

**INDIRECT SPEECH ACT IN MEMOIRS OF GEISHA
MOVIE**

A Paper

This scientific paper is submitted to school of foreign language – JIA to fulfill one of the requirements for the undergraduate in English literature program



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ABSTRAK

Penelitian ini bertujuan untuk mengetahui jenis tuturan apa saja yang mengandung makna indirect speech act yang terdapat pada percakapan di film yang berjudul memoirs of geisha dan menjelaskan makna yang terkandung di dalam tuturan indirect speech act tersebut. Penelitian ini mulai dilakukan pada bulan Maret 2016 sampai bulan Juli 2016. Sedangkan metode penelitiannya melakukan dengan cara metode qualitative. Langkah - langkah dari penelitian ini adalah : Mengumpulkan data, menganalisa data, dan melakukan pengkajian data. Setelah penelitian ini selesai, seluruh data dianalisa dengan perhitungan berdasarkan hasil dari penemuan berupa tuturan yang mengandung indirect speech act. Dan hasilnya adalah suatu tabel yang menunjukkan jenis indirect speech act apa saja yang terdapat pada tuturan di film memoirs of geisha tersebut, dan makna apakah yang terkandung di tiap tuturan tersebut.

Kata kunci :Pragmatik, Speech Act, Indirect speech act

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ABSTRACT

This research aims to determine what kind of utterances which implies indirect speech act contained on conversations in a movie entitled memoirs of a geisha and explains the meaning which contained in the utterances indirect speech act. This research began in March 2016 to July 2016. this research used qualitative methods. steps of this research are collecting data, analyzing data, and assessing data. Once the research is completed, all data is analyzed by calculation based on the results of the invention such utterances that contains indirect speech act. And the result is a table that shows what kind of indirect speech act are contained in the utterances in the film memoirs of the geisah, and the meaning is contained in each of these utterances.

Keywords: Pragmatic, Speech Act, Indirect speech act.

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MOTTO AND DEDICATION

MOTTO:

“As long as we have the determination, we can surely”

DEDICATION :

This paper is proudly dedicated to my beloved Mother and Father for their endless love, pray and supports, my all brothers, sister and all my families for their advices, supports, smile, kind, and solution.

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I pray praise and gratitude to Allah Almighty who has given his grace, with his grace so I can finish this paper, also peace and blessings to the prophet Muhammad salallahualaihi wasalam, to my beloved father and mother, because of them I was becoming stronger, to finish this paper,

This paper is written to fulfill one of the requirements for taking the undergraduate of English Department School of Foreign Languages JIA. In this paper, the writer explains about kind of indirect speech act which found in memoirs of geisha movie.

During the research the writer uncounted a lot of hardship and difficulties both finding the data and arranging it into an accepted scientific paper. Therefore, the writer would like to take this opportunity to express her thankfulness to all the following people who have advised and supported data and information to finish this paper, especially to

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Bekasi, July 06th, 2016

(Cecep Supriadi)

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CHAPTER I

INTRODUCTION

A. The Background of the Research

In everyday human life there is an activity called by speaking.. Most people spend most of their time in life to speak and hear. To find out more about how the process of a communication can work properly, and understand each other we have to learn the science of linguistics.

Linguistics is the systematic inquiry into human language into its structures and uses and the relationship between them, as well as into its development through history and its acquisition by children and adults (Finegan, 2012: 25). Futhermore, linguistics often called general linguistics. This means that is not only study the linguistic knowledge of a language, but also learn of the language in general. The scope of linguistics includes both language structure (and its underlying grammatical competence) and language use.

Linguistics provides direct benefits to people who are involved in activities relating to language as a linguist, teacher, translator, lexicographer, textbook author, and politician.

Linguistic benefits include: the linguist, helping resolve and carry out their jobs in the investigation of language; language teachers, train and teach language skills; translators, help in getting the good translation; lexicographer; assist in compiling a comprehensive dictionary and good;

composer textbooks, help in choosing words and make sentences appropriate; politician, assist in activities to communicate with the crowd. Linguistics is the science of language or science that makes the language as an object of study.

Language itself is often defined as an arbitrary vocal system used by human beings to communicate with one another (Finegan, 2012: 25). Meanwhile, (Goldstein, 2005: 357). in his book which titled Cognitive Psychology explains that, Language as a system of communication using sounds or symbols that enables us to express our feelings, thoughts, ideas, and experiences. Although one of the main features of language is communication, it is important to differentiate

This definition is useful as far as it goes although it downplays writing and signing. It also downplays an important fact that philosophers have emphasized about language, namely, that it is more than communication. In the study of linguistics has often explained, that language is a system, meaning that the language was shaped by a number of components that are patterned regularly. On the other side of the language also is dynamic, that is, the language was not independent of the various possible changes that may occur at any time. Changes that can occur at the level of phonological, morphological, syntactic, semantic, and pragmatic. Language is also a social interaction tool or a tool of human communication. In this latter context, it is recognized that human beings can also use other tools to communicate, but it seems that language is a good means of communication, among other

communication tools. Especially when compared with a communication tool used other social animals, is animals. In any human communications that can convey information to each other in the form of thoughts, ideas, intentions, feelings, and emotions directly. Thus, in every communication process is to pass the so-called "events of speech" and "speech acts" in a "situation of speech".

Communication is a process that takes place when the delivery of messages between speaker and hearer have a common meaning of the message being communicated. similarity of meaning between speaker and hearer are heavily dependent on the context of the speech. That is, the meaning of an speech would have been different if a different speech context. Therefore, to study and to understand the meaning of language (speech) is required disciplines able to outline the shape language in its context, namely pragmatics.

Birner (2013: 2) defined that, "Pragmatic is as the study of language use in context". Meanwhile, Thomas (2013: 1) explained, "Pragmatics were meaning in use or meaning in contex". Based on the theories that have been described by the experts above, it be concluded that pragmatics is the science that describes a meaning of every speech that based on the context of an utterance.

To learn more about how that pragmatics is the study of meaning through the context of the sentence or utterance, can be looked at a little deeper through pragmatic branch of science, namely through an understanding of the

science of speech acts. where the science of speech acts may provide further insight about what is the meaning of utterances based on that context.

Speech act is the individual psychological symptoms and sustainability are determined by the language ability of speakers in a given situation. In a speech act is seen in meaning or significance in speech act. The sentence "*Here is very hot !*" May have various meanings in different situations. Could be, the speaker simply stating the fact that the current state of the air, asking others to open the windows or turn on the air conditioner, or even a grievance / complaint. In other sentence "**Sir, you are standing on my foot.**" Now in most contexts when speaker make a statement of that sort not only an Assertive, but speaker is also indirectly requesting and perhaps even ordering you to get off my foot. Therefore, understanding the speech act is indispensable in communicating because people will often confronted.

Speech act is actions performed via utterances are generally called speech acts (Yule, 1996:47). Speech acts are individual phenomena, psychological, and sustainability is determined by the language ability of speakers in a given situation. It can be concluded that the speech act occurs because of the communication through speech and produce an action expected by the speaker.

