AN ANALYSIS OF SPEECH ACTS ON MAIN CHARACTER
OF HOTEL TRANSYLVANIA II MOVIE

A JOURNAL

By:

RIZA PAHLEVI
NIM. E1D 113 129

ENGLISH EDUCATION PROGRAM
LANGUAGE AND ART DEPARTMENT
FACULTY OF TEACHER TRAINING AND EDUCATION
MATARAM UNIVERSITY
2017

RATIFICATION

A journal entitled **"An Analysis of Speech Acts on Main Character of Hotel Transylvania II Movie"** by Riza Pahlevi (E1D113129) accepted by board examiners on Februari 2017 as requirement to achieve *SarjanaPendidikan* (S.Pd) Degree in English education Program, Faculty of Teacher Training and Education Mataram University.

Board of Examiners:

First Advisor,

Prof. Drs. H. Mahyuni, M.Pd, P.hD
NIP.196312311988031023

An Analysis of Speech Acts on Main Character of Hotel Transylvania II Movie

RIZAPAHLEVI
E1D113129

ABSTRACT

This study analyzes the using of speech acts and illocutionary acts are implied in the *Hotel Transylvania II* Movie. The aimed of this study are to find out the three types of speech acts and classification of illocutionary acts used in *Hotel Transylvania II* Movie, and to understand the interpretation of the dialogue between the speaker and hearer that used speech acts and classification of illocutionary acts which are selected in this study.

This study used descriptive qualitative analysis method. This study collects the data from the script after watching the movie, then describes the speech acts and classification of illocutionary acts. Additionally, this study also describes the situation of movie in order to support data analysis of illocutionary acts. Based on theory provided, the data are analyzed one by one to know the types of speech acts and classification of illocutionary acts used. To focus on this analysis, this study limits the data to analyze. The data consist of 49 data, and analyzed 21 data.

From the analysis, this study finds three types of speech acts that used by Dracula as the main character in the movie namely locutionary acts, illocutionary acts, and perlocutionary acts. Furthermore, the study also finds five classification of illocutionary acts used by Dracula as main character in the *Hotel Transylvania II* Movie, as follows: 1) Representative (classifying, insisting, boasting, describing, influencing). 2) Directive (commanding, asking, advising, pleading, permitting, defying, daring). 3) Commissive (offering, pledging, promising, refusing). 4) Expressive (joy, apologizing, disliking, welcoming). 5) Declarative (stating, declaring, appointing, begging).

Keywords: *Speech acts, classification of illocutionary acts, Hotel Transylvania II Movie.*

An Analysis of Speech Acts on Main Character of Hotel Transylvania II Movie

RIZA PAHLEVI
E1D113129

ABSTRAK

Pembelajaran ini menganalisis tentang penggunaan tindakan berbicara dan klasifikasi tindakan ilokusi yang tersirat di dalam film *Hotel Transylvani II*. Tujuan pembelajaran ini untuk menemukan tiga jenis dari tindakan berbicara dan klasifikasi tindakan ilokusi yang digunakan di film *Hotel Transylvania II*, dan untuk memahami mengenai penafsiran dialog antara pembicara dan pendengar yang menggunakan tindakan berbicara dan klasifikasi tindakan ilokusi yang sudah diseleksi atau dipilih dalam pembelajaran ini.

Pembelajaran ini menggunakan metode analisis descriptive qualitative. Pembelajaran ini mengumpulkan data dari lampiran dialog setelah menonton film, kemudian menggambarkan tindakan berbicara dan klasifikasi tindakan ilokusi. Sebagai tambahan, pembelajaran ini juga menggambarkan situasi di dalam film agar mendukung analisis data dari tindakan ilokusi. Berdasarkan dari teori yang disediakan, data dianalisis satu persatu untuk mengetahui jenis tindakan berbicara dan klasifikasi tindakan ilokusi yang digunakan. Untuk fokus dalam analisis ini, pembelajaran ini membatasi data yang dianalisis. Data terdiri dari 49 data, dan 21 data dianalisis.

Dari analisis ini, pembelajaran ini menemukan tiga jenis tindakan berbicara yakni lokusi, ilokusi, dan perlokusi. Selanjutnya, pembelajaran ini juga menemukan lima klasifikasi tindakan berbicara yang digunakan oleh *Dracula* sebagai tokoh utama dalam film *Hotel Transylvania II*, sebagai berikut: 1) representative (penggolongan, penegasan, bualan, penggambaran, mempengaruhi) 2) directive (memerintah, menanyakan, menasehati, membela, mengizinkan, menantang, memberanikan) 3) commissive (menawarkan, perjanjian, berjanji, menolak) 4) expressive (kegembiraan, meminta maaf, membenci, menyambut) 5) declarative (menyatakan, mengumumkan, menetapkan, memohon).

Kata kunci: *tindakan berbicara, tindakan ilokusi, film Hotel Transylvania II*

1. INTRODUCTION

Pragmatics is the study of what the speaker means by saying something and what the hearer understands when something is said or how does a speaker use language in a particular context and how it is interpreted in the use of same context. The first important thing that must be done is to draw a distinction between the meaning of sentences and the meaning of utterances.

