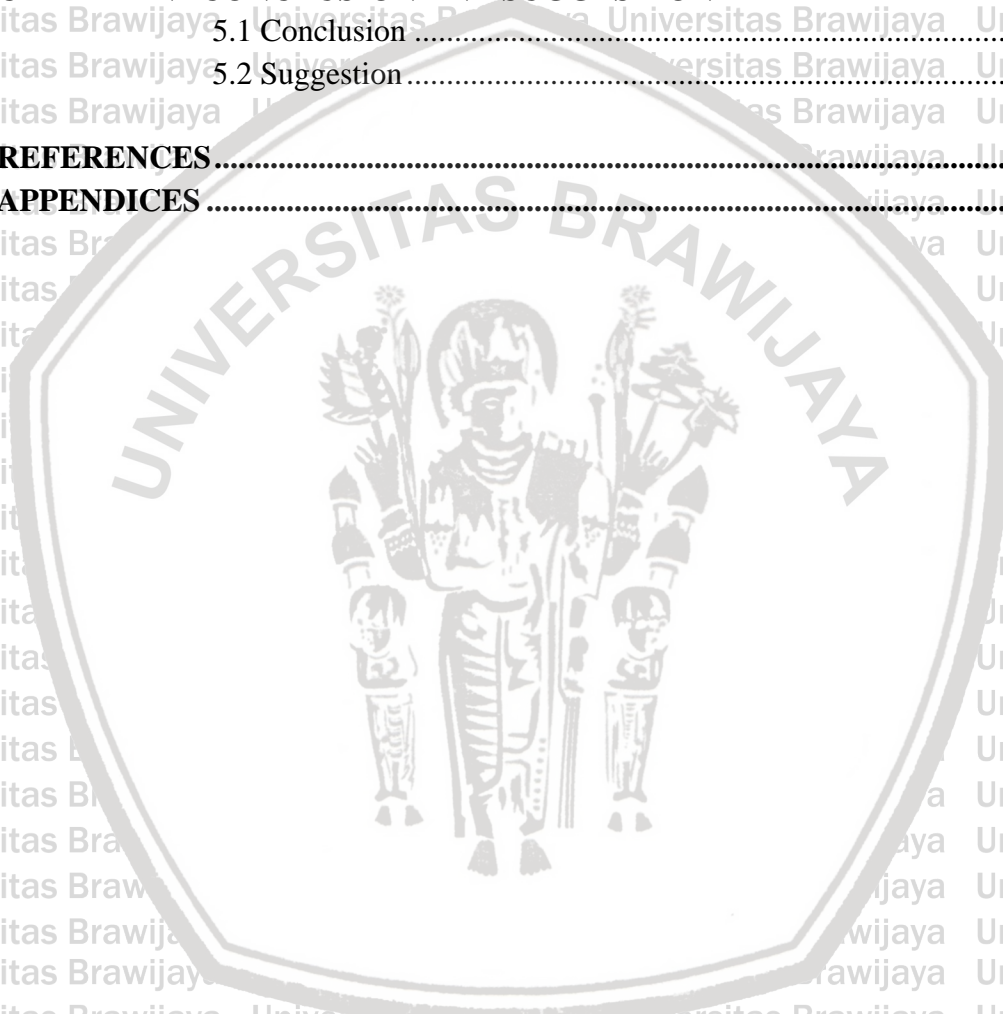
4.1 Data Description 21
4.2 Result of Analysis of Language Funtions 31
4.3 Discussion 45

CHAPTER V CONCLUSION AND SUGGESTION

5.1 Conclusion 48
5.2 Suggestion 49

REFERENCES 51

APPENDICES 53



LIST OF TABLE

4.1 Table of Classification of Language Function found in the Movie 33



LIST OF APPENDICES

Appendix 1. The Movie Script of Letters to Juliet Movie 53
Appendix 2. Berita Acara Bimbingan Skripsi 69



CHAPTER 1

INTRODUCTION

This chapter consists of background, problems, objectives, as well as the definitions of key terms.

1.1 Background of the Study

In daily life, people interact with each other. Whatever activities people do when they come together, they talk. When we know a language, we can speak and understood by others who know that language (Fromkin et al., 1999, p.2-3).

Language as a medium for communication can also be used to communicate knowledge, message, and information from one person to another (Yule, 1996, p.6). Through language people share information, ideas, or feeling with one another in daily interactions.

Celce-Muria and Olsain (2000, p. 3) say that when language is used for communication, the coparticipants typically employ one or more skills simultaneously: listening, reading, or writing. The language produced interactively by such copaticipants is discourse (i.e., language in use). Cook (1994, p:25) states that discourse is a stretch of language in use, taking on meaning in context for its users, and perceived by them as purposeful, meaningful, and connected. Discourse analysis is one of linguistics branches that studies the language in its function as communication and studies on how to make the discourse meaningful and coherent within the combination of sentences

(Cook, 1994, p. 23). So, Discourse analysis is concerned with the language is used for communication.

One topic that is discussed in the field of discourse analysis is language functions. Language function is the intended meaning that the sender of a message tries to achieve beyond the uttered or written expressions (Cook, 1989, p. 24).

Moreover, Brown and Yule (1991, p. 1) the writer adapt only two terms to describe the major functions of language. That function which language serves in the expression of 'content' is described as transactional, and that functions involved in expressing social relations and personal attitudes are described as interactional. Kessler (as cited in Chuzainatin, 2005, p. 6) says that one sentence may have one or more language functions depending on the context of the situation, while variation in the sentence may carry the same function. According to Jakobson and Hymes (as cited in Cook, 1989, p. 24-26), the function of language has been classified into seven based on the elements of communication.

They are emotive function, directive function, phatic function, poetic function, referential function, metalinguistic function, and contextual function. While Vestergaard and Scroder (in Rani et al., 2004, p. 20-23) state that the kinds of language functions are expressive, directive, informational, metalingual, interactional, contextual, and poetic.

Language is used in many kinds of media such as newspapers, magazines, and movies. As we know, one media that becomes more and more popular nowadays is movie. Movie is interesting to be used as a media to learn about language since it is recorded as a set of moving picture and sound. Through

movie, people do not only get entertainment, but also get useful information.

Corrigan (2004, p. 1) says that people treasure and identify certain movies for laughs, thrills, or haunting images of terror; and movies and their stars regularly become part of our daily lives and conversations. Besides, Corrigan (in Wardhani, p. 30) stated that movie is one of media, commonly used to portray phenomenon that actually happens in society.

The writer has already done the preliminary research for this movie found that the dialogues in this movie have some kinds of language functions that can determine the meaning of language functions. For example, in the dialogues between Sophia and Charlie; Charlie said *I'm a realist not a fantasist, that's the point* it shows the referential function and Sophia said *that's awesome, I want to meet her* it shows the emotive function.

In line with that, the writer is interested in analyzing the language functions found in a movie. The movie that is chosen is *Letters to Juliet*. This movie is an American romantic drama film that was released in 2010. It is really entertaining for teenagers although some parts seem imaginary.

By conducting the study entitled "An Analysis on Language Functions in the Dialogues Between the Main Characters in *Letters to Juliet* Movie", the writer would like to show to the audience that dialogues produced by the main characters in that movie have some kinds of language function that perhaps they do not know yet. Besides, when audiences watch movie, they do not only watch but also know what the functions of the language are and they can take the meaning of language functions.

This study is only limited on analyzing the language functions found in dialogues of a movie. So, this study will not analyze the other things except language functions; what kinds of language functions that can be found and what is the meaning of language functions from the dialogues. The dialogues that are used are only those between the main characters, Sophia and Charlie.

The significance of the study, this study will be expected that the findings of this study can be useful to the readers, especially those who like watching movies to understand more about the functions of the language found in the dialogues of movies. Moreover, this study is expected to be helpful for scripwriters of movie in identifying the appropriate expressions or utterances according to the language function to be used in script, so that the message can be delivered well. It is also expected that this study can be used as one example of analysis on language function for the students of English Department of Language and Literature of Brawijaya University who are interested in conducting study in the similiar field.

Last, for the next writer, the findings can be useful for their references when they are about to develop research.

1.2 Problems of the Study

Related to the background stated before, the problems proposed in this study are:

1. What are the language functions found in the dialogues between the main characters named *Sophia* and *Charlie* in the movie entitled "Letters to Juliet"?

2. What is the meaning of language functions in the dialogues between the main characters named Sophia and Charlie in the movie entitled “Letters to Juliet” based on their language function?

1.3 Objectives of the Study

Based on the problems of the study, it can be stated that the objectives of the study are:

1. To find out the kinds of language functions that are found in the dialogues between the main characters named Sophia and Charlie in the movie entitled “Letters to Juliet”.
2. To describe the meaning of language functions in the dialogues between the main characters named Sophia and Charlie in the movie entitled “Letters to Juliet”.

1.4 Definition of Key Terms

To keep the misinterpretation, it is important to define the key terms of this study, as follows:

1. **Discourse** : a stretch of language in use, taking on meaning in context for its users, and perceived by them as purposeful, meaningful, and connected (Cook, 1994, p. 25).
2. **Discourse Analysis** : the study of language in its function as communication and how to make the discourse meaningful and coherent within the combination

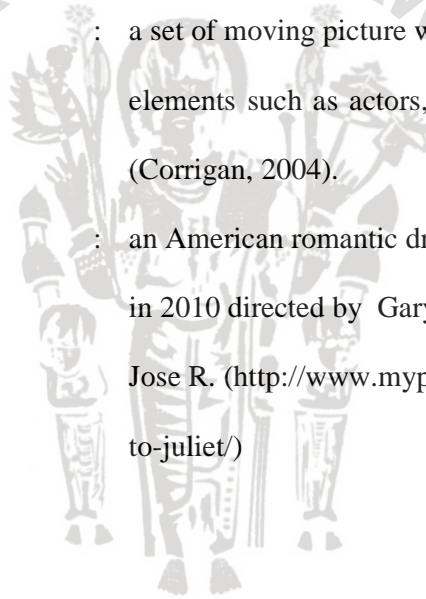
of sentences (Cook, 1994, p. 23).

3. Language Function : functions involved in utterances which indicate the intention of the sender such as emotive, directive, phatic, poetic, referential, metalinguistic (Jakobson, 1960).