Speech act is divided into two parts, the direct and indirect, here the writer will focus on the parts of speech acts indirectly, because indirect speech act is unique with one sentence has more than one meaning. it will be described and try to explore further about the speech acts that the source data

obtained from a source of a movie set in Japanese culture , the writer will attempt to analyze utterances in the film, especially the utterances which are indirect. From the background explanations above, therefore the writer choses the title **Indirect Speech Acts In Memoirs Of Geisha Movie.**

B. The Scope of the Problem

This research is focused on the science of pragmatics, namely speech acts. because this study is about the speech act, this research will be interpreted in the form of dialog.

Further, this research was confined to the parts of speech act which focuses on dialogue or script are meaningful speech acts, precise that has meaning speech acts indirect on a film background Japan country titled memoirs of a geisha.

C. The Questions of the Research

Based on the explanation above the writer is going to show some problems on the research, they are:

1. What kinds of indirect speech act that happened in the movie which entitled Memoirs of Geisha?
2. What are the meanings of the indirect speech act in the movie?

D. The Objective of the Research

The objective of the research is to describe:

1. To find the kinds of indirect Speech Act that happened in the memoirs of Geisha movie.
2. To know the meaning of indirect Speech Act which happened in this movie.

E. The significance of the Research

The writer hopes this research paper can be useful not only for the writer but also for the readers who learn English and also for the students of STBA JIA, they able to learn speech act which contains of indirect speech act. This study is expected to get two benefits, that are theoretically and practicaly benefits. In theoretically this research expected to enrich knowledge in pragmatic field in particulary in indirect speech act. Practically this research are able to provide additional insight, knowledge, and experience of the author in studying pragmatic. For the general public, especially someone who have a concern or attention to pragmatic knowledge is expected to know the meaning of indirect speech act in memoirs of geisha movie. For the writer it is expected can be use as references material pragmatic studies, especially in indirect speech act aspect and in addition to increase the language knowledge.

F. The systematic of the Paper

The systematic of the paper means to present the paper in well-edited composition. This paper is divided into five chapters as follows:

Chapter I is introduction. It explains about the background of the research, the scope of the problems, the question of the research, the objective

of the research, the significance of the research, and the systematic of the paper.

Chapter II explains about consists of some theories taken from many references to support the research such as the definition of pragmatic, speech act, indirect speech act, the kinds of indirect, the meaning of indirect speech act, and theory of movie.

Chapter II explicates about subject of the research, method of the research, instrument of the research, technique of the data analysis, and procedure of the research.

Chapter IV gives information about the data description, the data analysis, the data interpretation, the result of data, and the discussion through the research.

In this chapter V, the writer gives the conclusion from all chapters and some suggestions relating to the result of the research.

CHAPTER II

THEORETICAL DESCRIPTION

A. Pragmatic

Pragmatics is the study of language use in context Birner (2013: 2). Meanwhile, Thomas (2013: 1) explained that pragmatics were meaning in use or meaning in context. beside that Yule (1996: 1) explained that pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). Moreover, Cruse (2006: 3) defined that “pragmatics are those aspects of meaning which are dependent on context”. In another way, Marmaridou (2000: 8) said that “pragmatics as study of the use of language to structure reality as meaningful experience”. Meanwhile, Mouton (2014: 2) explained that “pragmatics as the study of language use in action and interaction”.

Based on the theories that have been described by the experts above, it can be concluded that pragmatics is as study of language use those aspect of meaning in context communication by speaker and interpreted and by a listener in action and interaction.

B. Speech act

Speech act is actions performed via utterances are generally Yule (1996: 47). Speech acts are individual phenomena, psychological, and

sustainability is determined by the language ability of speakers in a given situation. Meanwhile, Searle (1980: 3) explained that speech act that the minimal unit of human communication is not a sentence or other expression, but rather the performance of certain kinds of acts, such as making statements, asking questions, giving orders, describing, explaining, apologizing, thanking, congratulating, etc.

More over Cruse (2000: 331) defined “To communicate we must express propositions with a particular illocutionary force, and in so doing we perform particular kinds of action such as stating, promising, warning, and so on, which have come to be called speech acts”.

Based on the theories that have been described by the experts above, it can be concluded that speech act occurs because of the communication through speech and produce an action expected by the speaker.

1. Direct Speech Act

Direct speech act is expressed explicitly with a performative verb or imperative sentence Brinton (2000: 307). Meanwhile, Mouton (2013: 55) said that “direct speech acts that usually not explicit performatives: for instance, we do not usually preface our requests with “I request that” and we rarely thank someone by saying “ I thank you”. Furthermore, Hurford (2007: 291) explained that “the direct illocution of an utterance is the illocution most

directly indicated by a literal reading of the grammatical form and vocabulary of the sentence uttered”.

Based on the theories that have been described by the experts above, it can be concluded that direct speech act is an utterance most directly indicated by a literal reading of the grammatical form and vocabulary of the sentence uttered which expressed explicitly with a performative verb or imperative sentence.

2. Indirect Speech Act

We often perform speech acts indirectly rather than directly, especially in spoken discourse. That is, by means of one explicit speech act, we actually perform another implicit one”. Brinton (2000: 307). Meanwhile, Searle (1999: 31). “Indirect speech acts is the problem of how it is possible for the speaker to say one thing and mean that but also to mean something else”. The problem is made more complicated by the fact that some sentences seem almost to be conventionally used as indirect requests. For a sentence like "*Can you reach the salt?*" or a speaker might, for example, say to a hearer, "*You are standing on my foot.*" And he might mean "You are standing on my foot", but in most contexts, he would likely mean something more, such as "Please get off my foot." In such an utterance, the direct speech act expressed by the literal meaning of the sentence lies in the domain of semantics.

The indirect speech act, expressed in the speaker's utterance meaning insofar as it differs from the literal meaning of the sentence, lies within the domain of pragmatics. It is perhaps an ironic feature of the use of the expression.

According to Searle in Brinton (2000:308), there are 8 types of Indirect Speech Acts namely:

a. Request :

Propositional Content: Future act Ac of H.

Preparatory: 1. H is able to do Ac. Sp believes H is able to do Ac.

2. It is not obvious to both Sp and H that H will do Ac in the normal course of events of his or her own accord.

Sincerity: Sp wants H to do Ac.

Essential: Counts as an attempt to get H to do Ac.

Comment: Order and command have the additional preparatory rule that Sp must be in a position of authority over H. Command probably does not have the pragmatic condition requiring nonobviousness. Furthermore, in both the authority relationship infects the essential condition because the utterance counts as an attempt to get H to do Ac in virtue of the authority of Sp over H.

b. Assert, state (that), affirm :

Propositional Content: Any proposition prop.

Preparatory: 1. Sp has evidence (reasons, etc.) for the truth of prop.

2. It is not obvious to both Sp and H that H knows
(does not need to be reminded of, etc.) prop.

Sincerity: Sp believes prop.

Essential: Counts as an undertaking to the effect that prop
represents an actual state of affairs.

Comment: Unlike argue these do not seem to be essentially tied to
attempting to convince. Thus “I am simply stating that
prop and not attempting to convince you” is acceptable,
but “I am arguing that prop and not attempting to
convince you” sounds inconsistent.

c. Question :

Propositional Content: Any proposition or propositional function.

