

ILLOCUTIONARY ACTS IN “MIDNIGHT IN PARIS” MOVIE

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Abstract

This article aims to describe the types of illocutionary acts of main character in “Midnight in Paris” movie. It also aims to describe the type of illocutionary acts which is mostly used by the main character. It is a content analysis where the source of data is the “Midnight in Paris” movie directed by Woody Allen in 2011 which consisted of 245 utterances. The data are in the form of main character’s 44 utterances and categorized into types of illocutionary acts based on Searle’s theory. Based on data analysis, the finding shows five types of illocutionary acts in main character’s utterances, namely assertive, directive, commissive, declarative and expressive. Assertive is mostly used by the main character.

Key words: illocutionary acts, utterances, pragmatics, Midnight in Paris movie

Abstrak

Artikel ini bertujuan untuk memberikan gambaran tentang jenis-jenis tindak ilokusi dari tokoh utama dalam film “Midnight in Paris” yang disutradarai oleh Woody Allen pada tahun 2011. Artikel ini juga menggambarkan jenis tindak ilokusi yang paling banyak digunakan oleh tokoh utama. Dengan menggunakan analisis isi, data yang berupa 44 ujaran yang diungkapkan oleh tokoh utama dikategorikan ke dalam jenis-jenis tindak ilokusi berdasarkan teori yang dikemukakan oleh Searle. Hasil analisis data menunjukkan bahwa terdapat lima jenis tindak ilokusi dari tokoh utama film tersebut, yaitu assertive, directive, commissive, declarative dan expressive. Assertive merupakan tindak ilokusi yang paling banyak digunakan oleh tokoh utama.

Kata kunci: tindak ilokusi, ujaran, pragmatic, film Midnight in Paris

INTRODUCTION

Illocutionary act is one part of speech acts theory proposed by Austin (1962) in which he argues that in uttering a sentence that is in utilizing linguistic convention speaker with an associated intention performs a linguistic act to the hearer. Speaker performs three acts, namely locutionary, illocutionary, and perlocutionary acts. Locutionary act is the act of making a meaningful utterance. Illocutionary act is a speaker's intention in delivering an [utterance](#). While perlocutionary act is an action or state of mind brought about by, or as a consequence of, saying something.

Concerning with illocutionary acts, Searle (1979:8) divides illocutionary acts into five types, namely representative, declarative, commissive, directive and expressive.

a. Representatives

Representative, which commits the speaker to the truth of the expressed proposition refers to statements and descriptions (Black, 2006:20). Yule states that representative is state what the speaker believes to be the case or not (Yule, 1996:53). The act of representative is to assert what the speaker's belief, to assert a fact, to describe a certain condition in past or present and to give information to the listeners. Then, according to Searle (1979:8), representative is we tell people how things are and divided into asserting, mentioning, submitting, refusing, and recognizing.

b. Declaratives

Declarative is a unique form of speech act, in that their successful performance depends upon the status of the speaker, and the precise circumstances surrounding the event (Black, 2006:22). In this act, according to Yule (1996:53), the speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately. Declaratives bring about a changing. Leech (1983:179) states there are conventions among community then they declare something such as naming and deciding.

c. Commissive

Commissives are acts which commit the speaker to some future course of action. It expresses the speaker's intention and belief that his utterance obligates him to do something (Black, 2006:23; Yule, 1996:53). Commissives can be in the form of promising.

d. Directives

Directive is the kind of speech acts that the speaker uses to get someone else to do something which is essentially commands. The speaker tries to get the listener to act in such a way or to do a future action according to the intention of the speaker

(Yule, 1996:54; Black, 2006: 32). According to Searle (1979:27), directives of these consists in the fact that they are attempts (of varying degrees, and hence, more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the listener to do something such as begging, requesting, inquiring, warning, advising, calling, and offering.

e. Expressives

Expressive is state what the speaker feels (Yule, 1996:53). According to Searle (1979:29) this class is to express the psychological state specified in the sincerity condition about a state of

affairs specified in the propositional content. In this act, the words of the speaker based on the psychological and the speaker is also responsible for the action. Thus, Expressive is speech acts that express the speaker's gesture body and emotions towards the proposition. There are gesture bodies of expressive such as motion of body, motion of hand, motion of eye, etc (Herlina, 2010:1). Kinds of expressive can be thanking, greeting, and praising.