4. Dialogue : verbal interchange between individuals, especially as respresented in literary writing (Hawthorn, 1992 ,p. 40).

5. Movie : a set of moving picture which consists of a set of elements such as actors, story, plot, setting, etc (Corrigan, 2004).

6. Letters to Juliet : an American romantic drama film was released in 2010 directed by Gary Winick and written by Jose R. (<http://www.mypdfscripts.com/letters-to-juliet/>)



CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the writer would like to review the related literature. The literatures are about discourse, discourse analysis, language function, movie, and some previous studies related to language function.

2.1 Discourse

In this subchapter, there are some explanations about the definition and types of discourse.

2.1.1 Definition of Discourse

According to Cook (1989, p. 6) discourse is language-in-use for communication. It means that when we produce a language to communicate with others we always produce a discourse. Then, Cook (1994, p. 25) adds that discourse is a stretch in use, taking on meaning in context for its users, and perceived by them as purposeful, meaningful, and connected.

Formal definitions characterize discourse as a unit of coherent language consisting of more than one sentences by Schiffrin (as cited in Celce-Muria and Olstain, 2000, p. 4). Because of that, the using of language has to be coherent.

When a speaker or a writer uses mixed sentences which are not coherent, a hearer or a reader as the receivers will not be able to catch the intended meaning of the senders. Then, Celce-Muria and Olstain (2000, p. 4) combine these two perspectives to provide the most satisfying definition of discourse. They stated

that discourse is an instance of spoken or written language that has describable internal relationships of form and meaning (e.g. words, structures, cohesion) that relate coherently to an external communicative function or purpose and a given audience. The external function or purpose can only be properly determined if one takes into account the context and participant in which the pieces of discourse (Celce-Murcia and Olshtain, 2000, p. 4). What matters is not discourse's conformity to rules, but the fact that it communicates and is recognized by its receivers as coherent (Cook 1989, p. 8).

Thus, a discourse is a stretch of language that is used for communication. It can be in the written and spoken form.

2.1.2 Types of Discourse

There are some types of discourse. Based on how discourse is produced, there are two types of discourse, namely spoken discourse and written discourse. Spoken discourse is a discourse which is delivered orally such as speech, conversation, and advertisement on tv or radio. It is often considered to be less planned and orderly, more open to intervention by the receiver. There are some kinds of spoken discourse such as lessons, lectures, interviews, and trials (Cook, 1989, p. 115-116). Written discourse is the one expressed in written form such as utterance in advertisements in printed media. It is not normally constrained by time in the way a spoken discourse is but commonly edited, revised, and generally published before being exposed to a reader (Edmondson, 1981, p. 200).

Moreover, Brown and Yule (1983, p. 1) divide types of discourse based on its function. According to these experts, discourse can be classified into transactional

and interactional. Transactional discourse involves primarily the transmission of information or the exchange of goods and services, whereas interactional discourse is those instances of language use that shape and maintain social relations and identities and express the speaker's/writer's attitude toward the topic or toward the interlocuter.

In conclusion, the types of discourse can be classified into two. The first is based on how a discourse is produced, namely written discourse and spoken discourse. Second, there are transactional and interactional discourse which are the classification of discourse based on its function.

2.2 Discourse Analysis

The use of language in communication is called discourse. Discourse can be in the form of one word, one sentence, one paragraph, or up to thousand of pages. Then, discourse is treated as the linguistic unit larger sentences and it must be coherent. Since it is a discourse, it can be investigated by using discourse analysis. Cook (1989, p. 6) states that discourse analysis is the search for what gives discourse coherence. In addition, he also says that the study of language used for communication that explains the quality of being coherent is called discourse analysis (Cook, 1994 p. 10). Another opinion from Cook (1994, p. 23) states that discourse analysis is the study of what makes texts meaningful and coherent for the users. It concerns the interaction of texts with knowledge of context to create discourse.

Moreover, Brown and Yule (1983, p.1) explain that discourse analysis is committed to an investigation of what and how that language is used for. It means

that discourse analysis deals with language for communication and how the addressee interprets the message.

According to Murcia and Olshtain (2000, p. 4), discourse analysis is minimally the study of language in use that extends beyond sentence boundaries.

These experts state that at least two terms came to be used in parallel fashion, these are text linguistics, which focused written text from a variety of fields and genres, and discourse analysis, which entailed a more cognitive and social perspective on language use and communication exchanges and which include spoken as well as written discourse.

From the explanation above, the writer can conclude that discourse analysis is the analysis of language that is used for communication. We have to look at the context or situations in which the language is used, so that the discourse can be meaningful. So, what matters is that the addressee knows the context or has the knowledge about the discourse, so that the communication between the addressor and the addressee will be successful.

2.3 Language Functions

In communication, people use language and automatically interpret what other people say. They sometimes do not realize that they use one or more language functions. Language function is the intended meaning that the sender of a message tries to achieve beyond the uttered or written expressions (Cook, 1989, p. 24).

So, we can simply determine language functions as a way in which we can use language to achieve communication process.

Jacobson (as cited in Cook, 1989, p. 25) identifies six elements in communication:

1. The addresser: the person who originates the message
2. The addressee: the person to whom the message is addressed
3. The channel: the medium through which the message travels
4. The message form: the particular grammatical and lexical choices of the message
5. The topic: the information carried in the message
6. The code: the language or dialect
7. The setting: the social or physical context

While the functions of language by Jacobson (as cited in Cook 1994, p. 39) supposes that functions of language concern with specifying to which class or types a given unit, such as word, text or image, belongs (like a textual or pictorial genre). Moreover, Jacobson distinguished the functions of language into six, which are: (a) emotive function; (b) conative function; (c) referential function; (d) poetic function; (e) phatic function; and (f) metalingual function.

The elaboration of the classification of the language function is explained below:

1. *Emotive function*

The emotive function focuses on the addresser. Its purpose is for communicating the inner states and emotions of the addresser (direct expression of the speaker's attitude toward what he is speaking of), for case in, "Awesome", "Oh yes!", and "Oh Good". Interjections,

onomatopoeia, swearwords and exclamations also belong to the examples of emotive function.

2. *Conative function*

The orientation of conotative function is the addressee. The aim of this function is seeking to affect others, whether the behavior, emotion, or even the feeling of the addressee, such as in the following sentences:

“Please, help me.”, “Stop your mouth!”.

3. *Referential function*

The referential function means carrying information which is focused on the context. This function usually can be used to inform something such as report, description, statement, or confirm and explaining something. As an example: *“water boils at 100 degrees”*. From the example the information or idea is being significant and the focus is the meaning of the sentence.

4. *Poetic function*

The poetic function is a particular form chosen to deliver a message. Its orientation is the message for its own sake and the sound must seem an echo to the sense. It can also be used to express something in different way using poetic words which plays with form of the text like rhyme, repetition, alliteration (repeat consonant), assonance (repeated vowels), and so on. For instance: *“Horrible Harry”, “I can’t give you a rose but edelweiss, “No Pain No Gain”*.

5. *Phatic function*

The phatic function, which focuses on the contact, means opening the channel or checking that something is working, either for practical reasons or social ones to establish and maintain the channel of communication

“*Can you hear me?*”, “*Do you follow me?*”, “*I see*” are examples.

6. *Metalingual function*

The metalingual function is used to establish mutual agreement on the code, such definition of something. It is sequence which is used to build an equivalence relation and it contains information about the lexical code. For instance, “*O₂ and CO₂ are the symbol for oxygen and carbon dioxide,*” and “*This bone is known as ‘femur’.*”

From the description above, the writer can conclude that language function is the function which is used by the addresser in using language in communicating with others.

2.4 Movie

In daily life, movie is one of the audiovisual media for communication which consists of a set of elements which is interesting to be used as a media to learn about language since it is recorded as a set of moving picture and it has sound (Corrigan, 2004, p. 1). Besides, movie is one media, commonly used to portray phenomena that actually happen in society (Corrigan in Wardhani, 2007, p. 30).

The function of movie itself is primarily as an entertainment, regardless of its content that talks about reality or merely imagination. Through movie, people can also get useful information, it is not only entertain but we can take messages from it.

2.5 “Letters to Juliet” Movie

Letters to Juliet is a 2010 American romantic drama film starring Amanda Seyfried, Chris Egan, Vanessa Redgrave, Gael García Bernal, and Franco Nero.

This film was directed by Gary Winick and written by Jose Rivera and Tim Sullivan. The film was released theatrically in North America and other countries on May 14, 2010. The idea for the film was inspired by the 2006 non-fiction book,

"Letters to Juliet", by Lise Friedman and Ceil Friedman, which chronicles the phenomenon of letter writing to Shakespeare's most famous romantic heroine.

This movie tell about Sophie (Amanda Seyfried) who is a young American woman who works for The New Yorker as a fact checker. To put some spark in her life, she decides to go on a 'pre-honeymoon' with her chef fiancé Victor (Gael García Bernal) to Verona, Italy. However the workaholic Victor is unmoved by the romance of Italy and utilizes his time to do research for his soon-to-open restaurant, ignoring Sophie. The lonely Sophie discovers by chance an unanswered "letter to Juliet" by a Claire Smith from 1957—one of thousands of missives left at the fictional lover's Verona courtyard, which are typically answered by the "secretaries of Juliet". She answers it and soon enough the now elderly Claire (Vanessa Redgrave) arrives in Verona with her handsome barrister grandson Charlie (Chris Egan), who works for human rights.

Claire and Sophie take an instant liking to each other with Charlie behaving very brusquely with Sophie while she is very sarcastic with him. On the other hand, Claire is still looking to rediscover her long lost love, Lorenzo Bartolini (Franco Nero). Sophie, thinking Claire's story might help her with her writing

career, decides to help Claire in her quest. What happens next is a story of romantic twists and turns. They find out that there are multiple Lorenzo Bartolinis and must figure out which one is Claire's love. After many days of searching for the right one, they find that one of the Lorenzo Bartolinis is dead. An angry Charlie blames Sophie for his grandmother's sadness. He accuses her of not knowing what real loss is, which causes an upset Sophie to walk away. Claire, seeing the little dispute, tells Charlie that he was wrong and that Sophie's mother had walked away from her when she was a little girl. The next day, Claire insists that Charlie apologize to Sophie at breakfast, and he does. After dinner, Sophie goes out with Charlie and talks to him about love, and the two share a kiss. The next morning, is their last day of searching for Claire's long lost love. On a whim, Claire points out a vineyard to Charlie and asks if he could stop by so the three of them can have a farewell drink for Sophie. As Charlie drives down the road, Claire sees a young man who looks exactly like her Lorenzo. She yells at Charlie to stop, and he complies. They discover that the man is Lorenzo Bartolini's grandson. Claire and Lorenzo reunite after fifty long years.