Preparatory: 1. Sp does not know ‘the answer’, i.e., does not know
if the proposition is true, or, in the case of the
propositional function, does not know the
information needed to complete the proposition
truly (but see comment below).

2. It is not obvious to both Sp and H that H will
provide the information at the time without being
asked.

Sincerity: Sp wants this information.

Essential: Counts as an attempt to elicit this information from H.

Comment: There are two kinds of questions, (a) real questions, (b) exam questions. In real questions Sp wants to know (find out) the answer; in exam questions, Sp wants to know if H knows.

d. Thank (for) :

Propositional Content: Past act Ac done by H.

Preparatory: Ac benefits Sp and Sp believes Ac benefits Sp.

Sincerity: Sp feels grateful or appreciative for Ac.

Essential: Counts as an expression of gratitude or appreciation.

Comment: Sincerity and essential rules overlap. Thanking is just expressing gratitude in a way that, e.g., promising is not just expressing an intention.

e. Advise :

Propositional Content: Future act Ac of H.

Preparatory: 1. Sp has some reason to believe Ac will benefit H.

2. It is not obvious to both Sp and H that H will do Ac in the normal course of events.

Sincerity: Sp believes Ac will benefit H.

Essential: Counts as an undertaking to the effect that Ac is in H's best interest.

Comment: Contrary to what one might suppose advice is not a species of requesting. It is interesting to compare "advise" with "urge", "advocate" and "recommend".

Advising you is not trying to get you to do something in the sense that requesting is. Advising is more like telling you what is best for you.

f. Warn :

Propositional Content: Future event or state, etc., E.

Preparatory: 1. H has reason to believe E will occur and is not in H's interest.

2. It is not obvious to both Sp and H that E will occur.

Sincerity: Sp believes E is not in H's best interest.

Essential: Counts as an undertaking to the effect that E is not in H's best interest.

Comment: Warning is like advising, rather than requesting. It is not, I think necessarily an attempt to get you to take evasive action, Notice that the above account is of categorical not hypothetical warnings. Most warnings are probably hypothetical: "If you do not do X then Y will occur".

g. Greet :

Propositional Content: None.

Preparatory: Sp has just encountered (or been introduced to, etc.) H.

Sincerity: None.

Essential: Counts as courteous recognition of H by Sp.

h. Congratulate :

Propositional Content: Some event, act, etc., E related to H.

Preparatory: E is in H's interest and Sp believes E is in H's interest.

Sincerity: Sp is pleased at E.

Essential: Counts as an expression of pleasure at E.

Comment: "Congratulate" is similar to "thank" in that it is an expression of its sincerity condition.

From the description above it can be concluded that the theory of indirect speech act is more focused response to the listener or hearer with the form of action arising out of the speaker.

C. Movie

A film also called movie or motion picture, is a series of still images which, when shown on a screen, creates the illusion of moving images due to phenomenon. A film is created by photographing actual scenes with a motion picture camera; by photographing drawings or miniature models using traditional animation techniques; by means of CGI and computer animation; or by a combination of some or all of these techniques and other visual effects". Thompson (1990: 4). Furthermore Klarer (2004:53) state that movie or film is pretended by literary technique, conversely, literary practices develop particular features under the impact of film.

According to <http://www.filmsite.org/genres>, kinds of movie are Action, Adventure, Comedy, Crime, Drama, Epic, Horror, Musicals, Science Fiction, War and Western.

1. Action.

This major genre type includes films that have tremendous impact, continuous high energy, lots of physical stunts and activity, possibly extended [*chase scenes*](#), races, rescues, battles, martial arts, mountains and mountaineering, destructive [*disasters*](#) (floods, explosions, natural disasters, fires, etc.), fights, escapes, non-stop motion, spectacular rhythm and pacing, and adventurous heroes - all designed for pure audience escapism with the action sequences at the core of the film.

Action films and [*adventure films*](#) have tremendous cross-over potential as film genres, and [*road films*](#) often overlap with action films. (See the [*adventure film*](#) genre listings for examples of these action/ adventure pictures.) Both types of films come in a variety of forms or genre-hybrids: sci-fi or space, thrillers, crime-drama, war, horror, westerns, etc. Oftentimes, action films are great box-office hits, but lack critical appeal because of their two-dimensional [*heroes or villains*](#).

The main action centers around a male action hero or protagonist - portrayed by these most prominent actors: Bruce Lee, Steven Seagal, Sylvester Stallone, Harrison Ford, Bruce Willis, Chuck Norris, Arnold Schwarzenegger, Douglas Fairbanks Sr., Bruce Lee, Charles Bronson, Steve McQueen, Jean-Paul Belmondo, Chuck Norris, and Jean Claude Van Damme. Women in action-films usually

play the roles of accomplices or romantic interests of the hero, although modern action films have featured strong female characters to broaden demographic appeal.

They almost always have a resourceful heroic struggling against incredible odds, life-threatening circumstances, or an evil villain, and/or trapped or chasing each other in various modes of transportation (bus, auto, ship, train, plane, horseback, on foot, etc.), with victory or resolution attained by the end after strenuous physical feats and violence (fist fights, gunplay). Action films have traditionally been aimed at male audiences, ages 13 to the mid-30s in both American and world-wide markets.

2. Adventure.

Adventures are exciting stories, with new experiences or exotic locales. Adventure films are very similar to the [*action film*](#) genre, in that they are designed to provide an action-filled, energetic experience for the film viewer. Rather than the predominant emphasis on violence and fighting that is found in action films, however, the viewer of adventure films can live vicariously through the travels, conquests, explorations, creation of empires, struggles and situations that confront the main characters, actual historical figures or protagonists.

Adventure films were intended to appeal mainly to men, creating major male heroic stars through the years. These courageous,

patriotic, or altruistic heroes often fought for their beliefs, struggled for freedom, or overcame injustice. Modern adventure films, some of which have been successful blockbusters, have crossed over and added resourceful action heroes (and oftentimes heroines).

Under the category of adventure films, we can include traditional swashbucklers, serialized films, and historical spectacles (similar to the [epics film](#) genre), searches or expeditions for lost continents, "jungle" and "desert" epics, treasure hunts and quests, [disaster films](#), and heroic journeys or searches for the unknown. Adventure films are often set in an historical period, and may include adapted stories of historical or literary adventure heroes (Robin Hood, Tarzan, and Zorro for example), kings, battles, rebellion, or piracy.

Adventure films share many elements with other genres - there are numerous examples of [sci-fi](#), [fantasy](#), and [war films](#) with characteristics of this genre. Adventure films, in a broader context, could include boxing movies, motor racing films, and films adapted from literary novels (i.e., King Solomon's Mines (1937 and 1950), The Thief of Bagdad (1924 and 1940), The Three Musketeers (1916, 1921, 1933, 1935, 1948, 1973, and 1993), and The Prisoner of Zenda (1937, 1952).

3. Comedy

Comedies are "make them laugh" films designed to elicit laughter from the audience. Comedies are light-hearted dramas, crafted to amuse, entertain, and provoke enjoyment. The comedy genre humorously exaggerates the situation, the language, action, and characters. Comedies observe the deficiencies, foibles, and frustrations of life, providing merriment and a momentary escape from day-to-day life. They usually have happy endings, although the humor may have a serious or pessimistic side.