Film, also called a movie or motion picture, according to Ahira (2010:1), is an image of living human. A story conveyed with moving images. It is produced by recording and photography images with cameras, or by creating images using animation techniques or visual effects. The process of film making has developed into an art form and industry. Films are made up of a series of individual images called frames. When these images are shown rapidly in succession, a viewer has the illusion that motion is occurring. The viewer cannot see the illusion that motion is occurring. The viewer cannot see the flickering between frames due to an effect known as persistence of vision, whereby the eye retains a visual image for a fraction of a second after the source has been removed.

Since a film contains utterances, then it is worthy to analyze the illocutionary acts of the character, in this case the main character, in order to describe the main character intention when he is performing utterances.

Methods

The study applied the qualitative methods in analyzing the utterances in the “Midnight in Paris” movie directed by Woody Allen. There are 44 main character’s utterances out of 245 utterances in the movie. The other utterances are the supporting characters’ utterances. Types of illocutionary acts were classified based on of Searle’ theory.

Findings and Discussion

After analyzing illocutionary acts of movie “Midnight in Paris” directed by Woody Allen, the writer used some symbols to make easy in understanding about explanation the data above, those are **D** is Datum, **U** is Utterance, **A** is Action and **RT** is Running Time. The findings are as follow:

Types of Illocutionary Acts Expressed by the Main Character

Searle (1979) divides illocutionary acts into five types, namely representative, declarative, expressive, commissive and directive. Through analysis of the main character in the “Midnight in Paris Movie” written by Woody Allen, all of the types of illocutionary acts were used. The findings are briefly described in the following table.

Table 1 Illocutionary Acts of Utterances Used in the “Midnight in Paris Movie”

Types of Illocutionary Acts	Sub-Types of Illocutionary Acts
1) Representative	a) Asserting
	b) Refusing
2) Declarative	a) Naming
	b) Deciding
3) Commissive	Promising
4) Directive	a) Begging
	b) Requesting
	c) Inquiring
	d) Advising
	e) Offering
5) Expressive	a) Thanking
	b) Greeting
	c) Praising

1) Representative

Representative is true and fact that make them to explain a relation (Searle, 1979:109). This type of speech act states what the speaker believes to case or not. Here, the statement can be defined as the fact. The acts of this classification can be asserting, refusing, and recognizing. Typically, sets of representative become the speaker’s real explanations.

a) Asserting

An assertion is imposing condition of satisfaction with direction of fit on the utterance, that is, speaker is making a truth claim (Searle, 1979:181). The following extracts are example of asserting in the “Midnight in Paris” movie.

Paul : “I think you're mistaken.”

Gil : **“I'm afraid she's right. I just read the recent two volumes Biography of Rodin - Rose was definitely the wife, Camille the mistress.” (D.1, U.61, RT.00:12:50)**

Datum 1 contains representative of asserting as one of the types of illocutionary act. Gil’s utterance to Paul gives definitely answer in every statement. It means, Gil corrects Mrs. Guide with Gil’s statement that here are two volume biography of Rodin-Rose was definitely the wife, Camille the mistress. The act that performed in this illocutionary act is asserting. Gil (the main character) asserts to Paul

People in the car : “Allez. Please. Come on.”

Gil : **“What! I don’t know you all. You have the wrong people.” (D.2, U.85, RT.00:17:58)**

Next, in **datum 2**, the utterance of Gil performs representative of asserting. Gil states that they are wrong to call him. Gil doesn’t know them. Gil thinks that they are in the car is unknown people. Thus, Gil asserts to the listener in the fact condition.

Gil : **“But there's no one I really trust to evaluate it.” (D.3, U.124, RT.00:27:07)**

Hemingway : “Writers are competitive.”

Then, **datum 3**, this utterance of Gil performs representative of asserting. Gil asserts that there is no person to believe. Gil hates people to read his novel either Inez or his parents. Contextually, Gil wants Hemingway to read or comment his novel, because he believes Hemingway. Hemingway is great writer and very famous in the world. Even though Hemingway ignores requesting of Gil, but Gil makes strong statement, so that Hemingway wants to read his novel.

