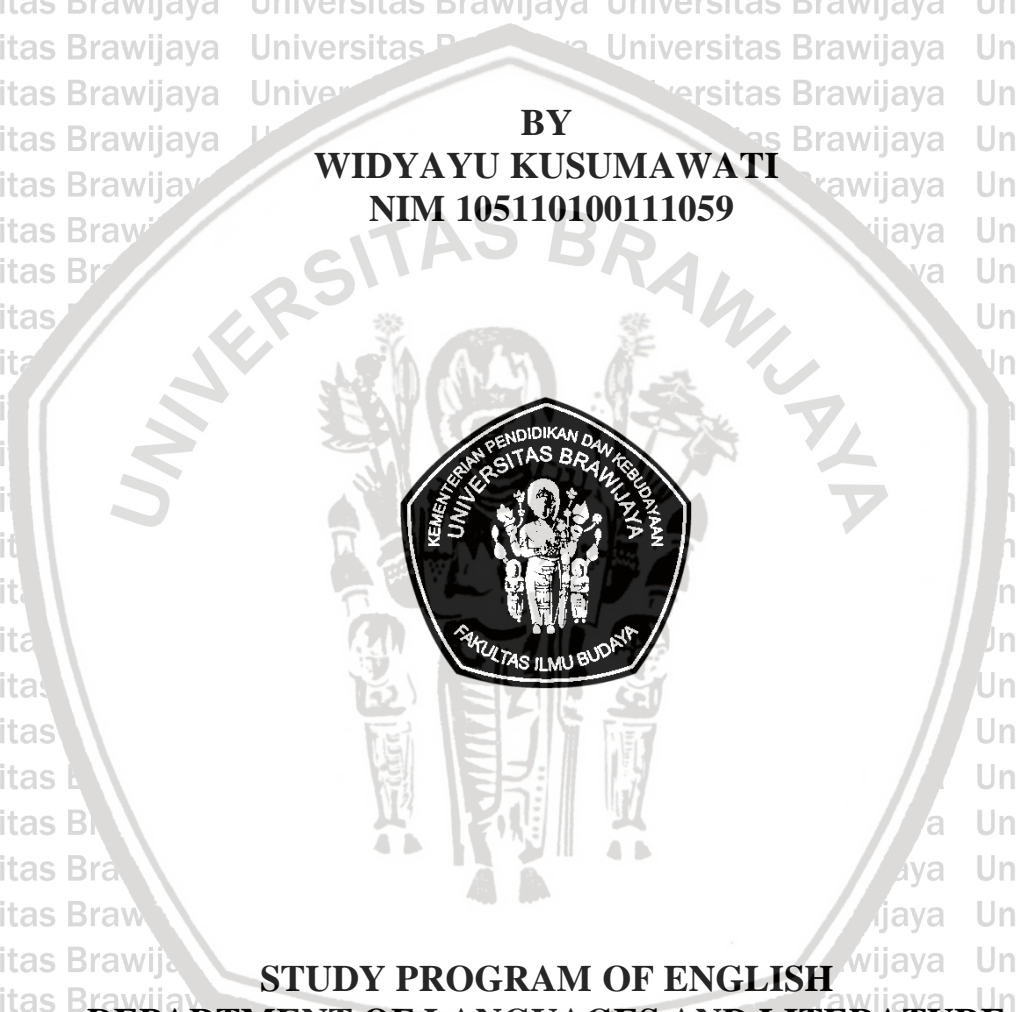


**DIRECTIVE SPEECH ACTS FOUND IN “5CM” MOVIE**

**THESIS**

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**STUDY PROGRAM OF ENGLISH  
DEPARTMENT OF LANGUAGES AND LITERATURE  
FACULTY OF CULTURAL STUDIES  
UNIVERSITAS BRAWIJAYA**

**2014**

**DIRECTIVE SPEECH ACTS FOUND IN “5CM” MOVIE**

**THESIS**

**Presented to  
Universitas Brawijaya  
in partial fulfillment of the requirement  
for the degrees of *Sarjana Sastra***

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## ABSTRACT

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Keywords: Speech Acts, Direct and Indirect directive, 5cm Movie

Speech acts is the study of intended meaning the utterances speaker or writer. Speech acts include locutionary acts, illocutionary force, and perlocutionary effect. Illocutionary force have many kinds of types such as declaration, representative, commissive, directive, and expressive. The theories can be applied into media entertainments. The Example of media entertainment is movie. This study examines directive speech acts in a movie. The focus of analysis of this research is on illocutionary force, that is directive speech act. There are two problems of this study, they are: (1) What direct directive speech acts are produced by the main characters in 5cm movie (2) What indirect directive acts are used by main characters of 5cm movie and the purpose of using indirect forms.

Research method which was used is qualitative. Type of study is a document analysis. The writer watches 5cm movie and download the scripts to classify utterances into direct and indirect directive speech acts. Then the writer make the tables and do analysis.

The result shows that 39 utterances are direct directive speech acts. 16 utterances are indirect directive speech acts. 17 utterances are advising-directive, 15 utterances are asking-directive, 3 utterances are requiring, instructing is 5 utterances, 4 utterances are urging, one utterance of begging, 5 utterances are requesting, one utterance is admonishing, 2 utterances are permitting. The most types of directive utterances is advice directive since 5cm movie give advise for the main characters and audience in form of direct or indirect speech acts about reaching dreams always be spirit make wishes become true. The most frequent is direct directive speech acts. The main characters often express their feeling in direct. Generally, most movie is made for easy understanding for audience to know what the movie wants to extend some of messages.

The writer wants to give suggestions for the future writers. The data of the research are limited in one of types illocutionary force. It is suggested the next writers investigate in another entertainment media.

## ABSTRAK

Kusumawati, Widyayu. 2014. **Tindak Tutur Direktif yang Ditemukan di Film “5cm”**. Program Studi Sastra Inggris, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: (I) Eni Maharsi, M.A.; Pembimbing: (II) Agus Gozali, S.Pd.

Kata Kunci: Tindak Tutur, Direktif Langsung dan Tidak langsung, Film “5cm”

Tindak tutur adalah mempelajari makna yang dimaksud oleh tuturan pembicara atau penulis. Tindak tutur meliputi tindak lokusi, penekanan illokusi, dan akibat perlokusi. Penekanan illokusi memiliki banyak jenis seperti deklarasi, representatif, komisif, direktif, dan ekspresif. Teori-teori tersebut dapat diterapkan pada media hiburan. Media hiburan seperti film, novel, kartun, karikatur, dll. Penelitian ini menguji tentang tindak tutur direktif di sebuah film. Penelitian ini fokus pada analisa pada tindak illokusi khususnya pada tindak tutur direktif. Ada dua permasalahan pada penelitian yaitu (1) tindak tutur direktif langsung apa yang digunakan oleh pemeran utama film 5cm (2) tindak tutur direktif tidak langsung apa yang digunakan oleh pemeran utama film 5cm.

Metode peneltian menggunakan teori kualitatif. Penelitian ini menggunakan tipe analisis dokumen. Penulis menonton film 5cm dan mengunduh skrip untuk pengelompokan tuturan menjadi tindak tutur direktif secara langsung atau tidak langsung. Kemudian mengelompokkan dalam bentuk tabel dan menganalisis.

Hasil penelitian ditemukan bahawa ada 39 tuturan adalah kalimat langsung tindak tutur direktif. 16 tuturan adalah kalimat tidak langsung tindak tutur direktif. 17 tuturan mengandung makna menasihati, 15 tuturan adalah tuturan menanyakan dalam jenis direktif, 3 tuturan mewajibkan, 5 tuturan memerintah, 4 tuturan dorongan, satu tuturan memohon, 5 tuturan permintaan, satu tuturan memperingatkan, 2 tuturan membolehkan. Jenis direktif yang sering muncul pada tuturan adalah direktif menasihati. Film ini mengandung banyak nasihat yang diungkapkan secara langsung maupun tidak langsung dalam tindak tutur oleh pemeran utama film 5cm kepada lawan main maupun penonton tentang bagaimana pencapaian mimpi dan selalu bersemangat dalam mewujudkan mimpi-mimpi tersebut. Penggunaan dialog yang sering digunakan oleh pemeran utama film 5cm adalah tindak tutur direktif secara langsung agar mudah dipahami tentang pesan-pesan yang ingin disampaikan oleh film kepada penonton.

Penulis ingin memberikan saran kepada para peneliti selanjutnya. Data penelitian seharusnya dibatasi dalam satu jenis tipe penekanan illokusi. Peneliti bisa menggunakan media hiburan lain untuk penelitian ilmu bahasa pragmatik.

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The writer realizes that this thesis is still far from perfect and it needs correction, constructive criticism and suggestions from the readers for further improvement. Hopefully, it can be useful for the readers.

Malang, 08 Mei 2014

Widyayu Kusumawati



## TABLE OF CONTENTS

<b>TITLE PAGE</b> .....	<b>i</b>
<b>DECLARATION OF AUTHORSHIP</b> .....	<b>ii</b>
<b>SUPERVISOR'S APPROVAL</b> .....	<b>iii</b>
<b>BOARD OF EXAMINERS' CERTIFICATE OF APPROVAL</b> .....	<b>iv</b>
<b>ABSTRACT</b> .....	<b>v</b>
<b>ABSTRAK</b> .....	<b>vi</b>
<b>ACKNOWLEDGEMENTS</b> .....	<b>vii</b>
<b>TABLE OF CONTENTS</b> .....	<b>viii</b>
<b>LIST OF APPENDICES</b> .....	<b>x</b>

### CHAPTER I INTRODUCTION

1.1 Background of the Study .....	1
1.2 Problems of the Study .....	3
1.3 Objectives of the Study .....	4
1.4 Definition of Key Terms .....	4

### CHAPTER II REVIEW OF RELATED LITERATURE

2.1 Pragmatics .....	5
2.2 Speech Acts .....	6
2.3 IFIDs .....	8
2.4 Directive Speech Act.....	9
2.5 Direct and Indirect Speech Act.....	10
2.4.1 Direct Speech Act.....	10
2.4.2 Indirect Speech Act .....	10
2.4.2.1 Syntax Reflexts Indirect Speech Acts.....	11
2.4.2.2 Literal Meaning and Indirect Speech Acts.....	12
2.6 5cm Movie.....	14
2.7 Previous Studies.....	15

### CHAPTER III RESEARCH METHOD

3.1 Research Design.....	17
3.2 Data Source.....	18
3.3 Data Collection.....	18
3.4 Data Analysis.....	19

**CHAPTER IV FINDING AND DISCUSSION**

4.1 Finding ..... 21  
4.2 Discussion..... 50

**CHAPTER V CONCLUSION AND SUGGESTION**

5.1 Conclusion ..... 53  
5.2 Suggestion..... 54

**REFERENCES** ..... 55

**APPENDICES**..... 57



## LIST OF APPENDICES

	Page
1. Classification of direct and indirect in illocutionary acts and illocutionary force.....	56
2. Script 5cm in Bahasa.....	62
3. Script 5cm in English.....	66
4. <i>Berita Acara Bimbingan</i> .....	70



## CHAPTER I

### INTRODUCTION

This chapter presents about background of the study, problems of the study, objectives of the study, and definition of key terms.

#### 1.1 Background of the Study

Development of entertainment technology gives more advantages to language study. Movie, novel, cartoon, comic strip, and drama are examples of entertainment which can convey something to language writers. Goshgarian (2004) states that language is the most amazing achievement for human mind.

They can explore language phenomena through those entertainments and make some linguistic findings. One of the linguistics branches which can be used to analyze language phenomena in entertainment media is pragmatics. Research in pragmatics is about the meaning of spoken or written utterances to find out the intended meaning. The purposes extend directly or indirectly from speaker to hearer.

One of widely discussed approaches in pragmatics is speech acts, or doing action through utterances. Yule (1996) points out that speech acts consist of three types, namely locutionary act, illocutionary force and perlocutionary effect. This analysis of this research focuses on illocutionary act, that is directive speech acts.

According to Yule (1996, p.54), "directive is a kind of speech acts that is used by

the speakers to make someone else to do something". Cutting (2002) declares that the types of directive acts are commanding, requesting, inviting, forbidding, suggesting and so on.

As stated above, research on movie can bring some insights in linguistic phenomena. One of Indonesian movies which is interesting to analyze through pragmatic approach is *5cm*, a film based on true story about friendship and love adapted from best seller novel by Donny Dhirtantoro. This movie is one of the movies which is laudable in Bandung Film Festival 2013 as the first winner. It received four awards as the real best movie ever in Indonesia, the best director, the best editing, the best cameramen (news.detik.com). Thus, *5 cm* has won the hearts of Indonesian movie goers because it can bring inspirations and motivations. The dialogs contain of utterances which has directive such as asking, advising, requesting and so on. Therefore, the writer is encouraged to analyze *5cm* movie. The utterances which contain directive speech acts in the dialog will be elaborated by using speech acts approach.

In line with research on speech acts, some previous research on speech acts have been conducted. First, Varma (2012) investigated speech acts in his research entitled "Indirect Irony in Shaw's *Pygmalion* and *Arms and The Man*".