Types of comedies:

- a. Slapstick: Slapstick was predominant in the earliest silent films, since they didn't need sound to be effective, and they were popular with non-English speaking audiences in metropolitan areas. The term slapstick was taken from the wooden sticks that clowns slapped together to promote audience applause.
- b. Deadpan: This form of comedy was best exemplified by the expression-less face of stoic comic hero Buster Keaton.
- c. Verbal comedy: This was classically typified by the cruel verbal wit of W. C. Fields, the sexual innuendo of Mae West, or the verbal absurdity of dialogues in the Marx Brothers films, or later by the self-effacing, thoughtful humor of Woody Allen's literate comedies.

- d. Screwball: Screwball comedies, a sub-genre of romantic comedy films, was predominant from the mid-1930s to the mid-1940s. The word 'screwball' denotes lunacy, craziness, eccentricity, ridiculousness, and erratic behavior.
- e. Black or dark comedy: These are dark, sarcastic, humorous, or sardonic stories that help us examine otherwise ignored darker serious, pessimistic subjects such as war, death, or illness.
- f. Parody or Spoof - also Satire, Lampoon and Farce: Parody or Spoof - also Satire, Lampoon and Farce.

4. Crime.

Crimes are developed around the sinister actions of criminals or gangsters, particularly bank robbers, underworld figures, or ruthless hoodlums who operate outside the law, stealing and violently murdering their way through life. In the 1940s, a new type of crime thriller emerged, more dark and cynical - see the section on *film noir* for further examples of crime films. Criminal and gangster films are often categorized as post-war *film noir* or *detective-mystery films* - because of underlying similarities between these cinematic forms. Crime films encompass or cross over many levels, and may include at least these different types of films: the gangster film, the detective (or who-dun-it) film, the crime comedy, the suspense-thriller, and the police (procedural) film.

5. Drama.

Dramas are serious presentations or stories with settings or life situations that portray realistic characters in conflict with either themselves, others, or forces of nature. A dramatic film shows us human beings at their best, their worst, and everything in-between. Each of the types of subject-matter themes have various kinds of dramatic plots. Dramatic films are probably the largest film genre because they include a broad spectrum of films. See also crime films, courtroom dramas, melodramas, epics (historical dramas), biopics (biographical), or romantic genres - just some of the other genres that have developed from the dramatic genre.

6. Epic.

Often take an historical or imagined event, mythic, legendary, or heroic figure, and add an extravagant setting and lavish costumes, accompanied by grandeur and spectacle and a sweeping musical score. Epics, costume dramas, historical *dramas*, *war film* e pics, medieval romps, or 'period pictures' are tales that often cover a large expanse of time set against a vast, panoramic backdrop. In an episodic manner, they follow the continuing adventures of the hero(s), who are presented in the context of great historical events of the past.

7. Horror

Horrors are unsettling films designed to frighten and panic, cause dread and alarm, and to invoke our hidden worst fears, often in a terrifying, shocking finale, while captivating and entertaining us at the same time in a cathartic experience. Horror films effectively center on the dark side of life, the forbidden, and strange and alarming events. They deal with our most primal nature and its fears: our nightmares, our vulnerability, our alienation, our revulsions, our terror of the unknown, our fear of death and dismemberment, loss of identity, or fear of sexuality.

8. Musical

Musicals are cinematic forms that emphasize and showcase full-scale song and dance routines in a significant way (usually with a musical or dance performance as part of the film narrative, or as an unrealistic "eruption" within the film). Or they are films that are centered on combinations of music, dance, song or choreography. In traditional musicals, cast members are ones who sing. Musicals highlight various musical artists or dancing stars, with lyrics that support the story line, often with an alternative, escapist vision of reality - a search for love, success, wealth, and popularity. This genre has been considered the most escapist of all major film genres.

9. Science fiction

Science fictions are usually scientific, visionary, comic-strip-like, and imaginative, and usually visualized through fanciful, imaginative settings, expert film production design, advanced technology gadgets (i.e., robots and spaceships), scientific developments, or by fantastic special effects. Sci-fi films are complete with heroes, distant planets, impossible quests, improbable settings, fantastic places, great dark and shadowy villains, futuristic technology and gizmos, and unknown and inexplicable forces. Many other SF films feature time travels or fantastic journeys, and are set either on Earth, into outer space, or (most often) into the future time.

10. War

Often acknowledge the horror and heartbreak of war, letting the actual combat fighting or conflict (against nations or humankind) provide the primary plot or background for the action of the film. Typical elements in the action-oriented war plots include POW camp experiences and escapes, submarine warfare, espionage, personal heroism, "war is hell" brutalities, air dogfights, tough trench/infantry experiences, or male-bonding buddy adventures during wartime. Themes explored in war films include combat, survivor and escape stories, tales of gallant sacrifice and struggle, studies of the futility and inhumanity of battle, the effects of war on society, and intelligent and profound explorations of the moral and human issues.

Based on the description above it can be concluded that the movie is motion picture, a series of still images which, when shown on a screen, film is pretended by literary technique, conversely, literary practice develop particular features under the impact of film.

CHAPTER III

METHODOLOGY OF RESEARCH

A. Time and Place of the Research

This research covers the entire process of work begin from the determination of title to the reporting process research "The research was conducted within 4 months from March 2016 to July 2016 in Bekasi.

The writer has collected data and data sources in the form of a wide variety of books as a necessary reference obtained from the library of JIA and also some from other University libraries. In addition to the form of the book, the writer also use an ebook as a reference used in completing the paper. the writer conducted data collection of data and theory needed for the writing process. Writing activity consists of collecting reference, collects data, and analyze data.

B. Subject of the Research

The research data was taken from the dialogue or conversation from a film background Japanese culture titled memoirs of a geisha and played by Zhang Ziyi, Michelle Yoeh, Gong li and koojii kayusho. Memoirs of a geisha tells the story of a young girl, Chiyo Sakamoto, who is sold by her family to an okiya, a geisha house. Her new family then sends her off to school to become a geisha. This movie is mainly about older Chiyo and her struggle as a geisha to find love, in the process making a lot of enemies.

The film was nominated for and won numerous awards, including nominations for six Academy Awards, and eventually won three: Best Cinematography, Best Art Direction and Best Costume Design (source Suara Merdeka. Tuesday, 7th of March 2016) . The writer chooses this film as a source of research data because in this film there are many sentences or dialog that contains the meaning of indirect speech act. In addition, this film gives an overview of how the cultural life of the Japanese in the second world war era, namely when the town Hiroshima and Nagasaki were bombed by American soldiers. After the writer conducted research on this film, the writer found a few sentences or dialog that contains the meaning of indirect speech act. In addition, from the dialogue the film contains a lot of data that is relevant to the issues being discussed and analyzed in this study.

C. Method of the Study

The point of arranging scientific research must be done through systematical process and logical steps. It supports the study by providing the reliable data to make the report scientifically and arrange the description in the correct sequence. The research will use a descriptive method, that the writer should develop the concepts and collect the facts without testing hypothesis.