Gil : “**Can I tell you Zelda Fitzgerald is exactly as we’ve come to know her from articles and books - she’s mercurial and moody and she does not get along with Hemingway – and Scott knows Hemingway's right about it but you can see how conflicted he is because he loves her.**” (D.4, U.134, RT.00:29:34)

Inez : “Right, right - er where's my cold cream – come on - come on we should knock off the idle chatter because we're going to be late.”

Then, in next **datum 4**, this utterance of Gil performs representative of asserting. Contextually, in the second world of Gil, he asserts to Inez that Zelda is mercurial and moody; Scott loves more Zelda, even though they always conflicted.

Inez : “Gil pay attention and you'll learn something.”

Gil : “**I'd hardly call the picture superb. It's more of a petit bourgeoisie statement of how Pablo er Picasso sees her, saw her - he's distracted by the fact she was a volcano in the sack.**” (D.5, U.182, RT.00:50:46)

Inez : “What have you been smoking?”

Next, **datum 5**, this utterance of Gil performs representative of asserting. Contextually, Inez asks to Gil to listen Peter’s statement about picture in museum. But Gil ignores it; (in thought) Gil knows that information because Gil has seen before in midnight trip, so Gil explains about that picture in front of Inez, Paul, and Carol. Gil asserts that picture is superb.

Adriana : “I never decide whether Paris is more beautiful by day or by night.”

Gil : “**There's no book or painting, or symphony or sculpture that can rival a great city. All these streets and boulevards as a special art form. When you think in the cold, violent, meaningless universe Paris exists - these lights - I mean nothing's happening on Jupiter or Neptune or out beyond - but from way out in space you can see these lights in the whole dark void – the cafes, people drinking and dancing - I mean for all we know this town is the hottest spot in the entire universe.**” (D.6, U.200, RT.00:50:46)

Datum 6, this utterance of Gil performs representative of asserting. Gil asserts that Paris is wonderful country as Adriana said Paris is beautiful and confuse between day and night, which one more beautiful. Contextually, in second world of Gil, he explains with real situation in Paris to Adriana, how beautiful it is.

Dali : “I paint rhinoceros. I paint you - sad eyes - big lips – melting over hot sand - with one tear - yes - and in your tear - Christ's face. And rhinoceros.”

Gil : “**I'm sure I look sad. I'm in a very perplexing situation.**”

(D.7, U.212, RT.01:24:58)

Furthermore, **datum 7**, the utterance of Gil performs representative illocutionary of asserting. Contextually, in second world of Gil, Dali describes facial expression by Gil. Dali can see Gil's eye who very sad and so many choice in Gil's life. Gil asserts a fact or belief confidently because his feeling with tear or bad situation based on the fact.

Inez : "You're crazy - Paul and me? Where did you get such an insane notion?"

Gil : "**From Ernest Hemingway. He thought it out and it makes perfect sense.**"(D.8, U.228, RT.01:24:58)

Inez : "Gil, your brain tumor's acting up again."

Next, in **datum 8**, the utterance of Gil performs representative illocutionary of asserting. Gil asserts to Inez that Hemingway is right. Contextually, Gil writes about Inez, Paul, etc in novel himself. And Hemingway reads it; he advises that there is having an affair. That is way, Gil's novel is ignored. Then, Gil come back to his novel and tells to Inez. Gil says that Inez and Paul make relationship. Next, Inez is angry and thinks that Gil gets insane notion, but Gil ignores Inez' speaking. Gil stays to say that Inez is baby blue. Gil is long talking to Inez that Gil knows a lot of from Hemingway. But Inez stays to do not admit.

Gil : "**I'm staying here. It's not the romantic fling. Paris is Paris. It's that I'm not in love with you.**"(D.9, U.230, RT.01:25:00)

Inez : "What?"

In **datum 9**, the utterance of Gil performs representative illocutionary of asserting. Contextually, Gil and Inez each other give opinion in their bad relationship. Gil asserts to Inez that Paris is Paris, there is no relationship between Paris and Inez. Gil says that he does not love Inez, it is not because Inez does not like Paris. But Gil is ill feel with Inez and not in love with Inez again.

Gil : "**That want rain.**"(D.10, U.241, RT.01:28:39)

Gabriella : "Yeah."

In **datum 10**, the utterance of Gil performs representative illocutionary of asserting. Gil asserts to Inez that now will be rain.

b) Refusing

Refusing is refuse, indicate or show that one is not willing to do something.