Back in New York, Sophie breaks up with Victor before returning to Verona to attend Claire and Lorenzo's wedding. She finds Charlie there with another woman, Patricia, and runs out. Charlie comes to find her (in a classic balcony setting) and she admits she loves him, but tells him to go back to his date. Telling Sophie that the woman was actually his cousin Patricia, not his ex-girlfriend Patricia, he tells her he loves her and wants to be with her. He accidentally falls

off the balcony and they kiss as he is lying on the ground.

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

2.6 Previous Study

There are two theses that are reviewed in this study. First is thesis by Vivi

Mayasari (2010) entitled “An Analysis of Language Functions Used by The Main Characters in *Laskar Pelangi* Movie”. She tried to identify the language functions in the main characters of *Laskar Pelangi* movie and to find out the implementation of language functions in *Laskar Pelangi* movie. In analyzing the data, she used Cook’s theory of language functions. She found out that language function which was commonly used was referential function. Many utterances that are produced by the main characters are aimed to give information to the hearer. Furthermore, this study is absolutely different from the previous since the object and the theory that will be used to analyze the topic of this study are not the same with the previous.

The second thesis is written by Karina Ersy Nadia (2010) entitled “Language Function in The Dialogues Between The Main Characters in “*Juno*” Movie. In this thesis, the writer focused on analyzing language functions by using Jacobson and hymes’s theory described the hiearchical relations. The result of the study showed that there were only four out of six language functions found in the movie. Those functions are emotive, conotative, referential, and phatic. The two language functions mostly used in the dialogue on the movie are emotive and referential. The two other functions which are absent in this movie are poetic and

metalingual. This study is different from the present study since the object is not the same.

In this study, the writer used the theory of language functions by Jacobson theory in doing the analysis because her analysis was more complete and clearer than others. The language functions proposed by Jacobson are emotive function, conotive function, referential function, poetic function, phatic function, and metalingual function.



CHAPTER III

RESEARCH METHODS

This chapter presents the methodology of this study. It contains type of research, data sources, data collection, and data analysis.

3.1 Type of Research

Since all the data in this study were in the form of words, the researcher applied the qualitative approach. As stated by Ary et al. (2002, p. 425), the qualitative inquirer deals with data that are in the form of words, rather than numbers and statistics.

The type of the research is content analysis since it is intended to analyze the content of the data which are in the form of movie script to find the language functions. Ary et al. (2002, p. 442) define content or document analysis as a research method applied to written or visual materials for the purpose of identifying specific characteristic of the material. The materials may be personal, such as autobiographics, diaries, and letters; official, such as files, reports, or minutes that have been prepared by observers of an event or setting; or document of popular culture, such as books, films, and videos (Ary et al., 2002, p. 435).

3.2 Data Source

The data for this study were taken from the dialogues based on the script of “Letters to Juliet” movie. The movie script was taken from the website

<http://www.mypdfscripts.com/letters-to-juliet/>. The analyzed dialogues were focused on those between the two main characters *Sophia* and *Charlie*.

3.3 Data Collection

In collecting the data of this study, the researcher was the main instrument. In qualitative studies, the human investigator is the primary instrument for gathering and analyzing data (Ary et al., 2002, p. 424). The steps done in collecting the data were as follows.

1. Taking the movie script from the internet

It was done in order to get dialogues in the movies as the data source.

2. Reading the script

Since the dialogues used as the data in this study were only those between the main characters, the writer had to read the script first to identify which ones would be used as the data.

3. Identifying the language functions found in the dialogues

After reading the script and finding the dialogues between the main characters, the writer identified the language functions that could be found in those dialogues.

4. Writing the data containing the language function

The last step was writing down the dialogues containing language functions that had been found.

3.4 Data Analysis

According to Miles and Huberman (1994), there are three activities of qualitative data analysis: they are data reduction, data display, and conclusion drawing or verification. The actions taken to analyze the data are as follow:

1. Selecting the utterance from dialogues between the two main characters *Sophia* and *Charlie*
2. Identifying the language function in each utterance
3. Classifying the kinds of language function

In this study, the writer used the theory of language functions by Jacobson theory in doing the analysis because his analysis was more complete and clearer than others. Besides, Jacobson's theory is relevant with the writer's data.

4. Organizing data of language function found in the movie

According to Miles and Huberman (1994) in the data display, the writer organizes the data into table. Here, the table used is to simplify the writer's mind in organizing the data and to make the reader easier to understand the finding.

5. Drawing conclusion based on the result of the analysis (the writer takes a conclusion from the data that are already analyzed)

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter contains the findings and the results of the data analysis.

Specifically, data description, result of analysis, and discussion are presented respectively in this chapter.

4.1 Data Description

The data for this study are taken from the script of the movie entitled “Letters to Juliet”. This movie, an American romantic drama film, was produced in 2010 directed by Gary Winick and written by Jose Rivera.

Particularly, the data in this study are in the form of utterances spoken by Sophie and Charlie as the two main characters of movie “Letters to Juliet”. In this study the writer found fifty utterances from twenty selected dialogues between Sophie and Charlie containing language functions. The writer chose those utterances from twenty dialogues selected between Sophie and Charlie since they are appropriate to be analyzed as the representative of each functions of language.

The data which are found in this study are as follow:

- **Dialog 1**

**INT. LETTERE A GIULIETTA RESTAURANT – KITCHEN
EVENING**

CHARLIE : Great! So which one of you wrote this letter to my grandmother, Claire Smith?.

SOPHIA : I wrote it.

CHARLIE : *It was a very thoughtful letter.*

- **Dialog 2**

INT. LETTERE A GIULIETTA RESTAURANT -- LATER

SOPHIA : Claire's here? Why?

CHARLIE : I think even you might be able to work that one out.

SOPHIA : *Oh my God, she's come to find her Alfonso, that awesome, I want to meet her.*

- **Dialog 3**

INT. HOTEL VERONA -- CORRIDOR – LATER (Sophia is standing at Claire's door. Charlie opens it.)

SOPHIA : *Hi!*

CHARLIE : *Oh God!*

- **Dialog 4**

EXT. STREETS OF VERONA – DAY, Sophia, Claire and Charlie walk through the streets towards Juliet's house.

SOPHIA : *Claire. This is Bella. She's one of The Secretaries.*

CHARLIE : Ah yes, another interfering busybody. *Perfect.*

(Neither Bella nor Claire pay him any mind. They smiled.)

• **Dialog 5**

INT. LETTERE A GIULIETTA RESTAURANT – LATER.

Claire is the guest of honor at the head of a table with Charlie, Sophia and the rest of The Secretaries.

SOPHIA : What is it with you? It's like you really don't want this to work out. Charlie is aghast at such a suggestion - a little too aghast.

CHARLIE : *I'm a realist not a fantasist, that's the point.*

• **Dialog 6**

EXT. STREETS OF VERONA -- LATER THAT NIGHT (The

Secretaries are walking with Claire, laughing and chatting. Charlie and Sophia follow at a short distance).

CHARLIE : *It's just that I am genuinely worried for her.*

SOPHIA : *She'll be fine.*

• **Dialog 7**

INT. HOTEL VERONA -- NEXT MORNING. Sophia, Claire and Charlie are loading up the rental car.

CHARLIE : *A bloody journalist! I should've known.*

SOPHIA : *Hardly. I'm a fact checker. I've never had a word published.*

• **Dialog 8**

CAR (DRIVING) – LATER. They travel towards Arezzo, Charlie driving, Claire beside him and Sophia in the back leaning forward between the seats.

CHARLIE : I am not. He might have been a bus boy.

SOPHIA : *He's a chef actually. A talented one. He's opening his own place...* (slight pause). It's gonna be great, I know it. He won't let it be anything else.

• **Dialog 9**

EXT. FARM HOUSE -- FRONT DOOR – LATER. The trio approaches the door, Charlie glances at Claire. She nods yes. Charlie reluctantly knocks on the door.

CHARLIE : Right, well that's that. We gave it a fair shot. Can't say we didn't try. Sorry Nana..

SOPHIA : *Are you for real?*

CHARLIE : If I actually knew what that question meant, I might attempt to answer it.

SOPHIA : He can't be the only Alfonso De Annunzio in Tuscany.

CHARLIE : He's the only one around here. Are you suggesting we knock on the doors of every Alfonso we can find?

SOPHIA : *Are you suggesting we don't?* Charlie looks at Claire. It's obvious she wants to keep looking. Charlie sighs as if to say "Fine".

CHARLIE : *This is madness. Total madness.*

• **Dialog 10**

INT. HOTEL RESTAURANT -- NIGHT

SOPHIA : *She's incredible.*

CHARLIE : *Yeah, she's alright.* But with her gone it seems they have nothing to talk about. So they just sit there in silence. A pantomime of embarrassment. An exchange of awkward smiles. Then finally.

CHARLIE : Right. Well. Time to hit the sack. Sophia smiles she knows he's just trying to get out of this.

SOPHIA : It must be at least nine thirty.

CHARLIE : Long day tomorrow. Need my rest and all that.

SOPHIA : Oh of course.

CHARLIE : Right. Alright. Good night.

• **Dialog 11**

INT. HOTEL RESTAURANT -- NIGHT

CHARLIE : *Forgive me, please.* Where are my manners?

SOPHIA : *I have absolutely no idea.*

CHARLIE : I don't know what it is, but you seem to bring out the very worst in me.

SOPHIA : I figured it'd be my fault somehow.

CHARLIE : *Please, may I buy you a night cap?* A beat. She smiles politely.

SOPHIA : *No thanks. I'm tired.*

CHARLIE : Right. Of course. Apologies.

SOPHIA : Accepted. He stands there for a minute, unsure what to do.

CHARLIE : Well. Good night then. Again.

SOPHIA : Good night Charlie.