The pragmatic approach is indirect speech acts and politeness strategies. Second, Sari and Nirmala (2013) observed directive and politeness strategies in their reserch entitled "An Analysis on Directive Illocutionary Acts in Winarno Family". They combined directive and politeness strategies found in the Winarno Family dialogs.

This study focuses on directive speech acts with the consideration that there are a lot of dialogs in the movie performed using directive speech acts by the main characters. In other words, this research, investigates how the main characters request, order, advise, warn and urge. In this movie the characters try to make an act and react through utterances, like giving motivation or giving encouragements to other people.

Thus, the writer conducts a research entitled “Directive Speech Acts Found in 5cm Movie”. By using directive speech act theory, the writer observes the verbs under the classification of directive speech act into and the meaning of the utterances produced by main characters.

### **1.2 Problems of the study**

This Study Aims to Answer the specific problems.

1. What are the direct directive speech acts produced by the main characters in 5cm movie?
2. What are the indirect directive acts used by main characters of 5cm movie and the purpose of using indirect forms?

### **1.3 Objectives of the study**

This study is conducted for two objectives.

1. To find out the direct directive speech acts resulted by the main characters in '5cm' Movie
2. To find out of the indirect directive acts used by the main characters in 5cm movie and the purpose of using indirect forms and identifying the function

#### 1.4 Definition of Key terms

1. **Speech Act** is an action such as "promising" performed by a speaker with utterance, either as a direct speech act or an indirect speech act. (Yule, 2010, p.295)
2. **Directive of Speech Acts** refers to speaker efforts to produce the world fit the words to hearer. (Yule,1996)
3. **5cm Movie** is a movie about friendship between five people to reach dreams which release on December 12, 2012.

## CHAPTER II

### REVIEW OF RELATE LITERATURE

This chapter covers the review related of literature are considered related to research topic can used as means to analyze the data.

#### 2.1 Pragmatics

According to Yule (1996,p.3), “pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader)”. Pragmatics is a study convey about intending meaning from speaker or writer to listener or reader. It concerns with the hidden meaning of what the speaker says. They must have some insight to easy communicated to reader or listener. Then, Mey (2004) states “pragmatics is a study about processing how we produce and understand language which uses of language in its procedures not just end of product”. Pragmatics happens in human life, it is understood by human naturally. Then, there is more meaning in the utterances when speaker or writer expresses what they want to convey something. Through pragmatics, we can understand the intended of message or meaning of the utterances.

The writer concludes that pragmatics is the study of meaning of language in context. Deixis, politeness, speech acts are learned in pragmatics. The writer focuses on directive speech acts investigating direct and indirect directive speech acts in the utterances of a movie.



## 2.2 Speech Acts

Speech Act is an action such as “promising” performed by a speaker either as a direct speech act or an indirect speech act. Speech acts convey the meaning of utterances produced by speaker. Austin (1975) states that utterances which the speaker means have specific forces. Austin observes that speech acts consist of three parts; locutionary acts, illocutionary acts and perlocutionary acts. Then according to Yule (1996), speech acts are divided into three types, there are locutionary acts, illocutionary force and perlocutionary effect.

The first is locutionary acts. Austin (1975) suggests that locutionary acts is doing act for saying something in a term of containing . Yule (1996) says that locutionary acts are utterancing a sentence for getting meaningful sense in language. Locutionary acts is utterances from speaker which have meaning. For example, “Sorry, I won’t come tomorrow”, the locutionary act of this utterance the speaker apologizes that he will not come because of something.

The second is illocutionary act. Austin (1975) argues that illocutionary acts are doing act for saying something in which have purpose depending on meaning. Yule (1996) declares that illocutionary force is expressing in saying a sentence by speaker or writer with some purposes in communication. Illocutionary acts are utterances conveying what the speaker actually means. For example, “I hate him” shows the illocutionary act of expressing anger. Then Austin (1975) classifies illocutionary acts are divided into five types, such as verdictives, exercitives, commissives, expositives, and behabitives. Searle (1979,p.12), also

classifies the illocutionary acts into five types, there are assertives, directives, commissives, expressives, and declaration.

Yule (1996, p53) classifies five types of general functions of speech acts :  
declarations, representatives, expressives, directives, and commissives.

1. Declarations are kinds of speech acts that transform the world via the utterance. The function of utterances are marrying, declaring war, and firing employment. For example : Referee says "You're out!"

(Yule,1996).

2. Representatives are acts in which the utterance states what the speaker know to be case. The kinds of representatives such as describing, claiming, hypothesing, insisting and predicting. For examples : "The earth is flat"

(Yule,1996)

3. Commissive is an action in which the utterances have purposes for making the speaker to do in future acts. It means that commissives have actions such as promising, volunteering, offering, refusing, vowing and threatening. For example : " I'm going to get it right next time" (Yule,

1996).

4. Directive is the action in which the utterance have porpuses for making the hearer to commit something. The utterance contains commanding, suggesting, inviting, requesting and forbidding. For example : " could you

lend me a pen, please?" (Yule,1996).

5. Expressives is an action in which the utterances state what the speaker feels. The types are apologising, regretting, deploring, praising and congratulating. For example : "I'm really sorry" (Yule,1996).

The third type of speech acts is perlocutionary act. Perlocutionary acts is the way someone makes persuade someone to do something after hearing the partner saying something. Levinson (1983) says that perlocutionary acts is the effect on the hearer after understanding the speaker's utterances. Yule (1996) points out that perlocutionary effect is the way someone makes persuade someone to do something after hearing the partner saying something. The speaker can give effect or influence for their partner to do something after hearing what the speaker says something. For examples, "I'm thirsty", the effect will be responded by the listener. The listener will take a drink or water for the speaker.

Thus, Locutionary acts are the form of the word uttered, illocutionary acts is the function of the utterances that speaker have in mind, perlocutionary acts is the effect of what says.

### **2.3 Illocutionary Force Indicating Device or IFIDs**

Yule (1996) states that the Illocutionary Force Indicating Device or IFIDs is an utterance of indicating illocutionary acts being performed. IFIDs is a term of utterance in showing a slot for a verb that explicitly names of illocutionary act being performed. IFIDs can be classified are word order, stress, and intonation.

For examples parts of IFIDs are "warn and promise" such as performative verb.

Then another expression use illocutionary especially the utterances use “ask and tell”:

Him: Can I talk to Marry?

Her: No, she's not here.

Him: I'm asking you- can I talk to her?

Her: and I'm telling you- SHE'S NOT HERE! (Yule,1996)

The dialogues took between man and woman. A example above as showed about describing the illocutionary force of their utterances. There is no performative verb utteranced.

#### 2.4 Directive Speech Act

Searle (1976) assumes that there are five types of illocutionary acts divided into five categories namely representatives, commissives, directives, expressives and declaration.

Directive is a sentence shows that the speaker influences someone to do something such as requesting, ordering, advising, warning, urging or voting. Yule (1996) argues that directive is a kind of speech acts that the speaker uses to get someone else to commit something. Cutting (2002) states that directive is the category of action in which the speaker say something containing such as promising, threatening, refusing, volunteering, vowing, and offering. Searle (1971) says that directive are asking, ordering, requesting, inviting, advising, begging. For example of the utterance of directive acts, “ Don't touch that” (Yule, 1996). It means of requesting. The speaker wants that the hearer not touch something.

## 2.4 Direct and Indirect Speech Acts

There are two forms of speech acts. That is direct and indirect speech acts.

The two are elaborated as follows.

### 2.4.1 Direct Speech Acts

According Yule (1996) that direct speech acts is a structure and a function which are related to each other. For example, direct speech acts is applied to the utterances which have function as question. For example, “ did you eat the pizza?” (Grundy, 2000) . It means that the speaker uses interrogative sentence to hearer with a question form. So, it is matched between form and function of sentence. Cutting (2002) assumes that direct speech acts is a direct statement related between function and form in literal meaning. For example, interrogative form ‘Do you like the tuna and sweetcorn ones?’ (Grundy, 2000) then is part of a question of form in sentence. Grundy (2000) states that direct speech acts is matching between form and function. For example, ‘Will you ever sell her’ it means that interrogative used to ask a question.

### 2.4.2 Indirect Speech Acts

Indirect speech acts are the utterances of the form and the function are different meanings. Yule (1996) states that indirect speech acts have indirect meaning between structure and function. Yule (2010) observes that Indirect speech acts are not applied with the function as a question but with the function of a request in the a syntactic structure. For example, “ Can you pass the salt?”

(Yule, 1996). Cutting (2002) explains that indirect speech acts are not directly related between form and function or different meaning in appears on the surface structure. For example, a declarative form, 'You could get me a tuna and sweetcorn one'(Grundy, 2000) has the function of a request meaning 'Get me one' (Yule, 1996). Grundy (2000) observes that indirect speech acts is not matching between form and function. For example, 'Tell me why it's good idea'(Grundy, 2000) which means imperative form functioning ask a question. It means that actually imperative has function as command, request, instruction, prohibition, and advice. Indirect speech that function and sentence are different or not related.

#### 2.4.2.1 Syntax Reflects Indirect Speech Acts

Syntactic reflects of indirect speech acts since requestings are often signed by the producing of pre-verbal *please* (Grundy,2000).

For example please-in : 'please pick me up at eight'

The preverbal in the utterances can sometimes be ungrammatical. For example in the utterance below.

'When do you please want to be picked up?'

'I'll please pick you up at eight'(Grundy,2000)

A first reaction to advise that this constraints is formal and only imperative, but not interrogative or declarative, sentences allow pre-verbal *please*.

But it is not correct as for examples :

'Will you please pick me up at eight'

‘Perhaps you could please pick me up at eight’ (Grundy,2000)

Both examples show that pre-verbal *please* is grammatical just where the function is to order or request.

Sometimes *please* is given as a sentence-adverb to mark the illocutionary function of the utterances. For example:

‘Please, I hate that music’(Grundy,2000)

It means that a request is function to stop the music. All explanation above is about a syntactical reflection in pragmatic phenomenon. Grammaticality is decided not within an autonomous syntax but in corelation with the function of utterance.

#### 2.4.2.2 Literal meaning and Indirect Speech Acts

According Grundy (2000) literal meaning and indirect speech acts are described as one phenomenon in which indirect speech acts raise problems about the status of literal meaning. Another example is *who cares*. *Who cares* has literal meaning which means someone cares – who is it, then *who cares* is pragmatic meaning means no one cares.

##### 2.4.2.2.1 Idiom Theory and Indirect Speech Acts

“Who cares” is an idiom which has meaning no one cares.”This was a favoured solution at one time and neatly by passes the problem of literal meaning simply by claiming that *who cares* has idiomatic meaning, as Sadock (1974, cited in Grundy 2000,p.62). one solution that idioms can not be translatable. *Can you x*

is not same true idiom as *kick bucket*, it happens widely across languages as indirect way for making a request or giving an order.

For example: 'Who likes fish'

Literal meaning: someone likes fish who is it.

Pragmatic meaning: 1. No one likes fish

2. Someone likes fish – who is it (Grundy,2000)

'who likes fish' as indirect speech acts then 'no one likes fish' as direct speech acts to identify about ' who is it'. An idiom theory of indirect meaning is not enough as inference theory it would be needed that a listener could decide that 'who likes fish' is idiomatically (indirectly) or not.

#### 2.4.2.2.2 Literal Meaning and Conventional Understanding

Literal meaning uses inference theory for part of calculation of intended force of the utterances.

For example: 'Can you pass the salt?'(Grundy,2000)

It means indirect request because if you accept that has become so conventionalized not to include inferencing procedure likes determine force of 'who like fish' is not idiom.

Examples : 'can you pass the salt' and 'pass the salt'(Grundy,2000)

Both is literal meaning. Grundy (2000) says that literal meaning containing a stable, consistent component of sentences and utterances.



#### 2.4.2.2.3 Literal Meaning as a Feature of Sentence but not of Utterances

According Grundy (2000) that literal meaning as a feature of sentence but not of utterances means that sentences are under determined and make arbitrary contribution to understanding of utterances.

For example :

‘May I speak English?’ (Grundy,2000)

In some context is same function of differents sentence for counting as enquiring whether addressee speaks English.

‘Do you speak English?’(Grundy,2000)

In another way with same force in particular context described.

#### 2.4.2.2.4 Speech Acts Choice

It is purposed that more logical of more logical explanation that why sentence have two level of meaning, the literal about what the word mean , and the understood about what mean by the word as Atkinson, Kilby and Roca(1988, cited in Grundy 2000, p.67).

For examples: ‘can you pass the salt’ and ‘pass the salt’ (Grundy,2000)

Locutionary means requesting to someone pass the salt then perlocutionary effect is bring someone do it

#### 2.6 5cm Movie

5cm movie is an indonesian movie which was played in 2012, precisely in December 12,2012 or 12.12.12. It used best and famous actresses and actors, such

as Herjunot Ali as Zafran, Raline Shah as Riani, Fedi Nuril as Genta, Pevita Pearce as Arial's sister, Igor Saykoji as Ian, and Denny Sumargo as Arial. The movie tells about friendship between five people. They will go to Semeru Mountain together. The movie is drama in genre. It is able to bring some inspiration and motivation for people who watch. 5 cm explains about three love, such as love for dreaming, love of friendship and love of Indonesia which conveyed implicitly in dialogs among main characters. It is a movie that tells about friendship among five people. This movie tells us to love our homeland (Indonesia). It contains wise and meaningful words which can be elaborated through pragmatic approach.