The following data through the refusing in the "Midnight in Paris" movie:

Inez : "I'm dying to see Versailles."

Gil : "**Don't we have something tomorrow? We were going to have lunch at the Brasserie Lipp. My old professor once actually saw James Joyce there. He said Joyce was eating sauerkraut and frankfurters.**" (D.11, U.24, RT.00:07:29)

Inez, Paul, and Carol : (Shock)

In **datum 11**, the utterance of Gil performs representative of refusing. As indirectly, Gil refuses Paul and Carol's invitation to go to Versailles. Gil asserts long statement about illogical story to Inez, Paul, and Carol. Even though Inez wants to Versailles, but Gil stays to speak and that's heard unnatural with give a reason to ignore of Paul's requesting.

Inez : "Tell me them about the lead character in the book you're working on."
Gil : "**I don't like to discuss my work.**" (D.12, U.40, RT.00:10:11)

While in **datum 12**, the utterance of Gil performs representative of refusing. Gil refuses to tell about his novel. Even though, Inez asks to tell about just characters in his novel.

Paul : "You read that? Where did you read that?"
Gil : "**I did....no no question...**"(D.13, U.63, RT.00:12:56)

Then, **datum 13**, the utterance of Gil performs representative of refusing. Contextually, in the Museum, Gil describes sculpture to other people. When Paul asks to Gil, Gil refuses to answer Paul's. And Paul asks about what book, Gil refuses to tell.

Paul : "Carol and I are going to go dancing-we heard of a great place. Interested?"
Gil : "**I don't want to be a party pooper but I just want fresh air.**"
(D.14, U.69, RT.00:14:30)

Inez : "Oh come on - although if you're just going to sit there and obsess over where the fire exits are."

On the other hand, the utterance of Gil (**datum 14**) performs representative of refusing. Gil refuses to go to dancing place because he wants to walk and wants to enjoy fresh air.

Inez : "You should call Taxi."
Gil : "**No. I don't call taxi. I walk.**" (D.15, U.73, RT.00:15:10)

Then, **datum 15**, the utterance of Gil, performs representative of refusing. Gil refuses Inez' suggestion to call taxi because of he prefers to walk. Gil shows an act of refusing.

Inez : "That's over twenty thousand dollars, Mom."
Helen : "But it's very hard to find anything like this at home."
Inez : "She's right, Gil."
Gil : "**Yes, but we haven't even found a house yet and I'm trying to keep expense down so I can turn down jobs.**"
(D.16, U.141, RT.00:30:42)

In **datum 16**, the utterance of Gil is a representative of refusing. Gil refuses to buy chair because so expensive. He said to Inez and Helen that "We haven't even found a house yet and I'm trying to keep expense down so I can turn down jobs".

Adriana : "Tell me more about your book."
Gil : "**I don't want to talk about my book. I want to enjoy Paris by night.**" (D.17, U.197, RT.00:50:26)

And **datum 17**, the utterance of Gil performs representative of refusing. Gil refuses to tell about his job or about his novel to Adriana.

2) Declarative

Searle (1979:8) states that we bring a changing in the situation through our utterances. This type of speech act that change the world via utterance. This classification used in the case of naming and deciding.

a) Naming

Naming is giving a name. The following data through the naming in the “Midnight in Paris” movie:

Gil : **“I find him a pseudo-intellectual.”**

(D.18, U.29, RT.00:08:03)

Inez : “I hardly think the Sorbo would have him lecturing if he's a pseudo- intellectual. You should give him your novel to read. I'm sure he'd be able to critique- your writing and show you why you're having so much trouble.”

In **datum 18**, the utterance of Gil performs declarative of naming. He says that Paul is a pseudo-intellectual to Inez. Gil asserts that, because Gil looks at Paul always speaks in right. Paul is long talking, but every statement is not content.

Zelda : “Who do you do?”

Gil : **“Oh I - I'm a writer.”(D.19, U.88, RT.00:20:14)**

Zelda : “What do you write? I know what you're thinking – This is boring - I agree - I'm ready to move on - let's do Bricktop's, Scott. I'm bored, he's bored, we're all bored.”

Next, **datum 19**, the utterance of Gil performs declarative of naming. Gil introduces himself to Zelda. Gil says that he is a writer.