• **Dialog 12**

INT. HOTEL NEAR SIENA -- LOBBY -- THE NEXT MORNING

Sophia is waiting in the lobby writing in her notebook. Charlie comes down the stairs and over to her.

SOPHIA : Should we call a doctor?

CHARLIE : Best just let her rest. Sophia suddenly looks and feels very guilty.

SOPHIA : I shouldn't have pushed her.

CHARLIE : *It's not your fault.* Truth is she made her decision the moment that letter arrived. And neither I nor the entire regiment of the Household Guard would've been able to stop her from coming.

• **Dialog 13**

INT. CAR (DRIVING) – LATER. They drive together through the Chianti countryside.

SOPHIA : How does the rest of the family fit in? Mom, Dad, brothers and sisters?

CHARLIE : *I'm an only child.* Sophia laughs - of course he is.

SOPHIA : Why doesn't that surprise me?

CHARLIE : *My parents were killed in a car crash when I was fourteen.*

CHARLIE : Could have something to do with my cynicism and pessimism and general lack of faith in true love lasting forever ? *Not a great believer in happy endings, I'm afraid.*

SOPHIA : (quietly) Oh Charlie... Jesus...

CHARLIE : Yes, well, they weren't much help either. But Gran stepped in and took this angry, bereft and shockingly unpleasant young man under her wing and made me, well, into the superb specimen of screwedup manhood you see before you now. He laughs. She doesn't. She puts her hand on his arm.

SOPHIA : *I'm so sorry.* He looks at her hand on his arm and raises his eyebrows, gently mocking her. She quickly takes her hand away.

• **Dialog 14**

EXT. HOTEL GARDEN -- LATER

Sophia comes out of the hotel and wanders over to him.

SOPHIA : *You OK?*

CHARLIE : Just looking at the stars. She lies down beside him.

CHARLIE : You can see the Milky Way.

SOPHIA : *It's beautiful.*

CHARLIE : *It's awesome.* She laughs and hits him. Charlie is no longer looking at the night sky.

CHARLIE : You have a wonderful laugh.

SOPHIA : You have a wonderful frown. Slight pause. They both look away.

• **Dialog 15**

INT. HOTEL LOBBY -- THE NEXT MORNING

CHARLIE : Sophia.

SOPHIA : (a little too brightly) *Morning!*

CHARLIE : *Everything alright? I thought...*

SOPHIA : *Thought what?*

CHARLIE : Nothing. You OK?

SOPHIA : Yeah. Why wouldn't I be?

• **Dialog 16**

EXT. SMALL CHURCH IN TUSCANY -- LATER

As she enters the church and makes her way through the crowd of GUESTS, young and old, we can tell that she's looking for: CHARLIE.

SOPHIA : *Hi!*

CHARLIE : *Hi.*

SOPHIA : (forgets she already said) *Hi..*

They do an awkward hug/kiss on the cheek thing.

SOPHIA : *You look great.*

• **Dialog 17**

SOPHIA : *Is he OK... Is he...?*

CHARLIE : *They think a year, maybe two, maybe more, maybe less.*

Different doctors give different answers, none of them straight, you know how it goes.

SOPHIA : *My god... How awful...*

Charlie looks with a smile at Don Alfonso who has finally made it to his place at the altar. He shakes his head.

CHARLIE : *Actually they've been extraordinary. Really. It's humbling.*

They're living proof that if you find love for even the shortest moment, you have to grab it with both hands.

• **Dialog 18**

EXT. D'ANNUNZIO VILLA – LATER. Charlie walks around to the front of the house.

SOPHIA : *I shouldn't have come here.*

CHARLIE : *Did you listen to what Gran just said? To what you wrote?*

SOPHIA : *I'm happy for you. She's gorgeous.*

Not at all how I imagined.

CHARLIE : *Who?*

SOPHIA : *Patricia.*

CHARLIE : *Patricia? She's my cousin.*

SOPHIA : *Your cousin? Good God. Is that legal in England?*

CHARLIE : *Different girl. Same name. She's like a sister to me. And a daughter to Gran. We practically grew up together after, you know...*

This gives Sophia pause. She looks down at him.

CHARLIE : *Don't go.*

SOPHIA : Why? Why should I stay, Charlie?

He starts to climb the vine towards her with some difficulty.

SOPHIA : *What are you doing?!*

CHARLIE : The thing is I've watched Gran and Alfonso over the last few months... and I've realized... that I can't wait fifty years to say...

He's level with her now but has to pause to get his breath.

CHARLIE : ...I love you, Sophia.

• **Dialog 19**

CHARLIE : That kiss wasn't a mistake. Poorly timed yeah. But not a mistake.

SOPHIA : You love me?

CHARLIE : I do.

SOPHIA : So why are you looking at me like that?

CHARLIE : *Like what?*

SOPHIA : Terrified.

CHARLIE : I remembered about half way up the vine I'm a bit scared of heights.

She looks at him. Smiles.

SOPHIA : I love you too.

• **Dialog 20**

INT. MAIN HOUSE – LATER.

She rushes through the villa, down the stairs, and out through the hall to the front yard.

SOPHIA : *Are you OK?*

CHARLIE : (groans) *Please tell me no one saw that.*

Sophia looks up and sees the entire wedding party looking at Charlie lying there.

SOPHIA : No one saw it.

CHARLIE : *Good.*

SOPHIE : *Can you move?*

He stays completely still as he smiles.

CHARLIE : Only my lips

4.2 Result of Analysis

As stated in the problems of in Chapter I, the writer intends to find out the kinds of language functions and describes the meaning of language function in the dialogues between the main characters named Sophia and Charlie in the movie entitled "Letters to Juliet". All of the data are analyzed per dialogue by using theory of Jakobson to answer the problems of study.

There are six language functions based on Jakobson's theory; they are emotive function, conotive function, referential function, poetic funtion, phatic

function, metalingual function. The following table is the classification of the kinds of language functions found in the dialogues of the movie entitled “Letters to Juliet” based on Jakobson’s theory.

Table 4.1 The Classification of Language Function found in the Utterances of Movie Entitled “Letters to Juliet”

No.	Utterances	Language Functions					
		L1	L2	L3	L4	L5	L6
1.	Great!	√					
2.	It was a very thoughtful	√					
3.	Oh my God..that awesome!	√					
4.	Hi!					√	
5.	Oh God!	√					
6.	This is Bella. She's one of The Secretaries.			√			
7.	Perfect!	√					
8.	I'm a realist not a fantasist			√			
9.	It's just that I am genuinely worried for her.			√			
10.	She'll be fine.			√			
11.	A bloody journalist!			√			
12.	Hardly. I'm a fact checker.			√			
13.	He's a chef actually. A talented one. He's opening his own place.			√			
14.	Are you for real?	√					
15.	Are you suggesting we don't?	√					
16.	This is madness. Total madness.	√					
17.	She's incredible.	√					
18.	Yeah she's alright.			√			
19.	Forgive me, please.		√				
20.	I have absolutely no idea.			√			
21.	Please, may I buy you a night cap?		√				
22.	No thanks. I'm tired.	√					
23.	It's not your fault.			√			
24.	I'm an only child.			√			
25.	My parents were killed in a car crash when I was fourteen.			√			
26.	Not a great believer in happy endings, I'm afraid.	√					
27.	I'm so sorry.	√					
28.	You OK?					√	
29.	It's beautiful.	√					
30.	It's awesome	√					

Continue

Continue

No.	Utterances	Language Functions					
		L1	L2	L3	L4	L5	L6
31.	Morning !					√	
32.	Everything alright? I thought.					√	
33.	Thought what?					√	
34.	Hi!					√	
35.	You look great.	√					
36.	Is he OK... Is he...?					√	
37.	They think a year, maybe two, maybe more, maybe less. Different doctors give different answers, none of them straight, you know how it goes.			√			
38.	My God...How awful..	√					
39.	Actually they've been extraordinary. Really. It's humbling. They're living proof that if you find love for even the shortest moment, you have to grab it with both hands.			√			
40.	I'm happy for you. She's gorgeous.	√					
41.	Who?					√	
42.	Your cousin? Good God. Is that legal in England?	√					
43.	Different girl. Same name. She's like a sister to me. And a daughter to Gran. We practically grew up together after, you know			√			
44.	Don't go.		√				
45.	What are you doing?!					√	
46.	Like what?					√	
47.	Are you OK?					√	
48.	Please tell me no one saw that.		√				
49.	Good.	√					
50.	Can you move?		√				
SUM		19	5	15	0	11	0

Note:**L1 : Emotive****L2 : Conative****L3 : Referential****L4 : Poetic****L5 : Phatic****L6 : Metalingual**

The more completed and detailed analysis on the kinds of language functions and the meaning of each language function in the dialogues between Sophia and Charlie as the main characters in the movie entitled "Letters to Juliet" are as follow :

- **Dialog 1**

1. CHARLIE : *Great!*

The utterance shows emotive function because Charlie is showing his feeling, as the addresser (Charlie) shows his feeling of being amazed towards the information he knows. Those words are as the responses of the addresser when he can find the secretaries of Juliet.

2. CHARLIE : *It was a very thoughtful letter.*

Here, the addresser (Charlie) shows his inner states that the letter was something good, very pleasant. Thus, since the addresser, who expresses his own feeling, still becomes the focus of this utterance, it is called as emotive function.

- **Dialog 2**

3. SOPHIA : *Oh my God,* she's come to find her Alfonso, *that awesome,* I want to meet her.

The addresser (Sophia)'s utterance also belongs to emotive function, as the addresser shows her feeling of being surprised, she is surprised at something. She knows that Claire is looking for her Alfonso.

- **Dialog 3**

4. SOPHIA : *Hi!*

This utterance shows phatic function since the word “Hi” is intended to open the channel of conversation between them. Here the addresser (Sophia) is greet to Charlie.

5. CHARLIE : *Oh God!*

Here, the addresser (Charlie) shows his inner states that meeting Sophia was very surprised. It shows Charlie’s emotion.

- **Dialog 4**

6. SOPHIA : *This is Bella. She's one of The Secretaries.*

It is referential because in this utterance the addresser (Sophia) needs to tell one of the secretaries. Since it carries information, the referential function of language is used by the addresser to inform something or someone..

7. CHARLIE : *Ah yes, another interfering busybody. Perfect!*

This expression has emotive function because Charlie as the addresser shows his feeling here.