## 2.7 Previous Studies

Varma (2012) conducted about a study of speech acts with entitled "Indirect Irony in Shaw's *Pygmalion* and *Arms and The Man*". He investigated indirect and politeness strategies. The finding shows that the characters make ironical comments using four ways but basically they use the interrogative form which function as a statement of the declarative form. The declarative type of statement is used to make an utterance with an ironical force. Last, irony is made by using an imperative form which functions as a declarative form, namely a command.

Second previous study is a research by Sari and Nirmala (2013) who observed directive and politeness strategy in their research entitled "An Analysis on Directive Illocutionary Acts in Winarno Family". They employed theory of

directive and politeness strategies. The findings are there are two types of directive illocutionary act found in Winarno family i.e. direct directive illocutionary act, and indirect directive illocutionary act. The direct directive illocutionary act consists of request, tell, command, ask, question, pray, insist, alarm, forbid, advice, warning, and interrogative. While the indirect directive illocutionary act consists of request, ask, question, insist, command, and advice.

When the speakers utter their utterance directly, they will show their performative verb and also use the intonation to make their hearers know their intention

Both previous studies show the similarities with this study. In terms of theory used is directive speech acts. The differences from the first previous study is directive type of speech act to make it perform the function of declarative type of speech act then primary illocutionary act of irony is intended through the secondary illocutionary act of question. The next previous studies have differences conducted politeness strategy and direct and indirect directive illocutionary act. The focusing this thesis in directives of speech acts with document analysis. So, the previous studies can use as reference for this research which can be related then the writer can search about similarities and differences. The writer just takes a previous as the references for this thesis for making strong research. The writer investigated directive speech acts particularly of illocutionary force.

## CHAPTER III

### RESEARCH METHODS

This chapter presents research methods used in this study. It is divided into four types, namely Research Design, Data Source, Data Collection, and Data analysis.

#### 3.1 Research Design

In this research, the writer investigated directive speech acts produced by the main characters in 5cm movie. Approach which was used was qualitative. “Qualitative approach looks at a natural phenomenon where the writer works as the instrument of data collection that compiles, analyzes, and describes the language processes” (Cresswell,1998). This goes in line with this study in which the writer compiled, analyzed, and described directive speech acts produced by the main characters in the 5cm movie.

Type of this study was a document analysis. According Ary *et al* (2002, p.442) “document analysis is a research method applied to written or visual material for the purpose of identifying specified characteristics of the materials. The materials analysis could be textbooks, newspaper, speechess, television programs advertisement, musical composition, or any of host of other types of documents”. The document for this research is movie scripts of 5cm Movie.

### 3.2 Data Source

The source of the data for this research was the script of 5cm movie. The script was taken on December 12, 2013 from <http://subscene.com/subtitles/5cm/english/760982>. The site was chosen since it provided a complete version and suitable with the movie. The data were main characters's utterances which contain direct and indirect directive speech acts.

### 3.3 Data Collection

There were several procedures of collecting data. The procedures were as follow :

1. Watching 5cm movie from DVD. The writer chose the movie from legal DVD because legal DVD is an original product that made the writer felt safe to gather data from the movie.
2. Downloading the scripts from <http://subscene.com/subtitles/5cm/english/760982>. The function of downloading the scripts was for making the data analysis easier and synchronize the downloaded text to the movie which related about directive speech acts.
3. Classifying utterances which can be classified as direct and indirect directive speech acts. It could do easier to analysis and showing that the utterance is direct or indirect directive speech acts.

### 3.4 Data Analysis

“Data Analysis is a process whereby writers systematically searches and arrange the data in order to increase their understanding of the data and to enable them to present what they learned to others” (Ary, et al. 2002, p. 465). In analysing the data, the research clarified the utterances in order to find out the research question by focusing knowledge along with the procedure. The procedures were as follow :

1. Classifying the data using of theory of Yule (1996) speech acts, namely locutionary acts, illocutionary force and perlocutionary effect which were presented in following tables :

**Table 3.1 Sample table of context of analysis of the utterances that contain speech acts**

No	Utterances	Speech Acts		
		Locutionary Acts	Illocutionary Force	Perlocutionary Effect

2. Classifying the data of illocutionary acts and illocutionary force into directive speech acts and indirect directive speech acts as described in the following table :

**Table 3.2 Sample table the utterances that classification of direct and indirect in illocutionary acts and illocutionary force**

No.	Utterances	Illocutionary Acts		Illocutionary Force	
		Direct	Indirect	Direct	Indirect

3. Analyzing the function of indirect speech acts. It was showing the reason between form and function of utterances as strong evidence are not matched as why the utterance is called as indirect speech acts.

4. Drawing conclusion from data analysis and making suggestions for the next writers.



## CHAPTER IV

### FINDING AND DISCUSSION

This chapter presents the finding and discussion by analyzing the data with solving research problems. This analysis involves locutionary acts, illocutionary force only finding directive, and perlocutionary effect, direct and indirect in illocutionary acts and illocutionary force and the classification of speech acts based on directive what most the types of directive acts.

#### 4.1. Finding

The findings are to answer the research problems. This research focuses to investigate about speech acts, locutionary acts, directive illocutionary force, and perlocutionary effect. Then, the classification speech acts is focused on directive and what the most types of directive between command, request, advise, and ask.

This research finds that there are 54 utterances of main characters in 5cm movie. The 54 utterances are taken from 13 parts in 5cm movie and are displayed based on context in table below.



**Table 4.1 Speech Acts Found in the Context of Secret Garden**

No.	Utterances	Speech Acts		
		Locutionary Acts	Ilocutionary Force	Perlocutionary Effect
1.	“Kalo kita udah punya anak nanti,kita akan masih nongkrong disini,bareng-bareng.”(If we have family someday,we'd still hang out here,together)	Declarative	Indirect suggesting	Non-verbal , Genta's friends listens what Genta is saying.
2.	“Ian,minta Kuahnya Dong.”(Ian, give me your soup,please)	Imperative	Direct-requesting	Non-verbal, Ian gives response to Riani with giving his soup.
3	“ Kayaknya ada yang perlu kita omongin deh”. (I think we need to discuss something)	Declarative	Direct- urging	Riani give response to Genta with says”kenapa sih?” (what is it?)
4.	“Bener nggak sih? Kayaknya kita semua nggak punya temen lain diluar kita berlima?” (So, is it true that we've got no other friends besides ourselves?)	Interrogative	Direct- asking	Zafran gives answer with “standart sih” (well,yeah)
5.	“Mungkin sebaiknya kita nggak ketemuan dulu” ( Maybe, we should not meet each other for a while)	Imperative	Direct-suggesting	Riani do not agree “Apa-apaan sih? (What the hell?)
6.	“ Eh, iya gue juga mau. Gue pengen nyelesaiin skripsi gue. Kalian enak udah pada lulus. Gue belum.” ( I'm in. I want to finish my thesis. You guys already graduated. I haven't)	Declarative	Indirect- urging	Genta gives response that “Nah kan? Langsung ada sesuatu yang baru yang bisa kita lakuin.” (See? Something new we can all already do)
7.	“Kita kejar mimpi-mimpi kita yang belum selesai. Kita cari mimpi-mimpi kita yang lain.” (Pursue those dreams of ours we haven't fulfilled. Search new ones)	Imperative	Direct- advising	Ian agrees with Zafran's advise. “ Oke, gue setuju. Setuju banget. (Yeah, I'm all in)
8.	“Gue nggak mau ninggalin kalian.” (I don't want to lose you guys)	Negative	Direct- urging	Genta gives answer that he and friend never leave her. “Nggak lah, Ni. Nggak akan. (Of course you won't,Ni.Never.)

*Table continuation of Speech Acts Found in the Context of Secret Garden*

No.	Utterances	Speech Acts		
		Locutionary Acts	Ilocutionary Force	Perlocutionary Effect
9.	“Tiga bulan aja gimana?”(How about three months?)	Interrogative	Indirect-suggesting	Genta gives answer that he agrees with Arial. “Jadi selama tiga bulan kedepan, kita nggak boleh ketemuan.”(So, for the next three months, we can’t hang out,call or text)
10.	“Eh, tapi Ta, nanti ketemuannya tanggal 14 Agustus diaman tuh,Ta?Mesti dirayain tuh.”(But, Ta, how will we meet on August 14th? We should make a celebration out of it)	Interrogative and imperative	Direct-asking Indirect-suggesting	Zafran says that making celebration on August likes making celebration for independence day. “Yaelah,kayak 17an aja dirayain,Ndut.”(You think,it’s independence Daya,Chubby?)

Time : Evening  
 Place : Secret Garden ( the place is a garden in Arial home)  
 Participants : Riani, Zafran, Genta, Ian and Arial

Utterance (1) is said by Genta. The locutionary act of the utterance is declarative. It conveys that Genta wants, later in the future, when they have already had their own family; they still hang out together with all friends. He still hopes although they have their own family for the future, they still hang out secret garden together. The illocutionary force is directive- suggesting. As we know illocutionary force has many kinds of types. The utterance has suggesting type, since Genta gives advice to his friend for keeping his relationship of friendship.

The third, there is no perlocutionary effect but the movie shows that Genta’s friends considers and listen what Genta is saying. The utterance (1) is indirect

directive speech acts since it is declarative but the function is suggesting so it has no relation between form and function.

As in utterance (2) is imperative as locutionary acts. It is applied some theories. Riani requests to Ian for giving some his soup to her. The next, illocutionary force is directive-requesting. Directive investigate the types is requesting. It shows that Riani demands Ian for something. There is no perlocutionary effect since there is response from Ian, action to do what Riani said as in the movie. The utterance (2) is direct directive speech acts. The form is imperative and the function uses to request. It shows when Riani gives command to Ian for giving his soup to her.

Utterance (3) is expressed by Genta and Riani which shows Genta wants wants to express something to all his friends. Locutionary acts is declarative. Illocutionary force is directive-urging. Genta urges something to his friends. Perlocutionary effect is Riani gives response to Genta with says "kenapa sih?" (what is it?). The utterance (3) by Genta's saying is indirect directive speech acts since the form is declarative and the function make to urge. The form and function do not match.

As in utterances (4) is between Genta and Zafran. The locutionary acts of this utterance is interrogative. It means that Genta says that he gives questions to all best friends that they have another friends excepts us? The illocutionary force is directive- asking. Directive in this utterance have kind, the kind is asking. Since Genta asks to his friends that it is true if they have no friends in another them. The perlocutionary effect is Zafran gives response to Genta that he agrees what Genta

said that he is not friend in another them. The utterance (4) is direct directive speech acts. Direct in this utterance is using interrogative form and question as the function. The form and function are matched.

As in utterance (5) is between Genta and Riani. The first, the utterance uses of locutionary acts is imperative. It explains that Genta gives to suggest that he and friends do not meet in a while. The illocutionary force is using directive with types of suggestion. It means that Genta gives suggest that they do not meet in temporary time. The perlocutionary effect is Riani do not agree “Apa-apaan sih? (What the hell?). It means that she disagree what Genta said. The utterance (5) contains about direct directive speech acts. Since it finds out that the imperative form and suggesting as the function. The form and the function are related to each other.

Utterance (6) is Ian wants to finish his thesis. The first, locutionary acts is declarative. The second, illocutionary force of utterance is finding directive-urging which means Ian hopes that he wants to finish his thesis in soon to his friends. The third, perlocutionary effect is showed by Genta with says “Nah kan? Langsung ada sesuatu yang baru yang bisa kita lakukan.” Then the utterance (6) is indirect directive speech acts. Since the utterances is declarative sentence which functions as urging so is not related between type and function.

In utterance (7) is about Zafran who gives advice to his friends that they can do another useful activity for reaching dreams and created new ones. The locutionary act is imperative. The illocutionary force of utterance is focused on directive which conveying advice since the utterance contains about advice.

Zafran gives advice to his friends that his friends should do another useful activity when they do not meet in temporary time. It is supported by Ian's saying which shows that he agreed with Zafran's advise. "Oke, gue setuju. Setuju banget." The utterance (7) is direct directive speech acts. Direct in utterance (7) consists of imperative for giving advice. The type and function are matched.

As utterance (8) is Riani doesn't want lose her friend in temporary time. The locutionary acts is negative. The illocutionary force finds about directive contains request. Since Riani makes a request to her friends that she does not lose them. The perlocutionary effect is expressed by Genta, Genta gives answer that he and friend never leave her. Direct directive speech acts sentence find out in utterance (8) which that form of imperative and the function of make a request by saying Riani. The form and function are connected.

Utterance (9) is said by Arial. The locutionary acts is interrogative which means Arial gives option for not meeting to each other for three months. The illocutionary force is directive with containing about suggesting from Arial to his friends about making suggest about how long that they should not meet to each other in a while. The perlocutionary effect is Genta gives answer that he agrees with Arial. The utterance from 9 is indirect directive speech acts sentence since it is interrogative then the function is suggestion from Arial to his friends. The form and function do not match.