Gil : **“Gil Pender.” (D.20, U.93, RT.00:24:07)**

Hemingway : “Hemingway.”

Then, **datum 20**, the utterance of Gil performs declaratives of naming. Gil says that his name is Gil to Hemingway.

b) Deciding

Deciding is a resolution in the mind as result of consideration. The following data through the deciding in the “Midnight in Paris” movie:

Inez : “But you want astray.”

Gil : **“Good. I walk.” (D.21, U.75, RT.00:15:14)**

The first, **datum 21**, the utterance of Gil performs declaratives of deciding. Gil decides to walk alone. Gil shows deciding with Inez and he gets disappointed with Inez.

Gabrielle : “And you? What are you doing here?”

Gil : **“Just walk. Actually, I decide to stay in Paris.”
(D.22, U.237, RT.01:29:12)**

Next, **datum 22**, the utterance of Gil performs illocutionary of declarative of deciding. When Gil and Gabriella meet in the street, they are look happy. Gil says to Gabriella that he decides to stay in Paris.

3) Commissive

Yule states that when the speakers use to commit themselves to some future action (Yule, 1996:53). This type of speech act which the speaker uses themselves get the purpose of their words. The classification of this act is promising.

a) Promising

Promising, where the speaker is committed to carrying out a future course of action, Searle (2001:154). The following data through the promising in the “Midnight in Paris” movie:

Hemingway : “I won't read your novel but I'll tell you what I'll do. I'll bring it over to Gertrude Stein. Give it to me (Novel for be read).”

Gil : “**I have to get it. It's at the hotel. I bring to you.**”

(D.23, U.127, RT.00:27:33)

In **datum 23**, the utterance of Gil performs commissive of promising. Hemingway advises that Gil’s novel will be good, if read or evaluated by Stein, because Hemingway hates his opinions to evaluate other people’s novels. Gil promises that he will go to hotel then bring his novel to evaluate by Gertrude Stein.

Gil : “**If you see, you will be surprise.**” (D.24, U.143, RT.00:30:33)

Inez : “Ok.”

Next, **datum 24**, the utterance of Gil performs commissive of promising. Gil invites his fiance Inez to follow him. Gil wants to introduce literature world in midnight in Paris with car period. Because Gil has passed that day with great writer, so he invites Inez to proof that what Gil tells and dreams about his idol are reality. Gil wants to proof, those are not nostalgia but fact, he met great writer and great painter.

Stein : “We’ll discuss your book as soon as. I finish itWhere I can I reach you?”

Gil : “**Oh that’s okay. I’ll drop by- it’ll be easier for you- if that’s okay.**”

(D.25, U.165, RT.00:41:23)

In **datum 25**, the utterance of Gil performs illocutionary of commissive of promising. When Gil submits his novel to Stein and Stein asks to meet Gil again, Gil promises to bring his novel tomorrow. Gil promises to do not disappoint Stein.

Gil : “**I will accompany you tell, drink a coffee. Wow it will be rain.**”

(D.26, U.239, RT.01:29:41)

Gabrielle : “It’s not problem.”

Then, **datum 26**, the utterance of Gil performs commissive of promising. Gil promises to accompany, drink a coffee with Gabriella, if Gabriella gives a chance to stay her home. Contextually, Gil is bad relationship with Inez as fiance that Inez will not stay in Paris forever and Adriana as his close friend in midnight era that she will not follow Gil to Paris because Adriana is happy with her era or gold era. So, Gil decides to stay in Paris forever. Gil decides together with Gabriella.

4) Directive

The class of "directive" illocutionary acts includes acts of ordering, commanding, requesting, begging and others, Searle (1979:32). This type of speech act uses someone to do something; it means that to fulfill the speaker wants. The act can be begging, requesting, inquiring, advising, and offering.

a) Begging

Begging means ask someone earnestly for something. The following data through the begging in the "Midnight in Paris" movie:

Gil : **"Wait... Wait... Wait. Wait a moment. Wait 10 minutes more."**

(D.27, U.147, RT.00:32:46)

Inez : "Taxi. Look - you want to walk the streets and "drink in Paris by night" – go ahead. I'm in the middle of a great book Carol lent me and if I'm asleep when you get in, don't wake me (She gets in cab)."