This research used qualitative analysis. Qualitative research is that the researcher is the primary instrument for data collection and analysis. (Merriam, 2009: 15). Meanwhile, Maxwell states, qualitative research is research that is intended to help you better understand the meanings and perspectives of the

people you study seeing the world from their point of view, rather than simply from your own, how these perspectives are shaped by, and shape, their physical, social, and cultural contexts; and the specific processes that are involved in maintaining or altering these phenomena and relationships (2013: 9).

Hammersley & Atkinson in Maxwell (2013: 15). "In a qualitative study," research design should be a reflexive process operating through every stage of a project". The activities of collecting and analyzing data, developing and modifying theory, elaborating or refocusing the research questions, and identifying and addressing validity threats are usually all going on more or less simultaneously, each influencing all of the other". Therefore the research draws the sample by picking out some of indirect speech act sentences to be analyzed.

The data qualitative can come from various sources such as documents, picture, records and film, and text. According to Stevens in Krippendorff (2004: 87) that Text is always qualitative to begin with, categorizing textual units is considered to the most elementary form of measurement. thus the writer applies documentation technique in collecting the data. The research does the following procedures, are: reading, watching and observing the movie. Finding the data, putting sign and making highlight on it. and the last is taking the data and presenting them in data display.

D. Instrument of the Study

The writer focus on qualitative research and instrument of this study is the writer himself, it is mean that the writer as an instrument should be more active search for any materials or necessary supporting data in this research as an instrument. The writer found a variety of data in the form of a dialogue or a conversation from a movie titled memoirs of a geisha. Beside that the writer also collect references such as books and ebooks.

E. Technique of the Data Analysis

Before doing research, the writer has to understanding data which are analyzed. After the data had been collected from the data source, in order to obtain accurate data is relevant enough to the object being analyzed, the writer uses some basic technique. The following are steps to analyze the data: collecting data, indentifying, classifying, and result.

Source data of indirect speech act are in considerable amount, it is related to the statement expressed by Creswell (2009: 178) that it will be help for writer to understand the problem and the research question. It has the reasons that the writer choosed that method corresponding with the Creswell (2007: 180) that there are the advantages of audio visual type are may the writer be an unobtrusive method of collecting data, provides an opportunity for participants to directly share their reality, and it is creative in that it captures attention visually.

It means the writer watched the movie as visual data which has many the potentially of which has the type of utterances is contained indirect speech act such indirect speech act. In these utterances of movie as the visual data to analyze and it does not need the exactly time, Then the writer reviewed all data to analyse.

As mention above that source data is movie as visual data and the research is the one of type speech act, that is kind of indirect speech act. The writer wrote every word in the sentences, if found the utterance of indirect speech act, the witer looked back to theory which explained by Searle in Brinton (2000:308) that indirect speech act is devided into eight kinds.

F. Procedure of the Research

After understanding the role of systemantical and arranged steps of the research, it comes to the procedure of the research. The steps as follows:

1. Preparation

The several basic things that the research works during the writing are to identify the problem, select the fix title, formulate and the limit the statement of the research and consider what advantage later. Then books research correlated to what the writer analysis and also what the method of the research that he uses that finish to prove and strenghten the analysis. Accordingly, he always consultation with the first and second counselor related to the process of writing routinely.

2. Implementation

To obtain the research well, implementation present of the processing analyzing type of indirect speech act can be found in movie, to classify sentences into taxonomy of speech act in the table, explaining the type classification of speech act to the collect the data, and arraging the result to make report the result.

3. Finishing

a. Composing the analyzed data.

Before reported the result to be finished the paper, the research needs to compose the data analysis, and after giving mark, gathering the classification of indirect speech act, the writer makes the table to show the good result.

b. Discussing with the advisor.

Discussing with the first and second advisor has been done every time whether the writer found the difficult and did not understand about the procedure and material in this research.

c. Revising the result

During the analysis, the important role for the writer is consultation about everything with the first and the second advisor. The advisor give some corrections and criticize any mistakes in this paper in hope to minimize some errors and make the writing better.

d. Concluding the result.

The final phase to make the readers understand the main focus easily is by arranging the conclusions from all chapters. She guides and explains all the terms of the material.

CHAPTER IV
RESEARCH FINDING AND DISCUSSION

A. Data Description

This research took data from memoirs of geisha movie during last four months. The data taken start from March 2016 and ended in June 2016. This is caused wanted to present more varied data analysis during four months latest

The data found in the memoirs of geisha movie, based on following steps. First, looking for the utterance is that have meaning of indirect speech act. Second, the writer classified the utterances into kind whether entry into the assertives, directive, commissives, expressive or declarations. The last, the writer explained and described what is indirect speech act in the utterances.

Table 4.1. The results of types indirects speech act found on memoirs of geisha movie.

Classification	Datum
Request	1. We don't display our naked feet like monkey. (00.09.57) 2. Why can't you be quiet? (00.12.07) 3. It is freezing cold! (00.16.54) 4. Your big sister is thirsty. (00.19.46) 5. Pumpkin ! you are never speak to her again.(00.48.20) 6. Iwamura. Let the girl watch sumo. (1.04.57) 7. Perhaps Nobu san will be kind enough to explain the rule of the match. (1.05.39). 8. I'd like to know about every kind of dance.(1.06.12) 9. Can't you adopt us both? (1.33.30)
Assert	10. I have keep my promise (00.24.04) 11. I like sweet plum myself. (00.38.11)
Question	-

Thank	-
Advise	<p>12. If you impress Mother, and do exactly as she says, she will send you to school to be a geisha. (00.09.08)</p> <p>13. only if you swear your self to me first.(00.19.07)</p> <p>14. sssh,Hatsumomo san, you will wake the etire house.(00.19.45)</p> <p>15. You will hurt yourself more than her. (00.22.41)</p> <p>16. you can not call yourself a true geisha until you can stop a man in his tracks, with single look. (00.56.10)</p>
Warn	<p>17. shhh. Stop that. Mother will hear you; she's got a bamboo stick.(00.08.40)</p> <p>18. you will ruin your own chances, and mine too. (00.15.24)</p> <p>19. Remember. You swore yourself to me. (00.21.18)</p> <p>20. Mr chairman, shouldn't we hurry?(00.37.41)</p>
Greet	-
Congratulate	-

B. The Data Analysis and Data Interpretation

This chapter presented data analysis of 22 datas about kind and classification of indirect speech act taken from movie which entitled memoirs of geisha. The data analyzed indirect speech act based on Searle in Brinton theory (2000: 308).

Datum 1

Back of okiya next day. dawn. [winter].

Shivering, Chiyo (naked) squats on the stones near the privies, Auntie scrubs her feet with a hard brush. Mother hands Chiyo her dark tabi (socks) and geta (rough wood sandals.)

MOTHER

Inside, you wear these. Outside, these. We don't display our naked feet like monkeys.

The bold utterance "*We don't display our naked feet like monkeys.*" indicates that the utterances includes indirect speech acts as request or directive. Based on utterance above it can be explained.

In this utterances Mother as speaker (S) and Chiyo as hearer (H). Speaker tells to hearer (Chiyo) that she has to keep her good appearance. Speaker (Mother) asked the hearer (Chiyo) to wear good and polite clothes in order to good looking or good appearance wherever she will go.