In utterances (10), locutionary acts of utterances are interrogative and imperative. First utterance is interrogative and second utterance is imperative. It means that Ian asks that we should make celebration on August 14th. The

illocutionary acts is directive. Directive contains about asking and suggesting from Ian's utterance. It is showed that Ian asks his idea where we make celebration when they meet again. Perlocutionary effect is Zafran says that making celebration on August likes making celebration for independence day. The utterances (10) are two types. Indirect directive speech acts since it is form of interrogative but the function of request by Ian's saying. The form and function do not match. Then, direct directive speech acts has imperative function as suggesting. The form and the function are matched.

**Table 4.2 Speech Acts Found in the Context of Genta's office**

No.	Utterances	Speech Acts		
		Locutionary Acts	Illocutionary Force	Perlocutionary Effect
11.	"Ini yang harus dibawa,kalau nggak ada minjem ya. Kan ada waktu seminggu."(These stuff you must bring if you don't have, you can borrow it. You still have a week,right?)"	Imperative	Direct-advising	Non-verbal, all friends reads a message from Genta and do it.

Time : Evening  
 Place : In Genta's office  
 Participants : Genta, Riani,Zafran, Arial and Ian

Utterance (11) is expressed by Genta. The locutionary acts is imperative which means Genta sends message to all friends for bringing some stuff to all friends. Genta has secret planning but no friends know about his plan. The illocutionary effect is about directive-advising. Directive is containing advise. Genta gives some advise message through mobile phone for his best friends. There is no perlocutionary effect from his friends but the movie shows that his

friends read Genta's message and do it. As in utterance (11) is direct directive speech acts. Since direct in utterance (11) contains type of imperative used as advising. Genta gives some advise as instruction related with imperative.

**Table 4.3 Speech Acts Found in the Context Train Station Senen**

No.	Utterances	Speech Acts		
		Locutionary Acts	Illocutionary Force	Perlocutionary Effect
12.	“Ta,sebenarnya kita mau kemana sih?” (Ta, where exactly are we going?)	Interrogative	Direct-asking	Genta answers that he want to make curious for his friends. “Ada deh,pada penasaran ya? Sukurin!(Not telling, the suspense is killing you,huh?)

Time : at 2 p.m on 14 August  
 Place : Train Station Senen (Jakarta,Indonesia)  
 Participants : Riani, Zafran, Genta, Ian and Arial

As in utterance (12) explain about the analysis from speech acts and direct or indirect in this utterance. The first, locutionary acts is imperative. It means that Riani asks to Genta where we are going to?. The second, illocutionary force is directive which contains asking. Riani asks to Genta where exactly they go. The perlocutinary effect is Genta's response that he answers that he want to make curious for his friends. The utterance (12) finds that the utterance is direct directive speech acts. The form of interrogative used to question function.

**Table 4.4 Speech Acts Found in the Context In the Train**

No.	Utterances	Speech Acts		
		Locutionary Acts	Illocutionary Force	Perlocutionary Effect
13.	"Ian, lo udah mau lulus?" (Ian, are you almost graduating?)	Interrogative	Direct-asking	Ian answer taht he will be graduated." Ya" (Yes)
14.	"Terus, terus? Lo jadi mau lanjutin kuliah di Inggris? yah, lo bakal pergi dong kampus mana Ian?" ( You going ahead with the post-graduate plan in England? damn, that means you're leaving, which college, Ian?)	Interrogative	Direct-asking	Ian answers that he will continue to Manchester." Ada kampus bisnis bagus di Manchester" (There's a great business school in Manchester)

Time : Evening

Place : In the Train (road to Malang, Indonesia)

Participants : Riani, Zafran, Genta, Ian, Dinda and Arial

Utterance (13) is interrogative. It contains with some theoris. The first is locutionary acts. It showed that Genta asks to Ian that Ian will be graduated. The second, illocutionary force is directive which contains about asking. Genta asks to Ian that Ian will be graduated. The third, perlocutionary effect is Ian answer that he will be graduated." Ya" (Yes). Ian says that he will be graduated. The utterance (13) is match in form and function. Using interrogative form and question as function so it called as direct directive speech acts.

As in utterance (14) is between Riani and Ian. As analysing the first, locutionary acts is inteerogative which means that Riani asks to Ian where will Ian take post-graduated in England. The second, illocutionary force is directive which contains asking. It shows that Riani gives a question where Ian will go to continue his post graduate plan. The third, perlocutionary effect is Ian answers that he will continue to Manchester. The form and function are related in each other. The



interrogative form and question as function is called as direct directive speech acts.

**Table 4.5 Speech Acts Found in the Context Malang Train Station**

No.	Utterances	Speech Acts		
		Locutionary acts	Illocutinary Force	Perlocutionary Effect
15.	“Habis ini kita kemana, Ta?” (Where we going after this?)	Interrogative	Direct-asking	Genta says that they will go to Tumpang. “Ke daerah Tumpang” (Tumpang)
16.	“Tumpang itu daerah apaan, Ta?” (What is Tumpang?)	Interrogative	Direct-asking	Genta says that Tumpang is the gateway to our destination. “Tumpang itu gerbang masuk tujuan kita” (Tumpang is the gateway to our destination)

Time : Morning  
 Place : Malang Train Station  
 Participants : Genta, Zafran, Ariel, Ian, Raini, and Dinda

In utterance (15) is Riani asks Genta that where we going the next.

The locutionary acts is interrogative. The illocutionary force is directive which contains asking. It means that Riani asks to Genta that where we go after this.

Continuing with the perlocutionary effect is Genta says that they will go to Tumpang. The utterance (15) is showed about direct directive speech acts. Since the form and the function do match. The form is interrogative and the function is question.

Utterance (16) is said by Zafran to Genta. The locutionary acts is interrogative which means Zafran asks what it is Tumpang to Genta. The illocutionary force is directive. It contains about asking from Zafran to Genta. The

perlocutionary effect is Genta says that Tumpang is the gateway to our destination. It means that Genta gives some instruction about the real facts of Tumpang. The utterance (16) is direct directive speech acts. Since the form and the function do match. The form is imperative and the function is a question.

**Table 4.6 Speech Acts Found in the Context Out Station Malang**

No.	Utterances	Speech Acts		
		Locutionary Acts	Illocutionary Force	Perlocutionary Effect
17.	“Yuk, barang-barang masukin.” (Come on. Load your bags)	Imperative	Direct-instructing	Non-verbal, Genta’s friends loads their bags to jeep.

Time : Morning  
 Place : Out Station Malang  
 Participants : Genta, Riani, Zafran, Ian, Dinda and Arial

In utterance (17) explains that Genta instructs his friends to load their bags. The first, locutionary acts is imperative. The second, illocutionary force finds directive in utterance (17) which have type of instruction. Since Genta gives to instruct his friend for entering their bag on the jeep. The third, there is no perlocutionary effect but the movie shows that Genta’s friends follow command from Genta to enter their bag on the jeep. The utterance (17) is direct directive speech acts. Direct directive in utterance (17) have imperative form and instruction as the function. Instruction used to command by Genta’s saying.

**Table 4.7 Speech Acts Found in the Context Bromo Tengger Semeru**

No.	Utterances	Locutionary Acts	Speech Acts	
			Illocutionary Force	Perlocutionary Effect
18.	“yang kemarin pada nanya penasaran mau kemana...?” (For those who've been curious about our destination)	Imperative	Direct- advising	Non-verbal, Genta's friends see mahameru as destination for hiking.
19.	“Nanti kita mau kesana,Ta?”(Can we do it, Ta?)	Interrogative	Direct-asking	Genta answers that we go there.”Iya” (Yes)
20.	“Iya, Ta, gue kuat nggak,Ta?(Do you think I can make it?)	Interrogative	Direct-asking	Genta answers that he doesn't know. ”nggak tau”(I don't know)
21.	“Makanya loe gue suruh lari pagi seminggu, lari nggak loe?”( That's why I told you to jog for a week, did you?)	Imperative and Interrogative	Direct-instructing and asking	Ian answers that he ran.”I did”(lari)

Time : Afternoon  
 Place : Bromo Tengger Semeru  
 Participants : Genta, Riani, Zafran, Dinda, Ian, and Arial

In utterance (18) is Genta answer questions from friends that showing the final destination for their journey. The locutionary acts is imperative. The illocutionary acts is directive which contains advising. Genta gives advise with showing the answer from his friends to see the destination. The illocutionary acts is Genta advices from friends that showing the final destination for their journey.

There is no perlocutionary effect but the movie shows that Genta's friends see mahameru as destination for hiking. The utterance (18) is direct directive speech acts. The form is imperative and the function is advising. The form and function are matched.

Utterance (19) is Ian asks to Genta that he can go there. The locutionary acts is interrogative. The illocutionary force is directive as asking. The perlocutionary effect is Genta answers that we go there. The form is interrogative

and the function is a question. The form and the function do match. It is called as direct directive speech acts.

In utterance (20) is Ian asks to Genta that he can go to mahameru mountain. It will be analysing to some theories. The first, locutionary acts is interrogative. The second, illocutionary force is directive which applied as asking.

The perlocutionary effect is Genta answers to Ian's question that he doesn't know.

The utterance (20) is direct directive speech acts. The form and the function do match. The form is interrogative and the function is a question.

As in utterances (21) is between Genta and Ian. It will be analysed in applied some theories. The first , locutionary acts are imperative and interrogative which means that Genta asks to Ian that before Genta commands to Ian for running and he asks that Ian ran or not. The illocutionary force is directive which contains asking. The perlocutionary effect is Ian answers to Genta that he ran."I

did"(lari). The utterances are direct directive speech acts . The form is imperative as instructing. Then, the form is interrogative and the function is a question. The form and the function are matched.

**Table 4.8 Speech Acts Found in the Context Ranupani**

No.	Utterances	Speech Acts		
		Locutionary Acts	Illocutionary Force	Perlocutionary Effect
22.	"Asal jangan ada yang pajak punya gue aja"(As long as nobody takes a bite out of mine)	Declarative	Indirect admonishing	Zafran answers Arial's questions that nobody wants his soy sauce." Nggak ada yang mau sandwich kecap loe, Mbo."( Nobody wants your disgusting sweet soy sauce sandwich it)

*Table continuation of Speech Acts Found in the Context of Ranupani*

No.	Utterances	Speech Acts		
		Locutionary Acts	Illocutionary Force	Perlocutionary Effect
23.	“Nduh, tidur yuk.”(Chuuby, let’s get sleep)	Imperative	Direct-requesting	Ian answers taht Zafarn goes ahead to sleep.”Duluan aja,men”(You go ahead, man)
24.	“Tapi ntar loe jangan bikin bisnis banana boat disini.”(You don’t open a banana boat business in here,right?)	Negative	Direct-requesting	Ian answer but why to Zafran.”Emang’napa?”(why not?)
25.	“Sebelum berangkat, kita berdoa dulu”(Before we go, let us pray)	Imperative	Direct-instructing	Non-verbal, Genta’s friend follows what Genta is saying
26.	“Berangkat”(Let’s go)	Imperative	Direct-instructing	Zafran answers “Yuk”(alright)

Time : Evening  
 Place : Ranupani is last village to go Semeru mountain  
 Participants : Riani, Genta, Zafran, Dinda, Ian, and Arial

In utterance (22) is Arial says that he doesn’t want his friends demanding soy sauce from him. The locutionary acts is declarative. The illocutionary force is directive which contains admonishing. Since Arial wants that no friends demands his soy sauce. The perlocutionary effect is Zafran answers Arial’s questions that nobody wants his soy sauce. The utterance (22) is indirect direct speech acts.

Since the form and the function are not match. The form is declarative but the function is admonishing.

As in utterance (23) is between Zafran and Ian, the locutionary acts is imperative. It means that Zafran invites Ian for sleeping together. The illocutionary force is directive which applied to request which means that Zafran invites Ian to sleep together. The perlocutionary effect is Ian answers to Zafran that Zafran goes ahead to sleep. The utterance (23) is direct direct speech. The

form is imperative and the function is a request. The form and the function are matched.

As in Utterance (24) is Zafran doesn't want Ian for making a banana boat business in Ranupani. The locutionary acts is imperative. The illocutionary force is directive which contains to request. It means that Zafran makes request that Ian forbidden by Zafran for making banana boat business in Ranupani. Perlocutionary effect is Ian answer but why to Zafran. The utterance (24) is direct directive speech acts. It means that the form is imperative and the function is request. The form and the function are matched.

In utterance (25) is Genta commands his friends for praying before we go to semeru. The locutionary acts is imperative. The illocutionary force is directive which contains to instruct. It means that Genta instructs his friend for praying before they go to climb semeru mountain. There is no perlocutionary effect but the movie shows that Genta's friends follows what Genta is saying. The utterance (25) is direct directive speech acts. The form is imperative and the function is instructing. The form and the function are matched.

As in utterance (26) is Genta commands his friend for going to journey. It will be analysed with some of theories. The first, locutionary acts is imperative.

The second, illocutionary force is directive which contains to instruct from Genta to his friends for going to journey. The third, perlocutionary effect is Zafran answers "Yuk"(alright) which means that he agrees to continue the journey go to semeru mountain. The utterance (26) is direct directive speech acts. The form is imperative and the function is instruction. The form and the function do match.