In **datum 27**, the utterance of Gil performs directive of begging. Gil begs to wait midnight and wait the period car so that Inez feels as like yesterday (amazing adventure). When Inez is bore to wait, Inez finally decides to back to the Hotel. Even though Gil begs with humbly for wait.

b) Requesting

The request for a reason explanation of an action is a request by speaker, Searle (2001:95). The following data through the requesting in the "Midnight in Paris" movie:

Gil : **"Would you read it?"** **(D.28, U.122, RT.00:26:43)**

Hemingway : "Your novel?"

In other hand, **datum 28**, the utterance of Gil performs directive of requesting. Gil requests to Hemingway to read his novel. According to Gil that Hemingway is right people to believe his work and all people know that Hemingway is a great writer.

Gil : **(to customer) "Can you translate this? Speak English?"**

Customer : (shrugging)

(D.29, U.215, RT.01:04:10)

Next, **datum 29**, the utterance of Gil performs directive of requesting. Gil requests to translate a new book with old France.

c) Inquiring

Inquiring is consisting an asking, investigation, ask some information and others. The following data through the inquiring in the "Midnight in Paris" movie:

Gil : **"Not Modigliani? Was it Modigliani? You lived with Modigliani?"** **(D.30, U.162, RT.00:39:36)**

Adriana : "You asked me so I'm telling you my sad story. With Braque also there was another woman – many - and now with Pablo - I mean Pablo is married but every day it's on again, off again - I don't know how any woman can stay with him - he's so difficult.

In **datum 30**, the utterance of Gil Pender performs directive of inquiring. Gil asks something new about Modigliani. Gil doesn't know about Modigliani.

d) Advising

Advice occurs repeatedly; the advice is very quirky. There are other ways of showing awareness of an audience (Black, 2006:71). The following data through the advising in the “Midnight in Paris” movie:

Gil : “**Take this (Pill). A Valium - it'll calm you down.**”
(D.31, U.209, RT.00:53:14)

Zelda : (drinking a pill)

Datum 31, the utterance of Gil is directive of advising. Gil advises to drink a pill to Zelda, so that she can be calm. Contextually, in the second world of Gil, Zelda wants to suicide but Gil forbids Zelda.

Gil : “**You're better off without me.**” (D.32, U.232, RT.01:26:48)

Inez : “Go ahead. Walk the streets – gush over the Parisian light and the rooftops.”

Furthermore, **datum 32**, the utterance of Gil is directive of advising. Gil advises to Inez to break off. Contextually, in second world, Gil believes that his novel is ignored by Stein because of protagonist is dishonest and make a relationship with pseudo-intellectual. And that story is bad. So that’s way, Gil’s novel is back. Then Gil backs to reality life, and then tells to Inez. But Inez does not admit, so Gil says to Inez that the better off without him.

e) Offering

Offering is when we ask an offering (inherently polite attitude), Black (2006:87). The following data through the offering in the “Midnight in Paris” movie:

Gil : “**Scott loves only you. I can tell you with absolute certainty.**”
(D.33, U.207, RT.00:52:50)

Zelda : “No, he's tired of me.”

Next, **datum 33**, the utterance of Gil performs directive of offering. Contextually, in second world of Gil, Gil offers to tell about Scott to Zelda. Gil wants to say that Scott actually loves Zelda.

5) Expressive

The expressive power that we feel is part of good metaphors is largely of two features. The listener has to figure out what the speaker means - he has to contribute more to the communication than just passive uptake. This type of speech act which state what the speaker feels. It can be found in the act of thanking, greeting, and praising.

a) Thanking

Thanking means give express gratitude to someone, especially say *thank you*. The following data through the thanking in the “Midnight in Paris” movie:

Stein : “Ah - Pender - I read your rewrite. Yes you're nicely on the right track. You've understood me clearly. If the rest of the book reads as well when you're done you'll have something of value.”

Gil : “**Thank you.**” (D.34, U.223, RT.01:24:25)

In **datum 34**, the utterance of Gil performs expressive of thanking. Contextually, in second world of Gil, Miss Stein refuses to publish Gil's novel because there is wrong in his story. So, Gil is broad minded and says to thanks to Miss. Stein.

Stein : "He finds it hard to believe the protagonist doesn't see his fiancée is having an affair that's going on right before his eyes. The other character - the pedantic one."