The utterance "*We don't display our naked feet like monkeys.*" indicated that including indirect speech act as request/directive.

Datum 2

Pumpkin curls her tongue and sticks it out; it looks like a "split peach. Together she and chiyo giggle.

HATSUMOMO

Why can't you be quiet?

The bold utterance "*Why can't you be quiet?.*" indicates that the utterances includes indirect speech acts as request or directive. Based on utterance above it can be explained.

In this utterances Hatsumomo as speaker (S) Chiyo and Pumpkin as hearer (H). Speaker tells to hearer (Chiyo and Pumpkin) that they have to

silence. Speaker (Hatsumomo) asked the hearer (Chiyo and Pumpkin) to keep their quiet and talk all about Hatsumomo.

The utterance "*Why can't you be quiet.*" indicated that including indirect speech act as request/directive.

Datum 3

granny's room - okiya. day. (winter).

Chiyo carries a tray laden with food for Granny: rice and tiny white fishlings with dead, black eyes. She places it down in front of the old woman, who barks.

GRANNY

It is freezing cold! Close the window.

The bold utterance "*It is freezing cold!*" indicates that the utterances includes indirect speech acts as request or directive. Based on utterance above it can be explained.

In this utterances Granny as speaker (S) Chiyo as hearer (H). Speaker tells to hearer (Chiyo) that granny feel cold. Speaker (Granny) asked the hearer (Chiyo) to Close the window.

The utterance "*It is freezing cold!*" indicated that including indirect speech act as request/directive.

Datum 4

Entry area of okiya. late night. (winter)

Alone, Chiyo kneels, trying to stay awake as she practices her shamisen.

The sound of raucous laughter.

KORIN

Sssh, Hatsumomo-san, you'll wake the entire house.

Hatsumomo and her geisha friend Korin arrive drunk and giggling. Korin spies Chiyo.

KORIN

Your big sister is thirsty. So am I. Go get us some beer.

The bold utterance "***Your big sister is thirsty***" indicates that the utterances includes indirect speech acts as directive or request. Based on utterance above it can be explained.

In this utterances Korin as speaker (S) and Chiyo as hearer (H). Speaker tells to hearer that her sister of Chiyo (hatsumomo) is thirsty. Speaker (Korin) asking the hearer (Chiyo) to bring some beer for Hatsumomo and herself.

The utterance "Your big sister is thirsty" indicated that including indirect speech act as directive/request.

Datum 5

Mother & Auntie shake their heads, astonished. chiyo is paralysed with embarrassment. Mother and Auntie leave.

CHIYO

I'm so far behind; I will never catch up to you.

PUMPKIN

Don't worry, Chiyo-chan. I will help you.

HATSUMOMO

pumpkin! You are never to speak to her again...

she pinches pumpkin's lip hard, and Pumpkin cries out

The bold utterance "***pumpkin! You are never to speak to her again...***" indicates that the utterances includes indirect speech acts as request or directive. Based on utterance above it can be explained.

In this utterances Hatsumomo as speaker (S) Pumpkin as hearer (H). Speaker tells to hearer (Pumpkin) that she prohibited Pumpkin talk with Chiyo. Speaker (Hatsumomo) asked the hearer (Pumpkin) keep away and in order to no speak with chiyo anymore.

The utterance ***pumpkin! You are never to speak to her again...*** indicated that including indirect speech act as request/directive.

Datum 6

A runner delivers a pot of tea and cups. Sayuri takes up the pot to pour the Chairman his tea. She draws back her sleeve, and breaks the silence:

SAYURI

May I ask: How does someone harness the power of water?

The Chairman glances at Sayuri's wrist, then meets her gaze evenly.

CHAIRMAN

You should never ask an engineer to explain a thing. Because he will--

NOBU

Iwamura. Let the girl watch sumo!

The bold utterance "***Iwamura. Let the girl watch sumo.***" indicates that the utterances includes indirect speech acts as request or directive. Based on utterance above it can be explained.

In this utterances Nobu as speaker (S) Chairman (Iwamura) as hearer (H). Speaker tells to hearer (Chairman) that Sayuri is watching sumo. Speaker (Nobu) asked the hearer (Chairman) that the chairman stopped to chat with Sayuri for a while, because Sayuri is watching sumo.

The utterance "***Iwamura. Let the girl watch sumo***" indicated that including indirect speech act as request/directive.

Datum 7

Mameha lowers her fan. Instantly sayuri shifts the teapot to Nobu's cup. The Chairman's face falls, but he works to conceal his disappointment. sayuri improvises .

SAYURI

Perhaps Nobo-san will be kind enough to explain the rules of the match.

NOBU

Three things matter in life Sumo, business and war. Understand one, you know them all. But why should a geisha care? You spend your time plucking strings, and dancing.

The bold utterance "*Perhaps Nobo-san will be kind enough to explain the rules of the match.*" indicates that the utterances includes indirect speech acts as request or directive. Based on utterance above it can be explained.

In this utterances Sayuri as speaker (S) Nobu as hearer (H). Speaker tells to hearer (Nobu) that Sayuri want to know more about rule of the match sumo. Speaker (Sayuri) asked the hearer (Nobu) that, Nobu should explain the rules of the game sumo.

The utterance "*Perhaps Nobo-san will be kind enough to explain the rules of the match.*" indicated that including indirect speech act as request/directive.

Datum 8

The Chairman glances into his cup; it's only half full. Mameha swoops in, pouring the rest of his tea.

NOBU

Three things matter in life: Sumo, business and war. Understand one, you know them all. But why should a geisha care? You spend your time plucking strings, and dancing.

Nobu turns away, scowling; sips his tea. Sayuri senses Hatsmomo watching. She redoubles her efforts.

SAYURI

*I humbly beg to differ. What is sumo but a dance between giants? What is business but a dance between companies? (beat) **I'd like to know about every kind of dance.***

The bold utterance *"I'd like to know about every kind of dance."* indicates that the utterances includes indirect speech acts as request or directive. Based on utterance above it can be explained.

In this utterances Sayuri as speaker (S) Nobu as hearer (H). Speaker tells to hearer (Nobu) that Sayuri want to know more about sumo as a dance. Speaker (Sayuri) asked the hearer (Nobu) that, Nobu should describe any kind of dance that exist in sumo wrestling.

The utterance *"I'd like to know about every kind of dance."* indicated that including indirect speech act as request/directive.

Datum 9

HATSUMOMO

But you promised the okiya to Pumpkin.

MOTHER

(scoffing at pumpkin) Look at her! Still a virgin maiko.!

Choking back sobs. pumpkin bolts from the room. Sayuri watches after her, her glee momentarily dimmed:

SAYURI.

Can't you adopt us both?

MOTHER

Quiet, Sayuri! (back to Hatsumomo). I 'm no fool. Pumpkin would only be your puppet. How long will it take befor you kick us out onto the street.

The bold utterance "***Can't you adopt us both?***" indicates that the utterances includes indirect speech acts as request or directive. Based on utterance above it can be explained.

In this utterances Sayuri as speaker (S) Mother as hearer (H). Speaker tells to hearer (Mother) that Sayuri want Mother accept her opinion. Speaker (Sayuri) asked the hearer (Mother) that, she should adopt Pumpkin too as her daughter.