**Table 4.9 Speech Acts Found in the Context Journey to Semeru Mountain**

No.	Utterances	Speech Acts		
		Locutionary acts	Illocutinary Force	Perlocutinary Effect
27.	“Udah berapa lama kita jalan,ya?” (How long have been walking,Ni?)	Interrogative	Direct-asking	Riani says that we have walked in long time.”Lumayan lama juga sih”(Quite while)
28.	“Kita break dulu deh”(Let’s take a break)	Imperative	Direct-requiring	Non-verbal, all friends take break time.
29.	“Masih jauh,Ta?”(Is it still far,Ta?)	Interrogative	Directive-asking	Genta says that this journey is not even halfway there.”Ini belum stengahnya”(Not even halfway)
30.	“Ya makanya kita jalannya santai aja, sambil ngobrol kek biar nggak capek”(That’s why we’re talking it slow, just chat to avoid getting tired)	Imperative	Direct-advising	Non-verbal, Genta’s friends follows what he is saying
31.	“Loe ikutin aja treknya,pokonya jangan sampai masuk ke dalam hutan”(Follow the track, just make sure not to enter the forest)	Imperative	Direct- advising	Arial says that he will do it.”Siap”(Ready)
32.	“Zafran! kaki loe kenapa?”(Zafran! What’s wrong with your foot?)	Interrogative	Direct-asking	Zafran answer that he did’nt feel anything in his foot.“Gila,aneh, nggak kerasa loh”(Damn, it’s weird, I did’nt feel a thing)
33.	“Jangan dipengang”(Don’t touch it)	Negative	Direct-forbidding	Non-verbal, Zafran follows what Riani is saying
34.	“Ayo,loe bisa kan,Ple?”(Come on, you can continue,right,Ple?)	Interrogative	Direct-requesting	Zafran answers that he can do it.”Bisa,bisa.”(Yeah, I can)

Time : Morning

Place : Road to Semeru Mountain

Participants : Genta,Zafran, Riani, Ian, Arial, and Dinda

Utterance (27) is said by Genta. The locutionary acts is interrogative. It explains that Genta asks to Riani that how long we have been walking. The

illocutionary force is directive which contains asking. Since Genta asks to Riani that how long they have been walking. The perlocutionary effect is Riani says that we have walked in long time. Riani gives response that actually she does not exactly time when walking in long road. As in utterance (27) finds out that it is direct directive speech acts. It explains that the sentence used form of interrogative and function of question. The form and the function do match.

Utterance (28) is Genta requires his friend to take break time. The locutionary acts is imperative. The illocutionary force is directive which contains requiring. Since Genta gives to require his friends to take break time. There is no perlocutionary effect but the movie shows that all friends take break time what Genta is requiring. In this utterance is direct directive speech acts. Since the form is imperative and the function is requiring. The form and the function are matched.

As in utterance (29) is Zafran asks to Genta that this journey is still far. The locutionary acts is interrogative. The illocutionary force is directive which applied asking. Since Zafran asks about the place is still far or not. The perlocutionary effect is Genta says to Zafran that this journey is not even halfway there. The utterance (29) is direct directive speech acts. The form is interrogative and the function is a question. The form and the function are matched.

In utterance (30) is Genta advises to his friends for avoiding tired we do chatting when walking. It will be conveyed about some theories. The first, locutionary acts is imperative. The second, illocutionary force is directive which contains to advice. It means that Genta gives advise to his friend for avoding



when they got tired. The third, there is no perlocutionary effect but it shows through 5cm movie that Genta's friends follow what he is saying. In this utterance (30) is direct directive speech acts. The form is imperative and the function is advising. The form and the function match.

In Utterance (31) is Genta advices to Arial that he must follow the track for avoiding to enter forest. The locutionary acts is imperative. The illocutionary force is directive which contains to command. It explains that Genta gives command to Arial for following the tracks to avoid enter the forest. The perlocutionary effect is Arial says to Genta that he will do it. In this utterances (31) is direct directive speech acts. The form is imperative to make command. The form and the fuction are matched.

As in utterance (32) is Riani asks to Zafran that what happen with Zafran's foot. The locutionary acts is interrogative. The illocutionary force is directive which contains to ask. It means that Riani wants to know what's wrong with Zafran's foot. The perlocutionary effect is Zafran answers that he didn't feel anything in his foot. The utterance (32) is direct directive speech acts. The form is interrogative. The function is a question. The form and the function match.

As in utterance is (33) is Riani demands Genta to not touch hurting foot. The locutionary acts is imperative. The illocutionary effect is directive which applied to forbid. It means that Riani forbidden Zafran not touch his foot. There is no perlocutionary effect but the movie shows that Zafran follows what Riani is saying. The utterance is direct directive speech acts. The form and the function is related. The form is imperative and the function used to give prohibition.

Utterance (34) is Genta requests to Zafran that he can continue this journey. the locutionary acts is interrogative. The illocutionary force is directive which contains to request. It explains that Genta makes request to Genta that he will get well soon for continuing this journey. The perlocutionary effect is Zafran answers that he can do it. In this utterance (34) is indirect directive speech acts.

The form is interrogative but the form is a request. The form and the function is not match.

**Table 4.10 Speech Acts Found in the Context Ranu Kumbolo**

No.	Utterances	Speech Acts		
		Locutionary Acts	Illocutionary Force	Perlocutionary Effect
35.	"Gila,ya, bagi air,Ple.Air gue habis, sumpah gue haus banget,Ple."(Ple, can I have some water. Mine's all gone,swear, I'm so thirsty,Ple)	Imperative	Direct-requesting	Zafran gives some water to ian." Ambil aja nih,Ian"(Take it)
36.	"Masa sih,Ian?Yang lain juga habis?"(Serious ?The others are all out of water,too?"	Interrogative	Direct-begging	Ian answers that it is danget that his friends is out of water."Gawat, puncak masih jauh kita udah nggak ada persediaan air"(Shit, the peak is still ways off and we've got no water left)
37.	"Boleh berenang nggak nih?"(Can we swim?)	Interrogative	Indirect - permitting	Genta permits Zafran to swim."Boleh"(you can)
38.	"Kalo gue nih Ta ya, Naksir ama seseorang di temapt kayak begini gue tembak orangnya"(Ta if it were me and I'm in love with someone at such an amazing place, I'll tell her)	Declarative	Indirect - advising	Genta answers that he doen't talk Ian agam."Ah,males gue curhat sama loe,bokep melulu"(I don't want to talk about if with you, you always watch porn)

Table continuation of Speech Acts Found in the Context Ranu Kumbolo

No.	Utterances	Speech Acts		
		Locutionary Acts	Illocutionary Force	Perlocutionary Effect
39.	“Udah ngomong aja ama dia,kayaknya dia juga suka sama loe”(Just tell her, looks like she feels the same way)	Imperative	Direct- advising	Genta answers that he feels difficult to express his feeling to her because she is bestfriend.”Susah,Ian.Soalnya udah deket banget.Gue jadi nggak tahu apa bedanya”(Difficult, Ian. We’re too close, I can’t discern her feeling)
40.	“Gue juga nggak mau kehilangan teman gue”(I don’t want to lose my friend)	Negative	Indirect urging	Ian answers that Genta said, he didn’t want to talk Ian because Ian always watches porn.”Katanya males curhat sama gue,bokep melulu”(You said you didn’t want to talk to the porn-guy)
41.	“Ta, semua cinta tuh harus diungkapkan, Ta,nggak ada cinta yang nggak diungkapkan.”(Ta, all love should be expressed, no love goes unsaid unless)	Declarative	Indirect advising	Genta agrees with what Ian is saying.”Bener juga loe,Ian”(That’s right)
42.	“Ah, kuno loe,kalau jaman sekarang, cewek ngomong duluan juga udah banyak”(You’re so old fashioned, at this day and age, plenty of girls express their feeling first)	Declarative	Indirect advising	Riani feels weird because she and he is close friend.”Habisnya, temen sendiri sih, udah terlalu deket”(The problem , he’s my own friend, we’re too close)
43.	“Bukannya enak?Kan malah udah saling ngertie satu sama lain?kan nyambung?”(Isn’t that better ?You already understand each other’s feeling, you connect)	Interrogative	Direct- advising	Riani agrees with Ian.”Bener juga loe,Ian”(That’s right, Ian)

Time : Afternoon

Place : Ranu Kumbolo is a lake in the Semeru Mountain

Participants : Riani, Genta, Zafran, Dinda, Arial, and Ian

Utterance (35) is Ian demands some water to Zafran that he is so thirsty.

The utterance are between Ian and Zafran. The locutionary acts is imperative. The

illocutionary force is directive which contains urging. Since Ian demands water to Zafran. The perlocutionary effect is Zafran gives some water to Ian. The utterance (35) is direct directive speech acts. The form and the function are matched. The form is imperative and the function is urging.

In utterance (36) is Zafran asks to Ian that his friends is really out of water. The locutionary acts is interrogative. The illocutionary force is directive which contains requesting. The perlocutionary effect is Ian answers it is danget that his friends is out of water. The utterance (36) is direct directive speech acts. The form and the function is related to each other. The form is interrogative and the function is a question.

As in utterance (37) is Zafran asks to Genta that he can swim in ranu kumbolo. The locutionary acts is interrogative. The illocutionary force is directive which contains permitting. Since Zafran asks to Genta that we can go swim or not. The perlocutionary effect is Genta permits Zafran to swim."Boleh"(you can). The utterance is indirect directive speech acts. The form is interrogative but the function is permitting. The form and the function do not match.

Utterance (38) is Ian advices to Genta for expressing his feeling in amazing place. The locutionary acts is declarative. The illocutionary force is directive which applied advice. Since Ian gives suggest that he can express his feeling ina amazing place. The perlocutionary effect is Genta answers to Ian that he doen't talk Ian again."Ah,males gue curhat sama loe,bokep melulu"(I don't want to talk about it with you, you always watch porn). The utterance is

declarative form but the function is advice. The form and the function are matched.

Utterance (39) is Ian suggests that Genta should express his feeling to Riani because she has same way with him. The locutionary acts is imperative. The illocutionary force is directive which cointains advice. Ian gives advise to Genta about Genta's feeling to Riani. The perlocutionary effect is Genta answers that he feels difficult to express his feeling to her because she is bestfriend. The utterance (39) is direct directive speech acts. The form is imperative and the function is advice.

As in utterance (40) is analysing some theories. The first, locutionary acts is negative. It means that Genta says that he doesn't want to lese his friend. The illocutionary force is directive which contains urging. Since Genta says to Ian that he does not lose his best friends. The perlocutionary effect is Ian aswers to Genta that Genta said, he didn't want to talk Ian because Ian always watches porn. The utterance is indirect directive speech acts. The form is declarative but the function is urging. The form and the function do not match..

Utterance (41) is Ian advices to genta that he should express what he feel to Riani. The locutionary acts is declarative. The illocutionay force is directive which contains advising. Since Ian wants Genta can exprees his feeling to Riani. The perlocutionary effect is Genta agrees with what Ian is saying. The utterance (41) is indirect directive speech acts . The form is declarative but the function is advice. The form and the function are not matched.

In utterance (42) is Ian suggests to Riani that she can express her feeling first to a man. The locutionary acts is declarative. The illocutionary force is directive which contains advice. Since Ian gives suggest to Riani that she can do it although she is a woman. The perlocutionary effect is Riani feels weird because she and he is close friend. The utterance (42) is indirect directive speech acts since the form is declarative but the function is imperative. The form and the function are not matched.

As in utterance (43) is Ian explains to Riani that she can express her feeling to best friends because she and he can know to each other. It is utterance between ian and Riani. The first, locutionary acts is interrogative. The second, illocutionary force is directive which contains advice. Since Ian gives advice to Riani that it will be fine if they know each other. The third, perlocutionary effect is Riani agrees with Ian. In this utterance is indirect directive speech acts. Since the form is interrogative but the function is advise or suggest. It does not match between form and the function. It is kind of idiom theory since Isn't that better? which means it is not better in indirect meaning.

**Table 4.10 Speech Acts Found in the Context Tanjakan Cinta**

No.	Utterances	Speech Acts		
		Locutionary Acts	Illocutionary Force	Perlocutionary Effect
44.	“Tapi ada syaratnya. Selama naik, loe nggak boleh sekalipun nengok ke bawah” (But, there's a catch, while climbing, you must never look down)	Imperative	Direct- advising	Ian responses if he can do it, he can get Happy Salma.” Berarti kalau gue terus mikirin Happy Salma, Gue bisa jadian dong sama dia ” ( That means if I keep thinking about Happy Salma , one day she will be my wife).

Time : Afternoon  
 Place : Tanjakan Cinta is a hill in the Semeru Mountain which love form.  
 Participants : Riani,Zafran, Genta, Ian, Ariel, and Dinda

Utterances (44) is analysing some theories. The first, locutionary acts of this utterance is imperative. It means that Genta suggests if you want to climb slope of love ,you should never look down. The second, illocutionary force is using directive. It explains that directive is advice. Since Genta gives advice to his friend who wants that make a wish become true so they must never look down. The third, perlocutionary effect is Ian responses if he can do it, he can get Happy Salma. Ian hopes that he will be married with Happy Salma as a wife. In addition, the utterance (44) is imperative since the form is imperative and the function is advice. The form and the function match. It is direct directive speech acts.