Gil : "**It's called denial. Thanks again. (D.35, U.226, RT.01:24:41)**

And **datum 35**, the utterance of Gil performs expressive of thanking. His novel isn't published because according to Hemingway protagonist is better to see his fiancé is having an affair. By and by, Gil receives that and whatever happen he is always spirit and says "thanks to Miss. Stein."

b) Greeting

Greeting is give a polite word or sign of welcome to someone on meeting. The following data through the meeting in the "Midnight in Paris" movie:

Gil : "**Hallo. Oh Mr. Hemingway.**" (D.36, U.151, RT.00:33:56)

Hemingway : "Let come here. Let's go."

In **datum 36**, the utterance of Gil performs expressive to greeting. When midnight and the period car arrive, Gil goes in the direction to Car and looks at Hemingway. Gil says hello to Hemingway for the second meeting him.

Gabrielle : "Hi."

Gil : "**Hi, I know you - the girl at the flea market.**"

(D.37, U.235, RT.01:29:00)

In other hand, **datum 37**, the utterance of Gil performs expressive of greeting. Gil meets with Gabriella in the street.

c) Praising

Praising is a polite expression of praise or admiration. The following data through the praising in the "Midnight in Paris" movie:

Hemingway : "You liked my book?"

Gil : "**Liked - I loved - everything you wrote.**"

(D.38, U.95, RT.00:24:16)

In **datum 38**, the utterance of Gil performs expressive of praising. Gil says to Hemingway that Gil loves a lot of Hemingway's books.

Hemingway : "You like Mark Twain?"

Gil : "**Let me to... Yeah, I do admire Mark Twain. I think, you can say that all American modern Literature from Huckleberry Fynn?**" (D.39, U.118, RT.00:52:25)

Next, **datum 39**, the utterance of Gil performs expressive of praising. Gil loves and admires Mark Twain and so do American modern literature from Huckleberry Fynn.

Gil : "**You speak very good English.**" (D.40, U.159, RT.00:38:36)

Adriana : “No, not really.”

Then, **datum 40**, the utterance of Gil performs expressive of praising. He praises to Adriana. Gil can hear and look at Adriana that her English is very well. It means that Adriana not only can speak frequently, but also her good looks. The property specified in the propositional content of an expressive must, however, is related to speaker or hearer. Gil is interactive with some very special assumptions since Gil's first sight.

Gabrielle : “C'est jolie, no.”

Gil : “**Yes - very beautiful.**” (D.41, U.169, RT.00:43:55)

Gabrielle : “Cole Porter. Vous aimez-you like Cole Porter?”

In other hand, **datum 41**, his utterance of Gil performs expressive of praising. Gil says to Gabriella (Seller), he likes and loves Cole's music.

Gil : “**Love his music - we're very close Cole, Linda and I.**”
(D.42, U.171, RT.00:43:58)

Gabrielle : (smile)

Then, **datum 42**, utterance of Gil performs expressive of praising. He praises Linda's music while look at Gabrielle.

Gil : “**This is great party.**”(D.43, U.193, RT.00:47:44)

Adriana : “Yes.”

In spite of, **datum 43**, the utterance of Gil performs expressive of praising. He says that great party with lamp, people, condition, a lot of great something for Gil.

Gabrielle : “Btw, my name is Gabriella.”

Gil : “**Gil. That's beautiful name.**” (D.44, U.244, RT.01:30:26)

The last, **datum 44**, the utterance of Gil performs expressive of praising. Gil says that Gabriella's name is beautiful. Gil looks at Gabriella, what beautiful she is.

The writer found utterances that appear on the movie. In Searle's theory (1979:8), illocutionary acts are divided into five; (1) representative, applied to state what the speaker believes to be case or not, (2) declarative, applied to change the world via utterance of the speaker, (3) commissive, applied to commit others to some future actions, (4) directive, applied by the speaker to get someone else to do something and expressing what the speaker wants, and (5) expressive, applied to state the feeling of the speaker including the experience.

a. Representative

When speaker believes to be the case or not with her or his strength in utterance, that is namely representative. From the writer's point of view, representatives are also binding the speaker with the truth that she or he says. In her or his utterance, the speaker is responsible to the listener that the utterance which she or he says is true and it can be proven in daily life. There are three types of representatives based on the movie; asserting, refusing and recognizing.