- **Dialog 5**

8. CHARLIE : *I'm a realist not a fantasist, that's the point.*

It is referential because in this utterance the addresser (Charlie) needs to tell the addressee (Sophia) that he is not a dreamer but he is a realistic person. In this case, its function is to deliver information from

Charlie to Sophia. Since, this utterance brings information, it belongs to referential function.

- **Dialog 6**

9. CHARLIE : *It's just that I am genuinely worried for her.*

This utterance also goes to referential function as it is on the referent of a discourse and carries information. Here, the addresser (Charlie) wants to emphasize that he is worried about her grandma.

10. SOPHIA : *She'll be fine.*

In this utterance the addresser (Sophia) tried to convince Charlie that Claire is fine, so Charlie does not have to be worried about her condition. It also has referential function since it is intended to give information or description especially about Claire.

- **Dialog 7**

11. CHARLIE : *A bloody journalist!* I should've known.

It has referential function because here, Charlie as addressee is giving information about Sophia that she is a bloody journalist. She wants to write everything that makes her famous.

12. SOPHIA : *Hardly. I'm a fact checker.*

As this utterance focused on the context which is carrying information, it belongs to referential function. Here, the addresser (Sophia) informs the addressee (Charlie) that she is a fact checker not a bloody journalist.

• **Dialog 8**

13. SOPHIA : *He's a chef actually. A talented one. He's opening his own Place.*

Here, the addresser (Sophia) tells that her boyfriend (Victor) is a chef. He has his own place to cook. Therefore, as the utterance also focuses on the context which contains information and describing something or someone, it belongs to referential function.

• **Dialog 9**

14. SOPHIA : *Are you for real?*

It is emotive since it shows direct expression from the addresser (Sophia) toward what is Charlie's saying. In this sentence, the addresser is trying communicate her inner status an emotion of being disbelieve about something.

15. SOPHIA : *Are you suggesting we don't?*

The utterance above has emotive function. The addresser (Sophia) tries to express her own feeling to make Charlie sure that his grandma (Claire) can find Alfonso. She expresses her feeling of belief.

16. CHARLIE : *This is madness. Total madness.*

This utterance is also emotive as it shows the addresser's feeling. Here, the addresser (Charlie) shows his disbelieve feeling toward Sophia's statement that they can find Alfonso.

• **Dialog 10**

17. SOPHIA : *She's incredible.*

In this utterance, the addresser (Sophia) tries to express her feeling amazed to Claire because she can hide her sad feeling in front of other people. Thus, as it contains direct expression of the addresser, it has emotive function.

18. CHARLIE : *Yeah she's alright.*

It has referential function. Charlie as the addresser is giving Sophia information. It is showed in the words 'alright'. Here, Charlie is describing about Claire's condition. It is in line with one of the characteristics of referential function that is to describe someone or something.

• **Dialog 11**

19. CHARLIE : *Forgive me, please.*

It has conative function because it is seeking to affect someone else's behavior, in this case Sophia's behavior as the addressee. In this dialogue Charlie asks apologize to Sophia.

20. SOPHIA : *I have absolutely no idea.*

It has referential function because it is used to give information. In this context, the addresser (Sophia) is giving response to Charlie.

21. CHARLIE : *Please, may I buy you a night cap?*

Here, this utterance the addresser (Charlie) asks Sophia to accompany him for a night. It shows that Charlie wants to affect Sophia's behavior. So, it has conative function.

22. SOPHIA : *No thanks. I'm tired.*

This utterance above has emotive function. The addresser (Sophia) shows that she is tired. So, she refuses his invitation. She expresses her feeling of tired.

- **Dialog 12**

23. CHARLIE : *It's not your fault.*

It is referential because in this utterance the addresser (Charlie) needs to tell to the addressee (Sophia) that what she doing is not her fault. Since it explains something, the language functions used is referential function.

- **Dialog 13**

24. CHARLIE : *I'm an only child.*

This utterance also goes to referential function because the addresser (Charlie) informs something to addressee (Sophia) that he is the only child.

25. CHARLIE : *My parents were killed in a car crash when I was fourteen*

In this utterance the addresser (Charlie) tells the addressee about condition his parents. Thus, since this utterance brings information, it is referential function.

26. CHARLIE : *Not a great believer in happy endings, I'm afraid.*

This utterance possesses emotive function. The addresser (Charlie) is showing his emotion of fear. The addresser is trying to communicate his inner states, an emotion of being disbelieve to him self about happy ending story life.

27. SOPHIA : *I'm so sorry.*

It is emotive since it shows direct expression from the addresser (Sophia) about her mistake. In this utterance, the addresser is trying to communicate her inner states of guilty feeling.

• **Dialog 14**

28. SOPHIA : *You OK?*

This utterance belongs to phatic function since its orientation is the contact. Here, the addresser (Sophia) is quetioning Charlie about his condition. This expression is intended to open the channel of conversation between them.

29. SOPHIA : *It's beautiful.*

In this utterance, the addresser (Sophia) shows her emotion about a beautiful milky way. Thus, as it contains direct expression of the addresser, it has emotive function.

30. CHARLIE : *It's awesome.*

This expression has emotive function because the addresser (Charlie) shows his feeling here. He is also amazed at something.

- **Dialog 15**

31. SOPHIA : *Morning!*

This utterance is phatic function in which the addresser (Sophia) tries to accost the addressee (Charlie). It means that this utterance is opening the channel or conversation.

32. CHARLIE : *Everything alright? I thought.*

This utterance, the addresser (Charlie) maintains the channel of communication he has established before. Therefore, it goes to phatic function which aims for practical reason.

33. SOPHIA : *Thought what?*

The utterance also brings phatic function in which the addresser (Sophia) tries to give response toward what Charlie said and to keep the conversation with Charlie as well as she listens to Charlie.

- **Dialog 16**

34. SOPHIA : *Hi!*

Here, the addresser (Sophia) tries to open the channel or conversation with Charlie. Since this utterance aims for social reason in which to establish a channel of communication, it belongs to phatic function.

35. SOPHIA : *You look great.*

The utterance above has emotive function. The addresser (Sophia) tries to express her own feeling that she is very adore him. She looks happy because she can meet Charlie.

• **Dialog 17**

36. SOPHIA : *Is he OK... Is he...?*

This utterance, the addresser (Sophia) shows phatic function because it is used to check whether the channel is working or not. The addresser maintains the channel of communication she has established before. Here, Sophia needs to confirm that Alfonso is okay or not.

37. CHARLIE : *They think a year, maybe two, maybe more, maybe less.*

Different doctors give different answers, none of them straight, you know how it goes.

It has referential function because it is used to carry information. In this utterance, the addresser (Charlie) is giving response to Sophia. Charlie is carrying Sophia information that no doctor knows about Alfonso's condition.

38. SOPHIA : *My God...How awful..*

Here, the addresser (Sophia) feels amazed knowing about Alfonso's condition. Hence, the utterance above goes to emotive function since it contains expression showed by the addresser.

39. CHARLIE : *Actually they've been extraordinary. Really. It's humbling.*

They're living proof that if you find love for even the shortest moment, you have to grab it with both hands.

This utterance also goes to referential function because the addresser (Charlie) explains to the addressee (Sophia) about Claire and Alfonso's love story

• **Dialog 18**

40. SOPHIA : *I'm happy for you. She's gorgeous.*

The utterance above has emotive function. The addresser (Sophia) shows that she is happy, she also gives comment about Patricia. She expresses her own feeling of happiness.

41. CHARLIE : *Who?*

The utterance brings phatic function in which addresser (Charlie) tries to give response toward what Sophia has said. It aims for social reason which pointed to the contact.

42. SOPHIA : *Your cousin? Good God. Is that legal in England?*

It is emotive since it shows direct expression from the addresser (Sophia). Sophia does believe that Patricia is Charlie's cousin. In this utterance, the addresser is trying to communicate her surprised about someone.

43. CHARLIE : *Different girl. Same name. She's like a sister to me.*

And a daughter to Gran. We practically grew up together after, you know.

Here, the addresser (Charlie) tells Sophia that Patricia is her cousin. Therefore, as the utterance also focuses on the context carrying information, it belongs to referential function.

43. CHARLIE : *Don't go.*

The utterance above belongs to conotive function as it focuses on the addressee. Here, the addresser (Charlie) warns and asks the addressee (Sophia) to stay close with him.

44. SOPHIA : *What are you doing?!*

As the utterance focuses on the contact, checking that something is working, it belongs to phatic function. Here, the addresser (Sophia) asks Charlie.

• **Dialog 19**

45. CHARLIE : *Like what?*

The utterance also brings phatic function in which the addresser (Charlie) tries to keep the conversation with Sophia. Beside that, he just wants to check channel of the communication.

• **Dialog 20**

46. SOPHIA : *Are you OK?*

This utterance belongs to phatic function since its orientation is the contact. Here, the addresser (Sophia) is questioning Charlie. This expression intended to open the channel of conversation between them.

47. CHARLIE : *Please tell me no one saw that.*

The utterance above goes to conotive function. It is called conotive because it orients toward the addressee whose behaviour is affected by the addresser. Here, the addresser (Charlie) asks the addressee (Sophia) to tell people who can see them.

48. CHARLIE : *Good.*

The word “Good” show Charlie’s emotion. Thus, it has emotive function. The expression shows that Charlie is pleasant. In this dialogue, Charlie is feeling happy because no one sees them.

49. Sophia : *Can you move?*

In this utterance the addresser (Sophia) is asking the addressee (Charlie) to move. The utterance belongs to conative function as it aims to seek the addressee’s behaviour to do something.

4.3 Discussion

After analyzing 50 utterances produced by the main characters Sophia and Charlie’s dialogue, it was found that out of **six functions** of language, there are only **four functions present** in the dialogues between the main characters of the movie. Those function are **emotive, conative, referential, and phatic function.**

It means that **two other functions are absent** in the result analysis, namely **metalingual function** because the genre of this movie is love story, so metalingual function is not appropriate to be used. While, **poetic function** which is not used in this movie shows the characters of the actor and actress who are older and they don’t need to show their exaggerating feeling. From fifty utterances, nineteen utterances contain emotive function, five utterances contain referential function, eleven utterances contain phatic function, and five utterances contain conative function.