**Table 4.11 Speech Acts Found in the Context Kalimati**

No.	Utterances	Speech Acts		
		Locutionary Acts	Illocutionary Force	Perlocutionary Effect
45.	"Tempat apa ini, Ta? Serem amat"(What is this place, Ta? It's so scary)	Interrogative	Direct-asking	Genta says that this position is in Kalimati
46.	"Pasang masker.Yuk,jalan lagi."(Wear your mask, come on, )	Imperative	Direct-requiring	Non-verbal, Genta's friends follow what he is saying.

Time : Morning  
 Place : Kalimati is part of area going to Semeru mountain  
 Participants : Genta, Zafran, Ariel, Ian, Riani, and Dinda

As in utterance (45) is between Riani and Genta. The first analysing, locutionary acts is interrogative. It means that Riani asks to Genta that what place is, it looks scared. The illocutionary acts is applied directive which contain asking.

Riani asks something to Genta. The third, perlocutionary effect is Genta says that this position is in Kalimati to Riani. The form is interrogative and the function are a question. The form and the function are connected to each other. It is called direct directive speech acts.

In utterance (46) is Genta commands to all friend to be carefull in Kali Mati and always wear mask. The locutionary acts is imperative. Then the illocutionary force is directive which cointains to require. It explains that Genta demands to his friends wearing mask. There is no perlocutionary effect but the movie shows that Genta's friend follow what Genta is saying. This utterance is using direct directive speech acts. The form is imperative and the function is requiring. Form and the function are matched.

**Table 4.12 Speech Acts Found in the Context Arcopodo**

No.	Utterances	Speech Acts		
		Locutionary Acts	Illocutionary Force	Perlocutionary Effect
47.	"Nanti jam 9 semuanya harus tidur"(At 9p.m, we must sleep)	Imperative	Direct-requiring	Non- verbal, Genta's friends go to sleep
48.	"Kita ke puncak jam berapa,Ta?"(What time do we go heading for the peak,Ta?)	Interrogative	Direct-asking	Genta answers at 2 a.m they can go semeru mount."Nanti malem jam2"(Later tonight at 2 a.m)
49.	"Nanti ke puncak, semua barang ditinggal di tenda"(When we go to peak, we must leave everything at the campsite)	Imperative	Direct-instructing	Riani says why we must leave stuff in campsite."Kok Gitu"(Why)
50.	"Nggak mungkin banget bawa carrier ke atas. Bahaya banget,harus jaga keseimbangan"(Impossible bring a backpack up the climb. It's so dangerous, we have to keep our balance)	Declarative	Indirect-advising	Non-verbal, Genta's friends follow what Genta is saying .



*Table of continuation of Speech Acts Found in the Context Arcopodo*

No.	Utterances	Speech Acts		
		Locutionary Acts	Illocutionary Force	Perlocutionary Effect
51.	“Cuma disiplin yang bisa bikin kita selamat disini?”(Only discipline will keep us safe up here)	Declarative	Indirect-advising	Non-verbal, Genta’s friend agrees what Genta is saying

Time : Evening

Place : Arcopodo is one of area in Semeru Mountain

Participants : Riani, Genta, Zafran, Ian, Arial and Dinda

In utterance (47) is Genta requires his friends at 9 p.m to sleep. The locutionary acts is imperative. The illocutionary force is directive which applied to require in this utterance. There is no perlocutionary effect but it gives effect to Genta’s friend that they went to sleep likes what Genta is saying. This utterance is direct directive speech acts. Since it has imperative form and require function. The form and the function are matched.

As in utterance (48) is Arial asks that what time they go heading for the peak. The locutionary acts is interrogative. The illocutionary force is directive which contains asking to Genta from Arial. The perlocutionary effect is Genta answers at 2 a.m they can go semeru mountain. It means that Genta answers as give response to Arial about Arial’s question. The utterance (48) is direct directive speech acts. The form and the function are related. The form of utterance is interrogative and the function is a question.

Utterance (49) is Genta commands to his friends that they don't permit bring a backpack to peak. From the utterance find out some theories. The first, locutionary acts is imperative. The second, illocutionary force is directive which contains instructing. It showed that Genta commands to his friends leave their stuff in campsite. The third, perlocutionary effect is Riani says why we must leave stuff in campsite to Genta. The utterance (49) is direct directive speech acts. Since the form and the function match. The form is imperative and the function is instructing.

In utterance (50) is Genta suggests to his friends that they don't permit bring a backpack to peak. The locutionary acts is declarative. The illocutionary force is directive who contains advice. Since Genta says that is dangerous if bringing backpack to peak of Semeru mountain. There is no perlocutionary effect in this utterance but the movie shows taht Genta's friends follow what Genta is saying. The utterance (50) is indirect directive speech acts . The form and the function do not match. The form is declarative but the function is advice.

Utterance (51) is Genta advices to friends for discipline for going to semeru mountain. The locutionary acts is declarative. The illocutionary force is directive which applied advice or suggest to Genta's friends. There is no perlocutionary effect but the movie shows that Genta's friends agree what Genta is saying. The utterance (51) is indirect directive speech acts. The form and the function are not related to each other. The form is declarative but the fuction is advice or suggest.

**Table 4.13 Speech Acts Found in the Context Peak of Semeru Mountain**

No.	Utterances	Speech Acts		
		Locutionary Acts	Illocutionary Force	Perlocutionary Effect
52.	“Jangan pernah sekalipun kita menyerah,mengejar mimpi-mimpi kita”(Don't give up to reach our dreams)	Imperative	Indirect-advising	Non- verbal All people can remember and do it what Riani is saying.
53.	“Katanya di gunung nggak boleh ketawa keras-keras”(You told us not to laugh so loud in the mountains)	Declarative	Indirect-advising	Non- verbal , Zafran's friend try to low volume to laugh likes Zafran is saying.
54.	“Setiap kamu punya mimpi,impian, atau cita-cita. Kamu taruh disini, didepan kening kamu,jangan menempel,. Biarkan menggantung,mengambang 5cm di depan kenin kamu, jadi dia nggak akan pernah lepas dari mata kamu....”(Whenever you have a dream or aspiration,place it rgt here , right by your foreahed, so it will never separe with your eyes....)	Declarative	Indirect-advising	Non- verbal Most people can read and believe it..

Time : Morning

Place : Peak of Semeru Mountain

Participants : Riani, Genta, Ian, Arial, Zafran and Dinda

In utterance (52) is Riani advices to all people for doing not give up for reaching our dreams. The first, locutionary acts is imperative. Riani tries to remember to her friends and all of people for giving spirit that we do not never give up for reaching dreams. The second, illocutionary force is directive. Directive in this utterance (52) has type of advice. Riani gives advice to his friend and all of people who climb about reaching dreams. The third, there is no perlocutionary effect but the movie shows that most of people listen and try to

sure what Riani is saying. It is indirect directive speech acts. The form is declarative but the function is advising. The form and function are not matched.

As utterance (53) is expressed by Zafran. The locutionary acts is declarative. It conveys that Zafran suggests that we don't laugh so loudly in the mountains. Zafran gives a suggestion to his friends when they laughed loudly in mountain. The illocutionary force is directive. The sentence contains directive since it has type of advice. Zafran gives advise that do not laugh loudly in mountain since maybe it is rules when they stay in a mountain. There is no perlocutionary effect but it showed in 5cm movie that Zafran's friends follow what Zafran is saying. In utterance (53) is type of indirect directive speech acts. Indirect utterance (53) has type of imperative uses to advise. The form and the function are not related to each other.

Utterance (54) is uttered by Zafran with analysing. The first, the locutionary acts is declarative which means Zafran advices that all people can become their dreams come true when they believe and hang up on forehead for they always see anytime about their dreams. Zafran gives some advice to audiences who watch the movie that everyone can reaches then Zafran gives some tips and tricks that dreams come true. The second, illocutionary force is directive.

It has a kind of directive is advice. Zafran gives some tips and tricks for reaching dreams. The third, there is no perlocutionary effect but not exactly people give response when they heard the explanation from Zafran about reaching dreams.

Then, some people believe and do what the Zafran is saying but some people do not believe and do it what Zafran is saying. The utterance (54) is indirect directive

speech acts. The form is declarative but is used to make some advice. The form and the function do not match.

#### 4.2 Discussion

According to the data analysis, the writer has known that main characters's utterances are said by Riani, Zafran, Genta, Ian, and Arial. 22 utterances are found using interrogative sentence in the locutionary acts. Generally, they used requesting in interrogative sentence but requesting in direct sentence is part of imperative sentence. They often used it to make sure that the partners really help them with interrogative sentence.

Furthermore, after analysing the data, the writer found that almost all of the utterances are using direct directive speech acts. There are 39 utterances which found are direct directive speech acts. It happens since the speaker is still confused with the context of condition when they make conversation but actually the speaker knows what they want to say. Then the speaker looks hurry when the speaker will go to somewhere and the speaker has strong reason to make hearer to do something. It looks that speaker as main charaters's 5cm movie are hurry to say something for hearer what the speaker said. It can make confuse from hearer then the hearer can ask again to make clearly the explanation. 16 utterances are indirect directive speech acts. The speaker uses different form and function sentence but it can make clearly easy understand to the hearer what the speaker said. The speaker knows that the hearer understand what the speaker said, so the

utterance is clear and not making confuse for the hearer. Next, illocutionary acts consists of commissive, directive, and so on.

In this research that writer focused into directive. Directive is including requesting, asking, instructing, advising, urging, forbidding, and so on. From data analysis found 17 utterances of advising, 15 utterances of asking, 3 utterances are requiring, instructing is 5 utterances, 4 utterances are urging, one utterance of begging, 5 utterances are requesting, one utterance is admonishing, 2 utterances is permitting. The most types of directive utterances always appear is advice directive. The reason is 5cm movie gives motivation for the main characters and audience about in reaching dreams we should always be in spirit to make our wishes come true.

In addition, perlocutionary effect are 42 using verbal communication. They used perlocutionary effect for expressing what they felt. The feeling can be sad, happy, awesome, angry, worry, and so on. Then, this study found 12 utterances which are perlocutionary effect just non – verbal but the partner gives response with action not words. Since some of the speaker do not always give effect in utterances too but can through following what the speaker said.

Related to the two previous studies that has some differences and similarities between this research and the both previous studies. Varma (2012) investigated about a study of speech acts with entitled “Indirect Irony in Shaw’s *Pygmalion and Arms and The Man*”. The finding is about the most frequent use an imperative form which function is declarative form. Since from entitled only finding indirect utterance. So commonly use command in declarative form. It is

different with this research. This research investigated about direct and indirect directive speech acts. So not only indirect but also direct directive speech acts.

The similarities conveys about indirect speech acts. It found that most frequent use interrogative sentence in locutionary acts.

Second previous study is a research by Sari and Nirmala (2013) who observed directive and politeness strategy in their research entitled "An Analysis on Directive Illocutionary Acts in Winarno Family". In Winarno family found two types of directive illocutionary acts. There are direct directive illocutionary acts and indirect directive illocutionary acts. It is different with this analysis that this study investigated all of types speech acts. Then, the similarities, the same conveying about direct and indirect directive illocutionary acts. Since all of types speech acts has main rules in this analysis to make a concluding.

It can be concluded that the theory of speech acts Yule (1996) has important rule in this analysis. It includes locutionary acts, illocutionary force and perlocutionary effect. Then another theory has same important rule is Grundy (2000) was applied in direct and indirect sentence. It can know what types of form and function of sentences to classification. From understanding of context, the writer tried to approach for intending meaning of main characters' utterance.

Then, the both of previous really help for this research about theory direct and indirect directive speech acts.

## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter shows conclusion and suggestion of this study. The conclusion of this study includes the summary of findings and the suggestion for the future reserachers.

#### 5.1 Conclusion

After finishing the analysis, the writer finally came to the conclusion that the first 39 utterances are direct directive speech acts. Since the speaker looks hurry when the speaker will go to somewhere and the speaker have strong reason to make hearer to do something. The second 16 utterances are indirect speech acts.

Since the speaker know that the hearer understand what the speaker said. 17 utterances are advising-directive, 15 utteraces are asking-directive, 3 utterances are requiring, instructing is 5 utterances, 4 utterances are urging, one utterance of begging, 5 utterances are requesting, one utterance is admonishing, 2 utterances are permitting. The most frequent type of directive produced by main characters in 5cm movie is advising. It means that the movie tries to deliver some messages to the audiences about building and reaching dreams. This movie genre is motivation. So, the most frequent in direct and indirect directive speech acts is advising. Then, the movie uses many of dialogues between main characters, dialogues in this movie expresses with using direct directive speech as mostly



appear than indirect speech acts.

## 5.2 Suggestion

From the result of this research, the writer gives suggestion for the next writers that the next writers must give many evidences for supporting research by giving deeper knowledge if they want to make research about speech acts.

The writer suggests the next researcher to limit the data of the research in one of types illocutionary force. Besides, the next researcher can also choose another topic such as politeness strategies in directive. In addition, it is also suggested for the next researchers to investigate another entertainment media in exploring pragmatics.