In **Datum 1** until **datum 10**, this statement refers to asserting. Asserting is state a fact or belief confidently. The reason why the writer states this is asserting, because in this part the main

character gives definitely answer in every statement. This is in line with Ramadhani (2007:22) who states that asserting, the speakers interpret about how the proposition expressed into the conversation with conviction in the truth of the proposition expressed.

Then, in **datum 11** until **datum 17**, the writer identified refusing in “Midnight in Paris Movie”. It means to indicate or shows that is not willing to do something.

b. Declarative

Declaratives, speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately. When speaker declares something. This form is the purest form of the declaration: the speaker of affairs specified in the propositional content by saying in effect, (Searle, 1979:40).

In this discussion, **datum 18** until **datum 20**, the writer identified these datum is naming. It means to give a name to someone with other nicknames and also the main character introduces himself to other people. Meanwhile, in **datum 21** and **datum 22**, the writer identified deciding. Which in movie of the main character presents deciding with resolution in the mind as result of consideration.

c. Commissive

Commissives, which speaker commits to some future course of action (Black, 2006:23). In movie of the main character presents promising for **datum 23** until **datum 26**, by do an action in the future or commitments of self to some future course. This is in line with Bala (2011:49), for a promise, these are (roughly) that the listener has done action based on the speaker said. For a promise, that the speaker intends to act; for a request, that he or she wants the listener to act.

d. Directives

Directive, which the speaker’s utterance by the listener like the attitude to expresses and it be taken as a reason for the listener’s action. When speaker tries to get the listener to act in such a way or to do an action based on the intention of the speaker. Directives are intended to produce some effect through action listener or attempts to influence the listeners to do something.

In **datum 27**, the writer identified begging. It means that in movie which the main character presents begging with ask someone earnestly for something, typically time. In spite of, **datum 28** and **datum 29**, the writer identified requesting. It is signed with word “can, could, would, etc.” to a requesting statement. This is similar with Bala (2011:55) and Ramadhani (2007:24) that for a request, the listener can perform the action and the speaker knows this and again that is not obvious either that the listener will perform the action in the normal event or not. Next, in **datum 30**, the writer represents this datum, because the main character asks information to know new information. This is same with Bala (2011:57), inquiring always follows knowledge of subtraction. Then, in next **datum 31** and **datum 32**, in this discussion of advising, the writer identified that in this movie, give a advising. And the writer says this **datum 33** is offering. Which based on the willing to do or help to other people, and an expression to do or give something and the main character also proffers to someone then someone will accept or reject.

e. Expressive

Expressives, when speaker feels, it means based on the psychological. We express our feelings and attitudes (Searle, 1979:8).

In this discussion, the writer identified thanking in **datum 34** and **datum 35**. In movie, the main character uses illocutionary act of thanking based on the when say to “thank you or thanks” to someone. Then, the writer says these **datum 36** and **datum 37** are greeting. Those are typically; give a greeting, welcoming and reprimand. The last, the writer gets **datum 38** until **datum 44** are praising. Which the movie represents the main character says an illocutionary act with polite expression to express of praising with good statement.

From the discussion, writer concluded that illocutionary acts of the main character in “Midnight in Paris Movie”, Representative of Asserting is mostly used. Because in the movie represents the fact that described carefully, completely, and clearly. Those are based on; the main character states a fact or belief confidently; the main character says honestly with the strong utterance or reason to listeners; the main character makes strong statement with use “but”, so that his willing to be real; the main character also gives more information to other people with completely explanation; the main character gives statement with real statement; and the main character describes with fact condition about an object like how beautiful Paris is. This is in line with Searle’s theory (1979:8), when we tell something to other people, we should deliver utterances with the right things of the thing.

CONCLUSION

After analyzing the data, it is important to conclude what have been elaborated before. In “Midnight in Paris Movie” by Woody Allen, the writer found five types of illocutionary acts. Those are; *representatives* (asserting and refusing), *declaratives* (naming and deciding), *commissive* (promising), *directives* (begging, requesting, inquiring, advising, and offering), and *expressives* (thanking, greeting and praising). Illocutionary acts used by the main character (Gil Pender) in “Midnight in Paris” movie based on the contexts which were used to determine the meaning of an utterance. Based on above description, then the writer concludes that representative of asserting is mostly used by the main character in his utterance, which is explained carefully, completely, and clearly.

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