From the finding of result analysis, it was found out that the function of emotive is more frequently presented since in this movie the two main characters

(Sophia and Charlie) often show their feeling or emotion. When the two have a conversation, they like to respond other by showing their expression. As an example, the utterance “*Great!*” shows emotive function because Charlie is showing his feeling. As the addresser (Charlie), he shows his feeling of being amazed towards the information he knows. Those words are as the response of the addresser when he can find the secretaries of Juliet.

The second function that is mostly used is referential because there are many dialogues between the main characters that give information. This function usually can be used to inform something such as report, description, statement, or to confirm and explain something. Jakobson states that carrying information which is focused on the context is considered the most important. In this case, in the statement “*I'm a realist not a fantasist, that's the point*”, the addresser (Charlie) needs to tell the addressee (Sophia) that he is not a dreamer but he is a realistic person. In this case, this fuction is to deliver information from Charlie to Sophia. Since, this utterance brings informations, it belongs to referential function.

The other function which is quite often used is phatic function because some dialogues between the main characters (Sophia and Charlie) are used to open or check channel of the communication. It means opening the channel or cheking that something is working, either for practical reason or social ones to establish and maintain the channel of communication. As an example, in the utterance “*Hi!*” here, the addresser (Sophia) tries to open the channel or

conversation with Charlie. Since this utterance aims for social reason in which to establish a channel of communication, it belongs to phatic function.

Another function which is rarely used in this movie is conative function because the main characters are less likely to affect others, whether the behavior, emotion, or even the feeling of the addressee. For instance in the utterance “*Don’t go!*” belongs to conative function as it focuses on the addressee. Here, the addresser (Charlie) warns and asks the addressee (Sophia) to stay close with him.



CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains conclusions based on the result of the analysis discussed in the previous chapters. This part also contributes some suggestions that can be used to gain better insight, particularly for further researchers and English students.

5.1 Conclusion

Knowing the function of language is important in a communication process. It helps people to get the messages of the communication, so that its purpose will be clear. In this study, the writer has analyzed the language functions found in the dialogues of the movie entitled "Letters to Juliet".

From the result analysis, conclusion that can be drawn is that there are some language functions presented in the dialogues between the main characters named Sophia and Charlie in the movie entitled "Letters to Juliet". Based on the analysis in chapter IV, out of six functions of language, four functions are found in this movie. Those functions are emotive, conative, referential, and phatic. The two language functions mostly used in the dialogue are emotive and referential.

And the two other functions which are absent in this movie are namely metalingual functions because the genre of this movie is love story, so metalingual function is not appropriate to be used. While, poetic function which is also not

used in this movie shows the characters of the actor and actress who are older and they don't need to show their exaggerating feeling.

More specifically, the findings concerning the emotive function are in line with the main purpose of making conversation in a movie, which is communicating the inner states and emotions of the addresser directly. This function most frequently occurs since in making conversation, people intend to show their feeling toward what the other speaker's saying. The referential function has close relationship with the goal of conversation, which is to carry information which is in line with the purpose of communication. Like in daily conversation, the writer can also find that the function of transmitting information to each other is the most important in the dialogues of *Letters to Juliet*.

All of the data have meaning. Each utterance carries its own meaning based on the language function(s) it has. Therefore, it is important to know the topic being discussed.

5.2 Suggestion

The writer realizes that this thesis is far from perfect since there are still many items that are not taken into account in the analysis of this study. Therefore, some suggestions are needed to make it better. Firstly, the writer would like to suggest the next researchers that they may have these findings as their consideration or input to start further research in. Secondly, the writer would like to suggest that the English students who are interested in conducting study in discourse analysis could analyze other elements of discourse by using different approaches of discourse analysis. Last, this study is expected to be helpful for

scriptwriters of movie in identifying utterances according to the language function used in script, so that the message can be delivered well.



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Appendix 1: The Movie Script of *Letters to Juliet* movie

Letters to Juliet

by Jose Rivera

Revisions by Tim Sullivan

Current Revisions by Will Fetters

12/11/08

Summit Entertainment

1630 Stewart Street, Suite 120

Santa Monica, CA 90404

INT. LETTERE A GIULIETTA RESTAURANT -- KITCHEN -- EVENING

CHARLIE

Great. So which one of you wrote

this letter to my grandmother,

Claire Smith?

Sophia can't believe it. How fantastic! She steps forward.

SOPHIA

I wrote it.

CHARLIE

It was a very thoughtful letter.

SOPHIA

Thank you.

CHARLIE

Now if you wouldn't mind telling me

what the hell you were thinking?

A deathly silence. This is not what she was expecting.

INT. LETTERE A GIULIETTA RESTAURANT -- LATER

Sophia and Charlie sit at table removed from the others.

Victor is visible in the background serving The Secretaries.

background serving The Secretaries.

SOPHIA

Well you wouldn't be here, I mean
at all. Which I'd have to say would
be an upside.

CHARLIE

What good did you think could
possibly come from writing her that
letter?

SOPHIA

What harm could come from it?
Pause as they eye each other up.

SOPHIA

You came all the way
from England to give me a lecture,
I'm impressed or did you just
happen to be in town?

CHARLIE

No, I came because I couldn't let
my grandmother come on her own.

SOPHIA

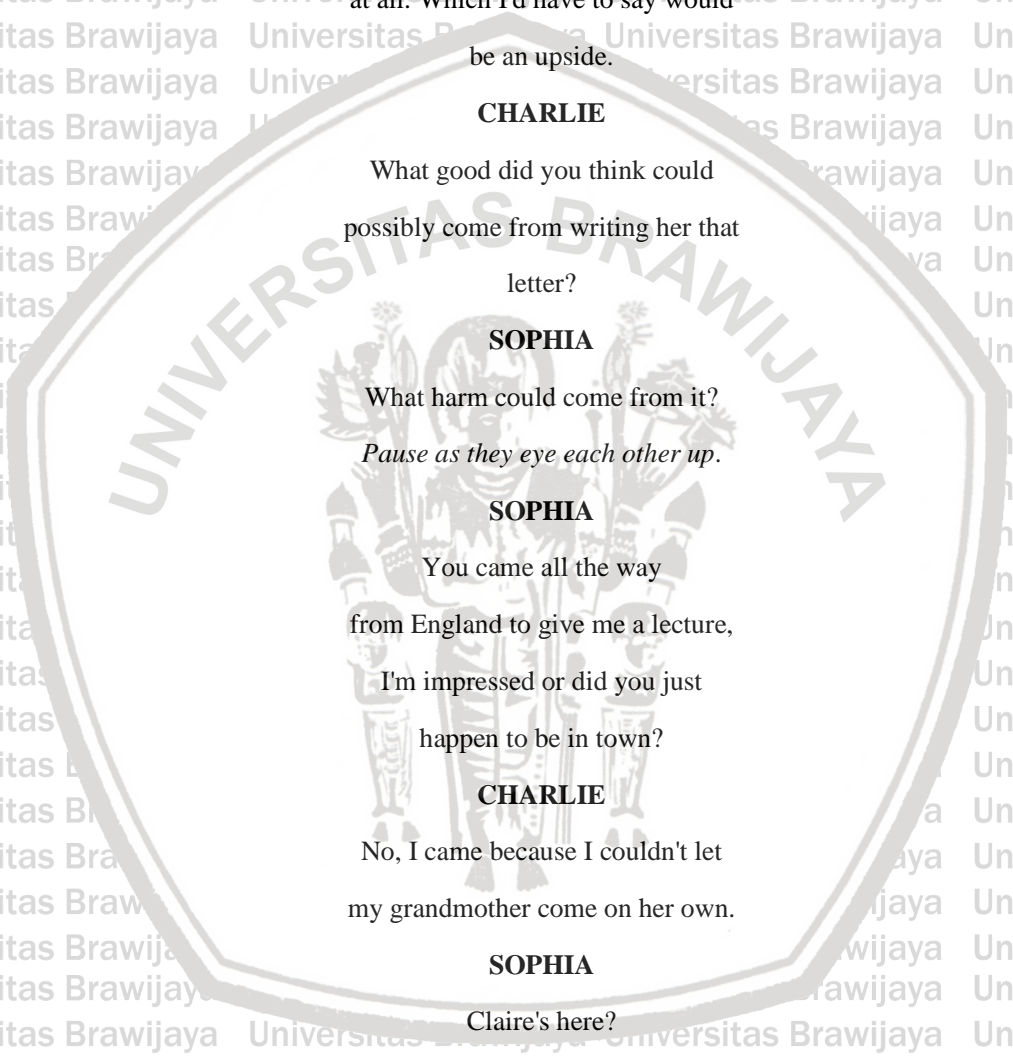
Claire's here?

CHARLIE

I think even you might be able to
work that one out.

SOPHIA

Oh *my God*, she's come to find her



Alfonso, *that's awesome*, I want to
meet her.

INT. HOTEL VERONA -- CORRIDOR -- LATER

Sophia is standing at Claire's door. Charlie opens it.

SOPHIA

Hi!

CHARLIE

Oh God.

EXT. STREETS OF VERONA -- DAY

*Sophia, Claire and Charlie walk through the streets towards
Juliet's house. Charlie casts a disbelieving glance at Sophia.*

SOPHIA

*Claire. **This is Bella. She's one of
The Secretaries.***

CHARLIE

*Ah yes, another interfering
busybody. **Perfect.***

Neither Bella nor Claire pay him any mind. They smile.

INT. LETTERE A GIULIETTA RESTAURANT -- LATER

*Claire is the guest of honor at the head of a table with
Charlie, Sophia and the rest of The Secretaries. They're
eating dinner. The Secretaries are all smiling at Claire.*

BELLA

Are you nervous?

CLAIRE

A bit I suppose. What if I've

turned him into something he isn't?

He's always existed in my mind's

eye as a model of perfection. Like

a '57 Bentley Continental. What if

he's actually a clapped out old

Alfa Romeo with bundles of nose

hair? What if he doesn't remember

me at all - if I was simply not to

him what he was to me?

Slight pause as they all think about this. Charlie wades in.

SOPHIA

It's like you

really don't want this to work out.

Charlie is aghast at such a suggestion - a little too aghast.

CHARLIE

I'm a realist not a fantasist,

that's the point.