The utterance "***Can't you adopt us both.***" indicated that including indirect speech act as request/directive.

Datum 10

HATSUMOMO

I told you not to let anybody see you.

Chiyo turns on her with tears of pain:

CHIYO

I have kept my promise. So tell me Where is she?

Hatsumomo licks the rim of sake cup, then puts it down. She reaches out to Chiyo, cradling the child's hands in her own.

HATSUMOMO

She's in the next hanamachi in a house called Tatsuyo. Trush me little chiyo. You will find he.

The bold utterance “*I have kept my promise*” indicates that the utterances includes indirect speech acts as assert. Based on utterance above it can be explained.

In this utterances Sayuri as speaker (S) Hatsumomo as hearer (H). Speaker tells to hearer (Hatsumomo) that Hatsumomo should be honest and kept her promise too and let she know where is her sister. Speaker (Sayuri) asked the hearer (Hatsumomo) that, Hatsumomo should tell about sayuri’s sister, to tell where is her sister.

The utterance ““*I have kept my promise*” indicated that including indirect speech act as Assert. from the data above, the speaker tried to convince the hearer that she has kept his promise in order to hearer tell the truth.

Datum 11

CHAIRMAN

None of us find as much kindness in this world as we should. (and then) Do you like sweet plum, or cherry?

CHIYO

You mean to eat?

The chairman laughs and leads Chiyo toward the footpath that goes along the stream, where a vendor sells shaved ice.

CHAIRMAN

I like sweet plum myself. (to the vendor) Both kinds.

The bold utterance "*I like sweet plum myself*" indicates that the utterances includes indirect speech acts as assert. Based on utterance above it can be explained.

In this utterances Chairman as speaker (S) Chiyo as hearer (H). Speaker tells to hearer (Chairman) that he like sweet plum. Speaker (Chairman) asked the hearer (Chiyo) that the hearer should to tell what is taste of ice which is she like.

The utterance "*I like sweet plum myself*" indicated that including indirect speech act as assert. speaker asserted that he was like the taste of sweet plum, in order to Chiyo tell the taste ice what does she likes.

Datum 12

YOUNG PUMPKIN

*I cried, too, at first. You know, it is easier if you just forget everything that happened before you came to the okiya. **If you impress Mother, and do exactly as she says** (beaming at the possibility) she will send you to school to be a geisha.*

CHIYO

A what?

YOUNG PUMPKIN

A geisha. Like Hatsumomot You will get to drink sake, and sleep until noon.

The bold utterance "***If you impress Mother, and do exactly as she says***" indicates that the utterances includes indirect speech acts as advise. Based on utterance above it can be explained.

In this utterances Pumpkin as speaker (S) Chiyo as hearer (H). Speaker tells to hearer (Chiyo) that Chiyo should impress mother and do what mother says. Speaker (Pumpkin) asked the hearer (Chiyo) do what mother said.

The utterance "***If you impress Mother, and do exactly as she says***" indicated that including indirect speech act as advise. from the data above, the speaker tried to advise to hearer that if she want to be a geisha, she should to do what Pumpkin advised.

Datum 13

CHIYO

(with poignant urgency) Please. Tell me where she is.

Hatsumomo looks at her with a luminous smile.

HATSUMOMO

Only if you swear yourself to me first. Yes? Now get out.

The bold utterance "*Only if you swear yourself to me first.*" indicates that the utterances includes indirect speech acts as advise. Based on utterance above it can be explained.

In this utterances Hatsumomo as speaker (S) Chiyo as hearer (H). Speaker tells to hearer (Chiyo) that Chiyo should swear to Hatsumomo. Speaker (Hatsumomo) asked the hearer (Chiyo) swear to hatsumomo if she want to know where is her sister.

The utterance "*Only if you swear yourself to me first.*" indicated that including indirect speech act as advise. from the data above, the speaker tried to advise to hearer that if she want to know where is her sister, she should to do what Hastumomo asked.

Datum 14

entry area of okiya. late night. (winter)

Alone, Chiyo kneels, trying to stay awake as she practices her shamisen.

The sound of raucous laughter.

KORIN

Sssh, Hatsumomo-san, you'll wake the entire house.

Hatsumomo and her geisha friend Korin arrive drunk and giggling. Korin spies Chiyo.

The bold utterance "*Sssh, Hatsumomo-san, you'll wake the entire house.*" indicates that the utterances includes indirect speech acts as advise. Based on utterance above it can be explained.

In this utterances Korin as speaker (S) Hatsumomo as hearer (H). Speaker tells to hearer (Hatsumomo) that *you'll wake the entire house.* Speaker (Korin) asked the hearer (Hatsumomo) to be quiet and keep silence.

The utterance "*Sssh, Hatsumomo-san, you'll wake the entire house.*" indicated that including indirect speech act as advise. from the data above, the speaker tried to advise to hearer that if she can't quiet all people who entire house will be wake up.

Datum 15

back garden & privies okiya. day.(winter)

Gripping Chiyo, Mother pours a bucket of water over her back and begins severely lashing her with a bamboo rod.

MOTHER

Thieving rat! That kimono was worth more than you!

AUNTIE

Careful, Okasan! You will hurt yourself more than her. Let me.

Auntie seizes the rod and Mother walks back into the Okiya.

The bold utterance "*You will hurt yourself more than her.*" indicates that the utterances includes indirect speech acts as advise. Based on utterance above it can be explained.

In this utterances Auntie as speaker (S) Mother as hearer (H). Speaker tells to hearer (Mother) that Mother will hurt than her (Chiyo). Speaker (Auntie) asked the hearer (Mother) to give Auntie bamboo stick to punish chiyo.

The utterance "*You will hurt yourself more than her.*" indicated that including indirect speech act as advise. from the data above, the speaker tried to advise to hearer that if she does not give a bamboo stick to Auntie, Mother will be hurt than Chiyo.

Datum 16

Close up In quick succession, eight silk bands called himo are drawn and bound.

MAMEHA

You cannot call yourself a true geisha until you can stop a man in his tracks, with a single look.

Close up a lavishly embroidered cream kimono closes, left over right.

The bold utterance "*You cannot call yourself a true geisha until you can stop a man in his tracks, with a single look.*" indicates that the

utterances includes indirect speech acts as advise. Based on utterance above it can be explained.

In this utterances Mameha as speaker (S) Sayuri as hearer (H). Speaker tells to hearer (Sayuri) that Sayuri can not call herself as true geisha if she can not stop a man in his track with her single look. Speaker (Mameha) asked the hearer (Sayuri) in order to Sayuri focus to learn about geisha and more practice with seriously.

The utterance *"You cannot call yourself a true geisha until you can stop a man in his tracks, with a single look."* indicated that including indirect speech act as advise. from the data above, the speaker tried to advise to hearer (Sayuri) that if she want can to stop a man with a single look she must more practice because if she can make stop a man with a single look that she can called a true geisha.

Datum 17

maid's room. second floor. night (winter)

AUNTIE

Keep her quiet. Mother is downstairs.

CHIYO

Let me go! Let me go

YOUNG PUMPKIN

Shhh. Stop that. Mother will hear you she's got a bamboo stick.