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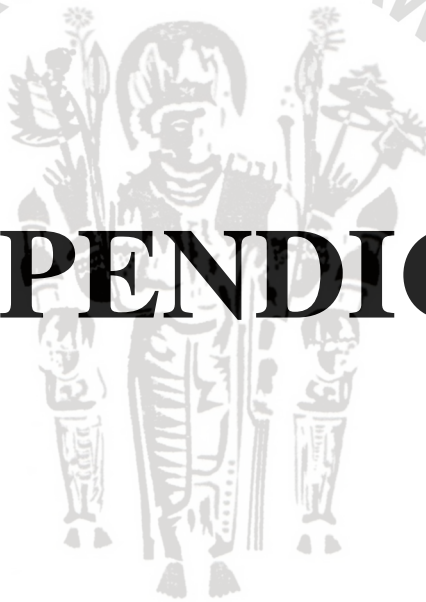
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# APPENDICES

## Appendix 1

**1. Table of classification of direct and indirect in illocutionary acts and illocutionary force**

No.	Utterances	Illocutionary acts		Illocutionary force	
		Direct	Indirect	Direct	Indirect
1.	“Kalo kita udah punya anak nanti,kita akan masih nongkrong disini,bareng-bareng.”(If we have family someday,we'd still hang out here,together)		√		suggesting
2.	“Ian,minta Kuahnya Dong.”(Ian,can you give your soup?)	√		Requesting	
3	“Kayaknya ada yang perlu kita omongin deh”. (I think we need to discuss something)		√	Urging	
4.	“Bener enggak sih? Kayaknya kita temen diluar kita berlima?” (So, It’s true we’ve got no other friends besides ourselves?)	√		Asking	
5.	“Mungkin sebaiknya kita nggak ketemuan dulu?” ( Maybe, we should not meet each other for a while)	√		Suggesting	
6.	“ Eh, iya gue juga mau. Gue pengen nyelesaiin skripsi gue. Kalian enak udah pada lulus. Gue belum.” ( I’m in. I want to finish my thesis. You guys already graduated. I haven’t)		√		Urging
7.	“Kita kejar mimpi-mimpi kita yang belum selesai. Kita cari mimpi-mimpi kita yang lain.” (Pursue those dreams of ours we haven’t fulfilled. Serach new ones)	√		Advising	
8.	“Gue nggak mau ninggalin kalian.” (I don’t want to lose you guys)	√		Requesting	
9.	“Tiga bulan aja gimana?”(How about three months?)		√	Suggesting	

*Table continuation of classification of direct and indirect in illocutionary acts and illocutionary force*

No.	Utterances	Illocutionary acts		Illocutionary force	
		Direct	Indirect	Direct	Indirect
10.	“Eh, tapi Ta, nanti ketemuannya tanggal 14 Agustus diaman tuh.Ta?Mesti dirayain tuh.”(But, Ta, how will we meet on August 14th? We should make a celebration out of it)	√	√	Asking	Suggesting
11.	“Ini yang harus dibawa,kalau nggak ada minjem ya. Kan ada waktu seminggu.”(These stuff you must bring if you don’t have, you can borrow it. You still have a week,right?)	√		Advising	
12.	“Ta,sebenarnya kita mau kemana sih?” (Ta, where exactly are we going?)	√		Asking	
13.	“Ian,lo udah mau lulus?”(Ian,you’re graduating?)	√		Asking	
14.	“Terus,terus?Lo jadi mau lanjutin kuliah di Inggris?yah, lo bakal pergi dong kampus mana Ian?”( You going ahead with the post-graduate plan in England?damn,taht means you’re leaving,which college,Ian?)	√		Asking	
15.	“Habis ini kita kemana,Ta?”(Where we going after this?)	√		Asking	
15.	“Habis ini kita kemana,Ta?”(Where we going after this?)	√		Asking	
16.	“Tumpang itu daerah apaan,Ta?”(What is Tumpang?)	√		Asking	
17.	“Yuk,barang-barang masukin.”( Come on.Load your bags)	√		Instructing	
18.	“yang kemarin pada nanya penasaran mau kemana.!” (For those who’ve been curious about our destination)	√		Advising	
19.	“Nanti kita mau kesana,Ta?”(Can we do Ta?)	√		Asking	

*Table continuation of classification of direct and indirect in illocutionary acts and illocutionary force*

No.	Utterances	Illocutionary acts		Illocutionary force	
		Direct	Indirect	Direct	Indirect
20.	"Iya, Ta, gue kuat nggak, Ta?(Do you think I can make it?)	√		Asking	
21.	"Makanya loe gue suruh lari pagi seminggu, lari nggak loe??"(That's why I told you to jog for a week, did you?)	√		Asking	
22.	"Asal jangan ada yang pajak punya gue aja"(As long as nobody takes a bite out of mine)		√		Admonishing
23.	"Ndut, tidur yuk."(Chuuby, let's get sleep)	√		Requesting	
24.	"Tapi ntar loe jangan bikin bisnis banana boat disini."(You don't open a banana boat business in here, right?)	√		Requesting	
25.	"Sebelum berangkat, kita berdoa dulu"(Before we go, let us pray)	√		Instructing	
26.	"Berangkat"(Let's go)	√		Instructing	
27.	"Udah berapa lama kita jalan, ya??"(How long have been walking, Ni?)	√		Asking	
28.	"Kita break dulu deh"(Let's take a break)	√		Requiring	
29.	"Masih jauh, Ta??"(Is it still far, Ta?)	√		Asking	
30.	"Ya makanya kita jalannya santai aja, sambil ngobrol kek biar nggak capek"(That's why we're talking it slow, just chat to avoid getting tired)	√		Advising	
31.	"Loe ikutin aja treknya, pokonya jangan sampai masuk ke dalam hutan"(Follow the track, just make sure not to enter the forest)	√		Advising	
32.	"Zafran! kaki loe kenapa??"(Zafran! What's wrong with your foot?)	√		Asking	
33.	"Jangan dipengang"(Don't touch it)	√		Forbidding	
34.	"Ayo, loe bisa kan, Ple ?"(Come on, you can do Ple?)		√		Requesting

*Table continuation of classification of direct and indirect in illocutionary acts and illocutionary force*

No.	Utterances	Illocutionary acts		Illocutionary force	
		Direct	Indirect	Direct	Indirect
35.	“Gila, ya, bagi air, Ple. Air gue habis, sumpah gue haus banget, Ple.” (Ple, can I have some water. Mine’s all gone, swear, I’m so thirsty, Ple)	√		Begging	
36.	“Masa sih, Ian? Yang lain juga habis?” (Serious? The others are all out of water, too?)		√	Asking	
37.	“Boleh berenang nggak nih?” (Can we swim?)		√	Urging	
38.	“Kalo gue nih Ta ya, Naksir ama seseorang di tempat kayak begini gue temabak orangnya” (Ta if it were me and I’m in love with someone at such an amazing place, I’ll tell her)	√		Advising	
39.	“Udah ngomong aja ama dia, kayaknya dia juga suka sama loe” (Just tell her, looks like she feels the same way)	√		Advising	
40.	“Gue juga nggak mau kehilangan teman gue” (I don’t want to lose my friend)		√	Urging	
41.	“Ta, semua cinta tuh harus diungkapin, Ta, nggak ada cinta yang nggak diungkapin.” (Ta, all love should be expressed, no love goes unsaid unless)		√	Advising	
42.	“Ah, kuno loe, kalau jaman sekarang, cewek ngomong duluan juga udah banyak” (You’re so old fashioned, at this day and age, plenty of girls express their feeling first)		√	Advising	
43.	“Bukannya enak? Kan malah udah saling ngertie satu sama lain? kan nyambung?” (Isn’t that better? You already understand each other’s feeling, you connect)		√	Advising	

*Table continuation of classification of direct and indirect in illocutionary acts and illocutionary force*

No.	Utterances	Illocutionary acts		Illocutionary force	
		Direct	Indirect	Direct	Indirect
44.	“Tapi ada syaratnya. Selama naik, loe nggak boleh sekalipun nengok ke bawah” (But, there’s a catch, while climbing, you must never look down)	√		Advising	
45.	“Tempat apa ini, Ta? Serem amat” (What is this place, Ta? It’s so scaring)	√		Asking	
46.	“Di Kali Mati kita mulai bisa merasakan hujan abu vulkanik Mahameru. Mahameru masih aktif. Kita semakin dekat. Pasang masker. Yuk, jalan lagi.” (In Kali Mati, we can begin experience Mahameru’s volcanic ash. Mahameru is still active. We’re getting close. Wear your mask)	√		Requiring	
47.	“Nanti jam 9 semuanya harus tidur” (At 9p.m, we must sleep)	√		Requiring	
48.	“Kita ke puncak jam berapa, Ta?” (What time do we start heading for the peak, Ta?)	√		Asking	
49.	“Nanti ke puncak, semua barang ditinggal di tenda” (When we go to peak, we must leave everything at the campsite)	√		Instructing	
50.	“Nggak mungkin banget bawa carrier ke atas. Bahaya banget, harus jaga keseimbangan” (Impossible bring a backpack up the climb. It’s so dangerous, we have to keep our balance)		√	Advising	
51.	“Cuma disiplin yang bisa bikin kita selamat disini” (Only discipline will keep us safe up here)		√	Advising	
52.	“Jangan pernah sekalipun kita menyerah, mengejar mimpi-mimpi kita” (Don’t give up to reach our dreams)		√	Advising	



*Table continuation of classification of direct and indirect in illocutionary acts and illocutionary force*

No.	Utterances	Illocutionary acts		Illocutionary force	
		Direct	Indirect	Direct	Indirect
53.	“Katanya di gunung nggak boleh ketawa keras-keras”(You told us not to laugh so loud in the mountains)		✓	Advising	
54.	“Setiap kamu punya mimpi,impian, atau cita-cita. Kamu taruh disini, didepan kening kamu,jangan menempel,. Biarkan menggantung,mengambang 5cm di depan kenin kamu, jadi dia nggak akan pernah lepas dari mata kamu....”(Whenever you have a dream or aspiration,place it rigt here , right by your foreahed, so it will never separe with your eyes....)		✓	Advising	

## Appendix 2

### 5cm Movie Script (Bahasa Indonesia Version)

#### Secret Garden

Genta : Gue punya mimpi. Kalo kita udah punya anak nanti, kita akan masih nongkrong disini, bareng-bareng.

Zafran : Ndut, mie loe dateng tuh.

Genta : Kalo Ian punya indomie, sebentar lagi Riani bilang...

Riani : Ian, minta kuahnya dong.

Genta : Guys... Kayaknya ada yang perlu kita omongin deh.

Riani : Kenapa sih?

Genta : Bener nggak sih? Kayaknya kita semua nggak punya temen lain diluar kita berlima?

Zafran : Standart sih.

Genta : Mungkin sebaiknya kita... Nggak ketemuan dulu.

Riani : Apa-apaan sih?

Ian : Eh iya gue juga mau. Gue pengen nyelesaiin skripsi gue. Kalian enak udah pada lulus. Gue belum.

Genta : Nah kan? Langsung ada sesuatu yang baru yang bisa kita lakuin.

Zafran : Kita kejar mimpi-mimpi kita yang belum selesai... Kita cari mimpi-mimpi kita yang lain.

Ian : Oke, gue setuju. Setuju banget.

Riani : Gue nggak mau ninggalin kalian.

Genta : Nggak lah, Ni. Nggak akan.

Arial : Tiga bulan aja gimana?

Genta : Jadi selama tiga bulan kedepan, kita nggak boleh ketemuan...

Ian : Eh, tapi Ta. Nanti ketemuannya tanggal 14 Agustus dimana tuh, Ta? Mesti dirayain tuh.

Zafran : Yaelah, kayak 17 an aja dirayain, Ndut.

#### Genta's Office

Genta : Ini yang harus dibawa, kalau nggak ada minjem ya. Kan ada waktu seminggu

#### Train Station

Riani : Ta, sebenarnya kita mau kemana sih?

Genta : Ada deh, pada penasaran ya? Sukurin!

#### In the Train

Genta : Ian, lo udah mau lulus?

Ian : Iya.

Riani : Terus, terus? Lo jadi mau lanjutin kuliah di Inggris? Yah, lo bakal pergi dong. Kampus mana, Ian?

Ian : Ada kampus bisnis bagus di Manchester. Tempat Bokap gue kuliah dulu.

Riani : Habis ini kita kemana, Ta?

Genta : Ke daerah Tumpang.

Zafran : Tumpang itu daerah apaan, Ta?

Genta : Tumpang itu gerbang masuk tujuan kita.

### **Out of Malang Station**

Genta : Yuk, barang-barang masukin.

### **Bromo Tengger Semeru**

Genta : Yang dari kemarin pada nanya penasaran mau kemana...

Ian : Nanti kita mau kesana, Ta?

Genta : Iya.

Ian : Iya, Ta. Gue kuat nggak, Ta?

Genta : Nggak tau.

Genta : Makanya loe gue suruh lari pagi seminggu. Lari nggak loe?

Ian : Lari.

### **Ranupani**

Arial : Asal jangan ada yang pajak punya gue aja.

Zafran : Nggak ada juga yang mau sandwich kecap loe, Mbo.

Zafran : Ndut, tidur yuk.

Ian : Duluan aja, men.

Zafran : Bener nih?

Ian : Iye.

Zafran : Ranupani keren, ye.