EXT. STREETS OF VERONA -- LATER THAT NIGHT

The Secretaries are walking with Claire, laughing and chatting. Charlie and Sophia follow at a short distance.

SOPHIA

We made you argue that true

love is ridiculous. Thanks for

clearing that up.

CHARLIE

It's just that I am genuinely

worried for her.

SOPHIA

She'll be fine.

INT. HOTEL VERONA -- NEXT MORNING

Sophia, Claire and Charlie are loading up the rental car.

SOPHIA

Before we go anywhere I need to be

straight with you both. My being

here is not entirely selfless. It

started as that and I do want to help. But I'd also

like to write an article about what

happens. I want to tell your story,

Claire.

CHARLIE

A bloody journalist! I should've

known.

SOPHIA

Hardly. I'm a fact checker. I've

never had a word published

CAR (DRIVING) -- LATER

They travel towards Arezzo, Charlie driving, Claire beside him and Sophia in the back leaning forward between the seats.

CLAIRE

Charlie you're such a snob.

CHARLIE

I am not. He might have been a bus

boy.

SOPHIA

*He's a chef actually. A talented
one. He's opening his own place...*

(slight pause)

It's gonna be great, I know it. He

won't let it be anything else.

EXT. FARM HOUSE -- FRONT DOOR -- LATER

*The trio approaches the door. Charlie glances at Claire. She
nods yes. Charlie reluctantly knocks on the door.*

CHARLIE

Right, well that's that. We gave it
a fair shot. Can't say we didn't
try. Sorry Nana. Truly.

SOPHIA

Are you for real?

CHARLIE

If I actually knew what that
question meant, I might attempt to
answer it.

SOPHIA

He can't be the only Alfonso De
Annunzio in Tuscany.

CHARLIE

He's the only one around here. Are
you suggesting we knock on the
doors of every Alfonso we can find?

SOPHIA

Are you suggesting we don't?

Charlie looks at Claire. It's obvious she wants to keep looking. Charlie sighs as if to say "Fine".

CHARLIE

This is madness. Total madness

INT. HOTEL RESTAURANT – NIGHT

SOPHIA

She's incredible.

CHARLIE

Yeah she's alright.

But with her gone it seems they have nothing to talk about.

So they just sit there in silence. A pantomime of embarrassment. An exchange of awkward smiles. Then finally.

CHARLIE

Right. Well. Time to hit the sack.

Sophia smiles she knows he's just trying to get out of this.

SOPHIA

It must be at least nine thirty.

CHARLIE

Long day tomorrow. Need my rest and

all that.

SOPHIA

Oh of course.

CHARLIE

Right. Alright. Good night then.

INT. HOTEL RESTAURANT -- NIGHT

He gets up and strides off leaving her at the table. Then he stops in the entrance. His back is turned to her for a moment then he swivels round and marches straight back.

CHARLIE

Forgive me. Where are my manners?

SOPHIA

I have absolutely no idea.

CHARLIE

I don't know what it is, but you seem to bring out the very worst in me.

SOPHIA

I figured it'd be my fault somehow.

CHARLIE

Please, may I buy you a night cap?

A beat. She smiles politely.

SOPHIA

No thanks. I'm tired.

CHARLIE

Right. Of course. Apologies.

SOPHIA

Accepted.

He stands there for a minute, unsure what to do.

CHARLIE

Well. Good night then. Again.

SOPHIA

Good night Charlie.

INT. HOTEL NEAR SIENA -- LOBBY -- THE NEXT MORNING

Sophia is waiting in the lobby writing in her notebook. Charlie comes down the stairs and over to her.

SOPHIA

Should we call a doctor?

CHARLIE

Best just let her rest.

Sophia suddenly looks and feels very guilty.

SOPHIA

I shouldn't have pushed her.

CHARLIE

It's not your fault. Truth is she made her decision the moment that letter arrived. And neither I nor the entire regiment of the Household Guard would've been able to stop her from coming.

SOPHIA

But if I hadn't come back from the airport...

INT. CAR (DRIVING) – LATER

They drive together through the Chianti countryside.

How does the rest of the family fit in? Mom, Dad, brothers and sisters?

CHARLIE

I'm an only child.

Sophia laughs - of course he is.

SOPHIA

Why doesn't that surprise me?

CHARLIE

*...And my parents were killed in a
car crash when I was fourteen.*

*Sophia's mouth is still open from laughing but she now seems
incapable of either shutting it or speaking. She just stares. Hit head on by a tourist
driving on the wrong side of the road. An American tourist.*

*He reaches over and gently pushes her jaw closed with the
tips of his fingers.*

CHARLIE

*Could have something to do with my cynicism and pessimism and general lack of faith in
true love lasting forever ? Not a great believer in happy endings, *I'm afraid.**

SOPHIA

(quietly) Oh Charlie... Jesus...

CHARLIE

*Yes, well, they weren't much help either. But Gran stepped in and took this angry, bereft
and shockingly unpleasant young man under her wing and made me, well, into the superb
specimen of screwedup manhood you see before you now.*

He laughs. She doesn't. She puts her hand on his arm.

SOPHIA

I'm so sorry. He looks at her hand on his arm and raises his eyebrows, gently mocking
her. She quickly takes her hand away.

EXT. HOTEL GARDEN -- LATER

Sophia comes out of the hotel and wanders over to him.

SOPHIA

You OK?

CHARLIE

Just looking at the stars.

She lies down beside him.

CHARLIE

You can see the Milky Way.

SOPHIA

It's beautiful.

CHARLIE

It's awesome.

She laughs and hits him. Charlie is no longer looking at the night sky.

CHARLIE

You have a wonderful laugh.

SOPHIA

You have a wonderful frown.

Slight pause. They both look away.

INT. HOTEL LOBBY -- THE NEXT MORNING

CHARLIE

Sophia.

SOPHIA

(a little too brightly) *Morning!*

CHARLIE

Everything alright? I thought...

SOPHIA

Thought what?

CHARLIE

Nothing. You OK?

SOPHIA

Yeah. Why wouldn't I be?

EXT. SMALL CHURCH IN TUSCANY – LATER

As she enters the church and makes her way through the crowd of GUESTS, young and old, we can tell that she's looking for: CHARLIE.

CHARLIE O/S

Sophia...

And there he is. She turns to find him smiling at her.

Dressed in a traditional English morning suit, tails, waistcoat, the works.

One might even say he looks dashing.

He approaches. She suddenly seems very nervous.

SOPHIA

Hi!

CHARLIE

Hi.

SOPHIA

(forgets she already said)

Hi...

They do an awkward hug/kiss on the cheek thing.

SOPHIA

You look great.

CHARLIE

You look pretty good yourself.

SOPHIA

How could I not? Come, I mean, not look...

CHARLIE

I got it.

A beat of awkward silence. They smile at each other - smiles that say "Why is this so uncomfortable?" Finally.

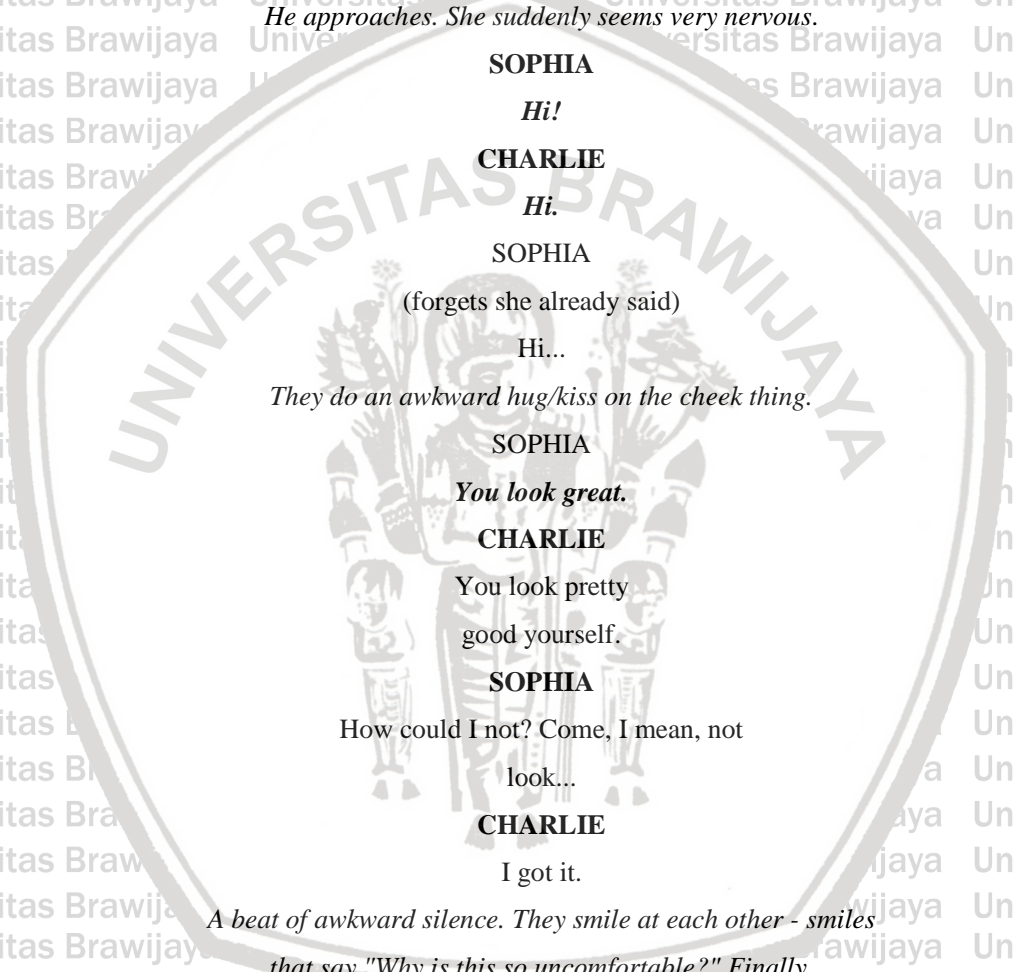
CHARLIE

You came alone?

SOPHIA

Yeah. I did. Sorry I didn't RSVP. I just moved.

A beat as Charlie registers this.



A tumor had hollowed it out.

Sophia just stares - speechless.

SOPHIA

Is he OK... Is he...