The bold utterance "*Shhh. Stop that. Mother will hear you she's got a bamboo stick*" indicates that the utterances includes indirect speech acts as warn. Based on utterance above it can be explained.

In this utterances Pumpkin as speaker (S) Chiyo as hearer (H). Speaker tells to hearer (Chiyo) that mother has bamboo stick. Speaker (Pumpkin) asked the hearer (Chiyo) that, she should keep her quiet and do not whine.

The utterance "*Shhh. Stop that. Mother will hear you she's got a bamboo stick*" indicated that including indirect speech act as warn. from the data above, the speaker tried to notice or warn to hearer (Chiyo) that if she can not to stop her crying and can not keep her quiet, that mother will be angry and she will get punishment with bamboo stick.

Datum 18

As they run, Pumpkin jumps up to touch a low hanging fish carving and make it swing; a child's ritual. She race down a jumbled alley toward the theatre. Suddenly, Chiyo breaks rank:

CHIYO

(with resolve) pumpkin! I'm sorry I'm going to run. I'm going to find Satsu.

YOUNG PUMPKIN

No! chiyo, don't! (beat) You will ruin your own chances, and mine too!

The bold utterance "*No! chiyo, don't! (beat) You will ruin your own chances, and mine too!*" indicates that the utterances includes indirect speech acts as warn. Based on utterance above it can be explained.

In this utterances Pumpkin as speaker (S) Chiyo as hearer (H). Speaker tells to hearer (Chiyo) that her own chances will ruin and Pumpkin mine too. Speaker (Pumpkin) asked the hearer (Chiyo) that, she should always stay with her (Pumpkin) and do not go anywhere.

The utterance "*No! chiyo, don't! (beat) You will ruin your own chances, and mine too!*" indicated that including indirect speech act as warn. from the data above, the speaker tried to notice or warn to hearer (Chiyo) that if she can not stay away with Pumpkin and flee, she will ruin all chances to become geisha and ruin Pumpkin's chances too.

Datum 19

She thrusts the brush back at Hatsmomo. Hatsmomo smiles at Chiyo, who shrinks back, Hatsumomo grabs Chiyo's wrist and forces the brush into her hand, points to a place on the kimono.

HATSUMOMO

There.

Chiyo hesitates. Their eyes lock

HATSUMOMO (cont'd)

Remember? You swore yourself to me.

Chiyo reluctantly takes up the brush.

The bold utterance "***Remember? You swore yourself to me***" indicates that the utterances includes indirect speech acts as warn. Based on utterance above it can be explained.

In this utterances Hatsumomo as speaker (S) Chiyo as hearer (H). Speaker tells to hearer (Chiyo) she has sworn to Hatsumomo. Speaker (Hatsumomo) asked the hearer (Chiyo) that, she should remember about her promise to Hatsumomo that she can do anything if want to know where is her sister.

The utterance "***Remember? You swore yourself to me!***" indicated that including indirect speech act as warn. from the data above, the speaker tried to notice or warn to hearer (Chiyo) that if she can not keep his promise, Hatsumomo would never tell where is her sister.

Datum 20

when the geisha laughs in response, it borders on music.

GEISIA

It's true; I did.

CHAIRMAN

And now look at her; so elegant

GEISIA

Mr Chairman, shouldn't we hurry? We'll miss the beginning.

The bold utterance “*Mr Chairman, shouldn't we hurry*” indicates that the utterances includes indirect speech acts as warn. Based on utterance above it can be explained.

In this utterances geisha as speaker (S) Chairman as hearer (H). Speaker tells to hearer (Chairman) that he will miss the beginning the event. Speaker (geisha) asked the hearer (Chairman) that, He should to stop talk with Chiyo in hurry.

The utterance “*Mr Chairman, shouldn't we hurry!*” indicated that including indirect speech act as warn. from the data above, the speaker tried to notice or warn to hearer (Chairman) that if He still stay talking with Chiyo and does not hurry that He will miss the beginning event.

C. The Data Interpretation

According to the data analyses which have been analyzed in the movie which entitled memoirs of geisha found 20 data that contained indirect speech act as request, indirect speech act as assert, indirect speech act as advise and indirect speech act as warn. The interpretation of the data are formed in the following table shown below.

Table 4.2. The Results of Classification Indirect Speech Act

No.	Kind of classification indirect speech act	Frequency	Percentage
1	Request	9	45%
2	Assert	2	10%
3	Question	-	-
4	Thank	-	-

5	Advise	5	25%
6	Warn	4	20%
7	Greet	-	-
8	Congratulate	-	-
Total		20	100%

D. The Discussion

After classifying the data of indirect speech act in memoirs of geisha movie, it needs to discuss about the data found. From the data on the table above, it shows that the writer found data is contained with indirect speech act as request 9 data or 45%, assert 2 data or 10%, advise 5 data or 25%, and warn 4 data or 20%. The least amount of data which found is indirect speech act as assert 2 data or 10% and the amount of data that is most commonly found is as indirect speech act as request 9 data or 45%.

From the discussion above, it can be concluded that there are 4 kinds of indirect speech acts are found in memoirs of geisha movie, they are indirect speech act as request, indirect speech act as assert, indirect speech act as advise, and indirect speech act as warn.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

From the research which the writer had already done, the writer can take implicit conclusions, they are:

1. Language is unique, especially for its meanings that the same sentence is able to have different meaning, due to its different situations.
2. Those Sides of the difference and those sides of the sameness have been provided the sciences of each other by Linguistics.
3. Humans try to find those language phenomena and God gives the way out of a science in the parts of Linguistics.
4. In indirect speech act, indirect speech act can be divided become 8 parts, such as request, assert, question, thank, advise, warn, greet, and congratulate.
5. The utterances indirect speech act which found are indirect speech act as request amount 9 or 45%, indirect speech act as assert amount 2 or 10%, indirect speech act as advise amount 5 or 25%, and indirect speech act as warn amount 4 or 20%.

B. Suggestion

After analyzing and giving conclusion analysis indirect speech act in memoirs of geisha movie, the writer has some suggestion to the readers related to the thesis.

1. For readers. It is suggested that the students of English department should also read it in order to get knowledge about pragmatic science. In speaking, the writer should not only know the pragmatic, they also have to know that the utterances which contained indirect speech act that is not only utterances form but also there is meaning or aim as request or directive form in that utterance.
2. Hopefully, for the teachers, they should teach students about indirect speech act, because it has one of important to know in studying pragmatic of linguistic. Teachers need to start by giving examples some. They should ask the student to understand what is indirect speech act and try to look for the utterance which contained indirect speech act.

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BIOGRAPHY



The writer was born in Karawang on 20 August 1985, his mother is Rumini and his father is Mamun Altaif. He is fifth son of 6 children and educated at Kemiri 2 Jayakarta Elementary school Karawang in 1994. He continued studying to Junior High School (SMP 4 Rengasdengklok) in 2000. The writer took social department when He was in Senior High School 3 Karawang in 2002. During He study at the college, He working at Pharmacy company as Administrator. Beside his formal education, the writer also took a Japan course at Puji Bijak Center. The writer dediced to continue his study of English and joined the school of foreign Language JIA Bekasi at English Department and hope will be graduated this year.