Ian : Iye.

Zafran : Tapi ntar loe jangan bikin bisnis banana boat disini...

Ian : Emang 'napa?

Zafran : Kotor Ranupani nya.

Ian : Yeee...

Genta : Sebelum berangkat.. Kita berdoa dulu. Berdoa mulai.

Genta : Berangkat!

Zafran : Yuk!

### **Journey to Semeru Mountain**

Genta : Udah berapa lama kita jalan, ya?

Riani : Lumayan lama juga, sih.

Genta : Kita break dulu deh.

Zafran : Masih jauh, Ta?

Genta : Ini belum setengahnya...

Genta : Ya makanya kita jalannya santai aja, sambil ngobrol kek biar nggak capek.

Genta : Rambo?

Arial : Yo.

Genta : Loe ikutin aja treknya, Pokoknya jangan sampai masuk ke dalam hutan.

Arial : Siap.

Riani : Zafran! Kaki loe kenapa?

Zafran : Gila, aneh.

: Nggak kerasa loh.

Riani : Jangan dipegang.

Genta : Ayo, loe bisa kan, Ple?

Zafran : Bisa, bisa.

### **Ranu Kumbolo**

Ian : Gila, ya. Bagi air, Ple. Air gue abis. Sumpah gue haus banget, Ple.

Zafran : Ambil aja nih, Ian.

Ian : Nggak jadi deh, ntar habis dong airnya.

Zafran : Masa sih, Ian? Yang lain juga habis?

Ian : Gawat, puncak masih jauh kitaudah nggak ada persediaan air.

Zafran : Kayaknya permasalahan air kitaudah selesai, deh.

Genta : Temen-temen... Selamat datang di Ranu Kumbolo.

Surganya Gunung Semeru.

Zafran : Boleh berenang, nggak nih?

Genta : Boleh.

Ian : Kalo gue nih Ta, ya. Naksir ama seseorang si tempat kayak begini,

Gue tembak orangnya, Ta.

Genta : Ah, males gue curhat sama loe. Bokep melulu.

Ian : Udah, ngomong aja ama dia. Kayaknya dia juga sama ama loe.

Genta : Susah, Ian. Soalnya udah deket banget. Gue jadi nggak tahu apa bedanya.

Genta : Gue juga nggak mau kehilangan teman gue.

Ian : Katanya males curhat sama gue, Bokep melulu.

Ian : Ta, semua cinta tuh harus diungkapkan, Ta. Nggak ada cinta yang nggak diungkapkan.

Ian : Ah, kuno loe. Kalau jaman sekarang, Cewek ngomong duluan juga udah banyak.

Riani : Habisnya... Temen sendiri sih. Udah terlalu deket.

Ian : Bukannya enak? Kan malah udah saling ngerti satu sama lain? Kan nyambung?

Riani : Bener juga loe, Ian.

### **Tanjakan Cinta or slope of love**

Genta : Tapi ada syaratnya: Selama naik, Loe nggak boleh sekalipun nengok ke bawah.

Ian : Berarti kalau gue terus mikirin Happy Salma,

### **Kalimati**

Riani : Tempat apa ini, Ta? Serem amat.

Genta : Kita di Kali Mati.

Genta : Di Kali Mati kita mulai bisa merasakan hujan abu vulkanik Mahameru... Mahameru masih aktif. Kita semakin dekat. Pasang masker. Yuk, jalan lagi.

### **Arcopodo**

Genta : Nanti jam 9 semuanya harus tidur.

Arial : Kita ke puncak jam berapa, Ta?

Genta : Nanti malem jam 2.

Genta : Nanti ke puncak, semua barang ditinggal di tenda.

Riani : Kok gitu?

Genta : Nggak mungkin banget bawa carrier ke atas. Bahaya banget.

Harus jaga keseimbangan.

Genta : Cuma disiplin yang bisa bikin kita selamat di sini.

### **Peak of Semeru Mountain**

Riani : Jangan pernah sekalipun kita menyerah, Mengejar mimpi-mimpi kita.

Zafran : Katanya di gunung nggak boleh ketawa keras-keras.

Setiap kamu punya mimpi, impian, atau cita-cita...

Kamu taruh disini, di depan kening kamu.

Jangan menempel. Biarkan dia menggantung, mengambang,

5 cm di depan kening kamu. Jadi dia nggak akan pernah lepas dari mata kamu.



## Appendix 3

### 5cm Movie Script (English Version)

#### Secret Garden

Genta : If we have our own family someday,

Zafran : Chubby, your noodle's here.

Genta : If Ian's having noodles, Riani'd say...

Riani : Ian, can I have some of your soup?

Genta : Guys... I think we need to discuss something.

Riani : What is it?

Genta : so is it true that we've got no other friends besides ourselves?

Zafran : Well, yeah.

Genta : Maybe we shouldn't meet each other for a while.

Riani : What the hell?

Ian : I'm in. I want to finish my thesis. You guys already graduated, I haven't.

Genta : See? Something new, we can all already do.

Zafran : Pursue those dreams of ours, we haven't fulfilled. Search for new ones.

Ian : Yeah, I'm all in.

Riani : I don't want to lose you guys.

Genta : Of course you won't, Ni. Never.

Arial : How about three months?

Genta : So for the next three months, we can't hang out, call or text.

Ian : But, Ta, how will we meet on August 14th? We should make a celebration out of it.

Zafran : You think it's the Independence Day, Chubby?

#### Genta's Office

Genta : These are stuff you gotta bring if you don't have, you can borrow it.

You still have a week, right?

#### Train Station

Riani : Ta, where exactly are we going?

Genta : Not telling. The suspense is killing you, huh?

#### In the Train

Genta : Ian, you're graduating?

Ian : Yeah.

Riani : You going ahead with the post-graduate plan in England?

Ian : There's a great business school in Manchester

#### Malang Train Station

Riani : What's our next stop, Ta?

Genta : Tumpang.

Zafran : What's in Tumpang?

Genta : Tumpang is the gateway to our destination.

### **Out of Malang Train Station**

Genta : Come on. Load your bags.

### **Bromo Tengger Semeru**

Genta : For those who've been curious about our destination,

Ian : Can we do it, Ta?

Genta : Yes

Ian : Do you think I can make it?

Genta : I don't know

Genta : That's why I told you to jog for a week Did you?

Ian : I did

### **Ranupani**

Arial : As long as nobody takes a bite out of mine.

Zafran : Nobody wants your disgusting sweet soy sauce sandwich, Rambo.

Zafran : Chubby, let's get ssleep.

Ian : You go ahead, man.

Zafran : You sure?

Ian : Yeah.

Zafran : Ranupani is incredible, isn't it?

Ian : Yeah.

Zafran : You can't open a banana boat business here though, alright?

Ian : Why not?

Zafran : You'll contaminate Ranupani.

Ian : Douche bag.

Genta : Before we go, let us pray. Let's begin our prayers.

Genta : Let's go.

Zafran : Alright.

### **Journey to Semeru Mountain**

Genta : How long have we been walking, Ni?

Riani : Quite a while.

Genta : Let's take a break. Break!

Zafran : Is it still far off, Ta?

Genta : Not even halfway there.

Genta : That's why we're taking it slow. Just chat to avoid getting tired.

Genta : Rambo.

Arial : Yes.

Genta : Follow the track. Just make sure not to enter the forest.

Arial : ready

Riani : Zafan!

What's wrong with your foot?

Zafran : Damn, it's weird.

I didn't feel a thing.

Riani : Don't touch it.

Genta : Come on, can you continue, Ple?

### **Ranu Kumbolo**

Ian : Ple, can I have some water? Mine's all gone. Swear. I'm so thirsty, Ple.

Zafran : Take it

Ian : No shit, Ple? Never mind then. We won't have any left later.

Zafran : Serious? The others are all out of water, too?

Ian : Shit. The peak is still ways off and we've got no water left.

Zafran : Ian, I think we've solved our water crisis.

Genta : Guys... Welcome to Ranu Kumbolo. The heavens of Mount Semeru.

Zafran : Can we dive in?

Genta : You can.

Ian : Ta... If it were me and I'm in love with someone... at such an amazing place.

Genta : I don't want to talk about it with you.

Ian : Just tell her. Looks like she feels the same way.

Genta : Difficult, Ian. We're too close. I can't discern her feelings.

Genta : I don't want to lose my bestfriend

Ian : You said you didn't want to talk to the pom-guy.

Ian : Ta, all love should be expressed. No love goes unsaid unless...

Genta : That's right

Ian : You're so old fashioned. At this day and age, plenty of girls express their feelings first.

Riani : The problem, he's my own friend. We're too close.

Ian : Isn't that better? You already understand each other's feelings. You click.

Riani : That's right, Ian.

### **Tanjakan Cinta or slope of love**

Genta : But there's a catch. While climbing, you must never look down.

Ian : That means if I keep thinking about Happy Salma the actress

### **Kalimati**

Riani : What is this place, Ta? It's so scaring.

Genta : We're at Kalimati.

Genta : In Kalimati, we can begin to experience Mahameru's volcanic ash.

Mahameru is still active. We're getting close. Wear your masks.

Come on.

### **Arcopodo**

Genta : At 9 p.m, we all head to bed.

Arial : What time do we go heading for the peak, Ta?

Genta : Later tonight at 2 a.m.

Genta : When we go to peak, we must leave everything at the campsite.

Riani : Why?

Genta : Impossible, bring a backpack up the climb. It's too dangerous.



We have to keep our balance.

Genta : Only discipline will keep us safe up here.

**Peak of Semeru Mountain**

Riani : Don't give up to reach our dreams

Zafran : You told us not to laugh so loud in the mountains

Zafran : Whenever you have dreams or inspiration, place it right here, right by your forehead, so it will never separate with your eyes



#### Appendix 4: Berita Acara Bimbingan Skripsi



**KEMENTERIAN PENDIDIKAN NASIONAL**  
**UNIVERSITAS BRAWIJAYA**  
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#### BERITA ACARA BIMBINGAN SKRIPSI

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Topik Skripsi : Pragmatics  
Judul Skripsi : Directive Speech Acts Found in "5cm"  
Tanggal Mengajukan : 01 Oktober 2013  
Tanggal Selesai : 13 Mei 2014  
Pembimbing : I. Eni Maharsi, M.A.  
II. Agus Gozali, S.Pd.  
Keterangan Konsultasi :

No	Tanggal	Materi	Pembimbing	Paraf
1.	17 Oktober 2013	Pengajuan judul skripsi	Pembimbing I	
2.	25 Oktober 2013	Pengajuan BAB I	Pembimbing I	
3.	31 Oktober 2013	Revisi BAB I	Pembimbing I	
4.	01 November 2013	Revisi BAB II-III	Pembimbing I	
5.	13 Desember 2013	Revisi BAB II-III	Pembimbing I	
6.	20 Desember 2013	Revisi BAB I-III	Pembimbing I	
7.	27 Januari 2013	Revisi & ACC BAB I-III	Pembimbing I	
8.	03 Januari 2014	Revisi & ACC BAB I-III	Pembimbing II	
9.	10 Januari 2014	Seminar Proposal	Pembimbing I	
10.	10 Januari 2014	Seminar Proposal	Pembimbing II	
11.	04 Maret 2014	Revisi BAB I-III	Pembimbing I	
12.	07 Maret 2014	Revisi BAB I-III	Pembimbing I	
13.	11 Maret 2014	Revisi BAB I-III	Pembimbing I	

14.	25 Maret 2014	Pengajuan BAB IV	Pembimbing I
15.	28 Maret 2014	Revisi BAB IV	Pembimbing I
16.	01 April 2014	Revisi BAB IV	Pembimbing I
17.	04 April 2014	Pengajuan BAB V	Pembimbing I
18.	08 April 2014	Revisi BAB V	Pembimbing I
19.	10 April 2014	Revisi & ACC BAB I-V	Pembimbing I
20.	18 April 2014	Revisi & ACC BAB I-V	Pembimbing II
21.	06 Mei 2014	Seminar Hasil	Pembimbing I
22.	06 Mei 2014	Seminar Hasil	Pembimbing II
23.	06 Mei 2014	Seminar Hasil	Penguji
24.	08 Mei 2014	ACC Ujian Skripsi	Pembimbing I
25.	08 Mei 2014	ACC Ujian Skripsi	Pembimbing II
26.	08 Mei 2014	ACC Ujian Skripsi	Penguji
27.	13 Mei 2014	Ujian Skripsi	Pembimbing I
28.	13 Mei 2014	Ujian Skripsi	Pembimbing II
29.	13 Mei 2014	Ujian Skripsi	Penguji
30.	22 Mei 2014	Revisi BAB I-V	Pembimbing II
31.	26 Mei 2014	Revisi BAB I-V & ACC Penjilidan	Pembimbing II
32.	28 Mei 2014	ACC Penjilidan	Pembimbing I
34.	28 Mei 2014	ACC Penjilidan	Penguji
35.	02 Juni 2014	Penjilidan	Pembimbing I
36.	02 Juni 2014	Penjilidan	Pembimbing II
37.	02 Juni 2014	Penjilidan	Penguji

Telah dievaluasi dan diuji dengan nilai



Malang, 08 Mei 2014

Dosen Pembimbing I

Dosen Pembimbing II

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