CHARLIE

They think a year, maybe two, maybe more, maybe less. Different doctors give different answers, none of them straight, you know how it

goes.

SOPHIA

My god... How awful...

Charlie looks with a smile at Don Alfonso who has finally made it to his place at the altar. He shakes his head.

CHARLIE

Actually they've been extraordinary. Really. It's humbling. They're living proof that if you find love for even the shortest moment, you have to grab it with both hands...

Charlie catches himself being sincere. He tries to play it off with a wry shrug and smile.

CHARLIE

Tis better to have loved... and all that.

She manages a smile back.

SOPHIA

And all that.

They look at each other for a long moment. Sophia looks as if she's about to say something when.

EXT. D'ANNUNZIO VILLA – LATER.

Charlie walks around to the front of the house.

SOPHIA

I shouldn't have come here.

CHARLIE

Did you listen to what Gran just said? To what you wrote?

SOPHIA

I'm happy for you. She's gorgeous.

Not at all how I imagined.

CHARLIE

Who?

SOPHIA

Patricia.

CHARLIE

Patricia? She's my cousin.

SOPHIA

Your cousin? Good God. Is that legal in England?

CHARLIE

Different girl. Same name. She's like a sister to me. And a daughter to Gran. We practically grew up together after, you know...

This gives Sophia pause. She looks down at him.

CHARLIE

Don't go.

SOPHIA

Why? Why should I stay, Charlie?

He starts to climb the vine towards her with some difficulty.

SOPHIA

What are you doing?!

CHARLIE

The thing is I've watched Gran and Alfonso over the last few months...

and I've realized... that I can't
wait fifty years to say...

He's level with her now but has to pause to get his breath.

CHARLIE

...I love you, Sophia.

EXT. D'ANNUNZIO VILLA – LATER

SOPHIA

What?

CHARLIE

That kiss wasn't a mistake. Poorly
timed yeah. But not a mistake.

SOPHIA

You love me?

CHARLIE

I do.

SOPHIA

So why are you looking at me like
that?

CHARLIE

Like what?

SOPHIA

Terrified.

CHARLIE

I remembered about half way up the
vine I'm a bit scared of heights.

She looks at him. Smiles.

SOPHIA

I love you too.

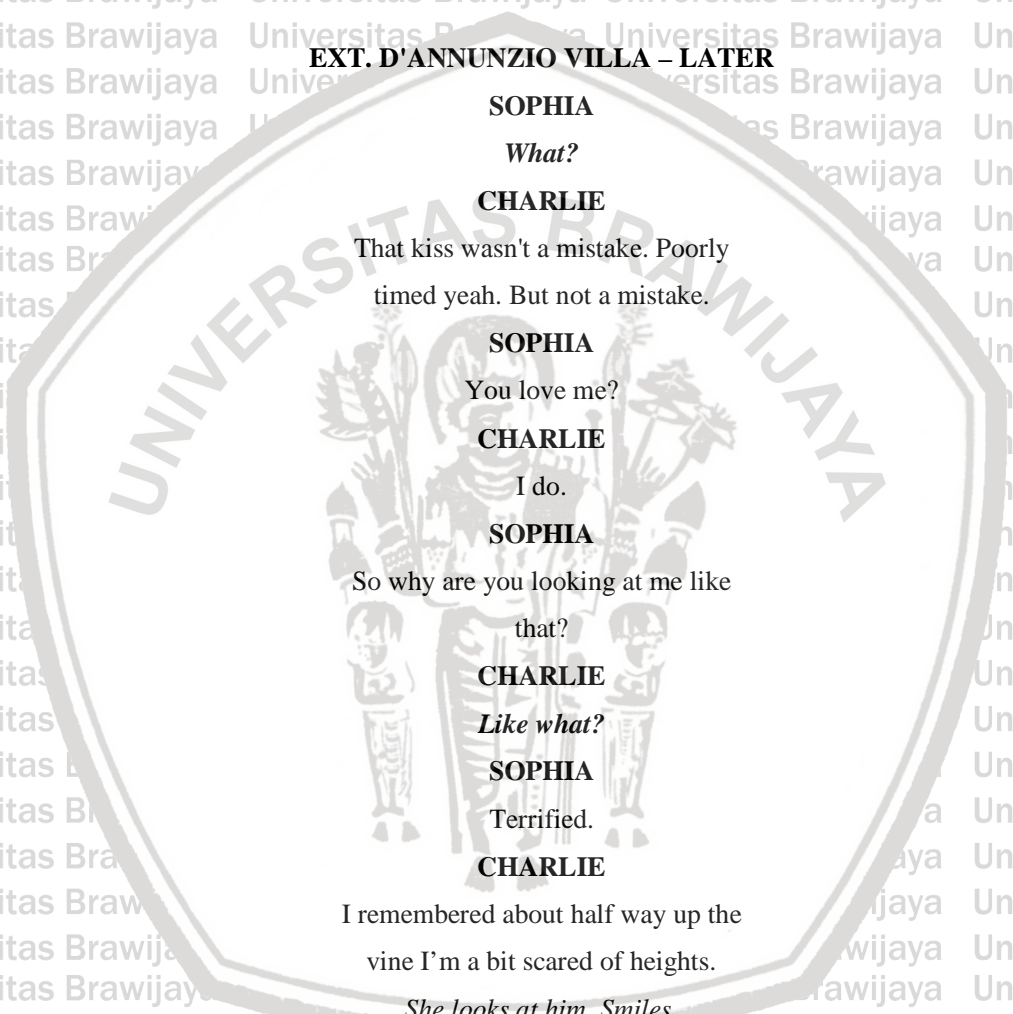
Slight pause. She leans into kiss him. But he doesn't move.

SOPHIA

So are you gonna kiss me? Or...

CHARLIE

I would. Yeah. It's just that I



appear to have lost my foot--

*And with that he disappears from the window - screaming all
the way down until he hits with a thud.*

SOPHIA

Charlie!

She looks down to see him lying prostrate in a bush.

INT. MAIN HOUSE -- LATER

*She rushes through the villa, down the stairs, and out
through the hall to the front yard.*

She runs up to him. He's moaning in pain.

SOPHIA

Are you OK?

CHARLIE

(groans)

Please tell me no one saw that.

*Sophia looks up and sees the entire wedding party looking at
Charlie lying there.*

SOPHIA

No one saw it.

CHARLIE

Good.

SOPHIA

Can you move?

He stays completely still as he smiles.

CHARLIE

Only my lips.

*She leans over and kisses him as Claire and Alfonso watch
approvingly from a distance. As we...*

FADE TO BLACK.

"LA FINE"

Appendix 2: Berita Acara Bimbingan Skripsi



KEMENTERIAN PENDIDIKAN NASIONAL UNIVERSITAS BRAWIJAYA FAKULTAS ILMU BUDAYA

Jalan Mayjen Haryono No. 169 Malang 65145

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BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Illiyin Zarkasih
2. NIM : 0811113014
3. Program studi : Sastra Inggris
4. Judul Skripsi : An Analysis On Language Functions In The Dialogues Between Sophia And Charlie As The Main Characters In *Letters To Juliet* Movie
5. Tanggal Mengajukan : 27 Februari 2012
6. Tanggal Selesai Revisi : 23 Januari 2013
7. Nama Pembimbing : I. Dra. Ismarita Ida Rahmiati, M.Pd
II. Widya Caterina Perdhani, M.Pd
8. Keterangan Konsultasi :

No.	Tanggal	Materi	Pembimbing	Paraf
1.	27 Februari 2012	Konsultasi Judul	Pembimbing I	
2.	05 Maret 2012	Menyerahkan Bab I	Pembimbing I	
3.	13 Maret 2012	Menyerahkan Bab II	Pembimbing I	
4.	30 Maret 2012	Menyerahkan Bab I,II,III	Pembimbing I	
5.	02 April 2012	Konsultasi Bab I,II,III	Pembimbing I	
6.	06 April 2012	Revisi Bab I,II,III	Pembimbing I	
7.	13 April 2012	Konsultasi Bab I, II, III	Pembimbing I	
8.	16 April 2012	Menyerahkan Bab I, II, III	Pembimbing II	
9.	20 April 2012	Konsultasi Bab I, II, III	Pembimbing II	
10.	25 April 2012	Revisi Bab I, II, III	Pembimbing II	
11.	02 Mei 2012	Konsultasi Bab I,II,III	Pembimbing II	
11.	07 Mei 2012	Revisi Bab I, II, III	Pembimbing II	
12.	11 Mei 2012	Konsultasi Bab I, II, III	Pembimbing II	
13.	14 Mei 2012	Acc Seminar Proposal	Pembimbing I	
14.	16 Mei 2012	Acc Seminar Proposal	Pembimbing II	
15.	30 Mei 2012	Seminar Proposal	Pembimbing I	
16.	04 Juni 2012	Revisi Bab I, II, III	Pembimbing I	
17.	06 Juni 2012	Revisi Bab I, II, III	Pembimbing II	

18.	02 November 2012	Menyerahkan Bab IV & V	Pembimbing I
19.	05 November 2012	Konsultasi Bab IV & V	Pembimbing I
20.	09 November 2012	Revisi Bab IV & V	Pembimbing I
21.	28 November 2012	Menyerahkan Bab I-V	Pembimbing II
22.	03 Desember 2012	Konsultasi Bab I-V	Pembimbing II
23.	07 Desember 2012	Revisi Bab I-V	Pembimbing II
24.	10 Desember 2012	Konsultasi Bab I-V	Pembimbing II
25.	17 Desember 2012	Acc Seminar Hasil	Pembimbing I
26.	26 Desember 2012	Seminar Hasil	Pembimbing I
27.	02 Januari 2013	Revisi Bab I-V	Pembimbing I
28.	07 Januari 2013	Revisi Bab I-V	Pembimbing II
29.	09 Januari 2013	Acc Ujian Akhir	Pembimbing I
30.	11 Januari 2013	Acc Ujian Akhir	Pembimbing II
31.	16 Januari 2013	Ujian Akhir	Pembimbing I
32.	21 Januari 2013	Revisi Bab I-V	Pembimbing
33.	23 Januari 2013	Revisi Akhir	Pembimbing I

9. Telah dievaluasi dan diuji dengan nilai :

Malang, 23 Januari 2013

Dosen Pembimbing I

Dosen Pembimbing II

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