Speech act is a kind of verbal communication. The words speech acts are derived from two words are *speech* and *act*. Speech is the utterance that occurs and act means action. That is the reason why people have to interpret the meaning of communication or language through speech acts. Many times, in conversation people not only saying, but also forcing the hearer to do something. When the hearer is doing an act it means he or she is doing illocutionary acts. The hearer tends to do action. In that conversation people are also possible to influence the hearer (affecting effects). When the speaker successfully affects the hearer, it means perlocutionary acts can be performed well. Also, a **locutionary acts** has to do with the simple act of a speaker saying something, i.e. the act of producing a meaningful linguistic expression.

Based on the background above, in this study, the writer meant to analyze the speech acts and classification of illocutionary acts of main character (*Dracula*) in the movie of *Hotel Transylvania II*.

1.1 Research Question

1. What types of speech acts are found on Dracula's dialogue in *Hotel Transylvania II*?

2. What classification of illocutionary acts are implied on *Dracula's utterances* in *Hotel Transylvania II?*

1.2 Purpose of the Study

1. 1. To identify the types of speech acts are found on Dracula's dialogue in *Hotel Transylvania.*

2. To identify illocutionary acts are implied on Dracula's utterances in *Hotel Transylvania II.*

2. LITERATURE REVIEW

Language is the ability to acquire and use complex systems of communication, particularly the human ability to do so, and a language is any specific example of such a system.

Pragmatics studies the factors that decide our choice of language in social interaction. It looks at the social rules that affect our choice. It looks at the meaning of speech acts and the intention of the speaker and includes information about the social status of the speakers, cultural features such as politeness and formality, and both explicit and implicit linguistic features. Pragmatics overlaps at times with semantics, stylistics, sociolinguistics, and psycholinguistics and discourse analysis.

In discourse analysis, there is speech acts are learned in this field. Whereas Speech act is the basic unit of linguistic communication (Searle, 1969:16). It means that speech act is the production of what is said within performance of speech act. It is the way people act through their speech. To speak is the perform speech act using system of constitutive rules. To express themselves, people do not only produce utterances containing grammatical structures but also perform actions through there utterances. Thus, actions which are performed via utterances are generally called speech acts.

Studying speech act is not a non-sense. According to Searle (1977:16) the reason for concentrating on the study of speech act is simply this: all linguistics communication involves linguistics acts. Therefore studying speech act is very important because we concern with linguistics communication every day.

Utterances can perform three kinds of act. Austin (1962:109) identifies three distinct levels of action into locutionary act, illocutionary act, and perlocutionary act.

a. Locutionary acts

Locutionary act (prepositional meaning) is the basic act of utterance or producing a meaningful linguistic expression (Yule, 1996:48). Moreover, locutionary act is the act simply uttering a sentence from a language. It refers to factual meaning of the sentence, that is, the literal meaning of actual word. Locutionary act is the basic act of utterance there is no intention of speaker. For example:

1. *It" s cold in here.*
2. *There is food in the stove.*

Based on the examples above, in (1) the sentence refers to the temperature; (2) the sentence refers to the location of the food.

b. Illocutionary acts

The illocutionary act is performed via the communicative force of an utterance, such as promising, apologizing, offering (Yule, 1996:48). This act is also called the act of doing something in saying something. The most significant level of action in a speech act is the illocutionary act because the force, which has been desired by the speakers, determines this act. Illocutionary act can be the real description of interaction condition. For example:

1. *It's cold in here.*
2. *There is food in the stove.*

Based on the examples above, (1) the sentence shows a request to close the door; (2) the sentence shows an offer of something to eat

c. Perlocutionary acts

According to Hufford and Heasley (1983:250), perlocutionary act is the act that is carried out by a speaker when making an utterance causes in certain effect on the hearer and others. Perlocutionary act is also the act offering someone. Perlocutionary act refers to the effect the utterance has on the thoughts

or actions of the other person. A perlocutionary act is specific to the circumstances of issuance, and is therefore not conventionally achieved just by uttering that particular utterance, and includes all those effects, intended or unintended, often indeterminate, that some particular utterance in a particular situation cause. For example:

1. *Its cold in here.* (Such as someone actually close the door)

2. *There is food in the stove.* (Helping themselves to the food).

As mentioned in the section above, illocutionary act is one of the three types of speech acts proposed by Austin which contain purpose, function, and force of utterances. Austin categorizes illocutionary acts into five types. This classification is based on the performative verbs in any utterances (Searle, 1979: 8-9).

a. Verdictives

Verdictives are typified by giving of verdict, for instance: verdicts done by jury, judger, arbitrator, or umpire. Performative verbs indicating these acts are *to acquit, to hold, to calculate, to describe, to estimate, to analyze, to date, to rank, to assess,* and *to characterize*

b. Exercitives

Exercitives are typified by exercising power, rights, or influence. Performative verbs indicating these acts are *to appoint, to order, to beg, to recommend, to order, to advise, to dismiss, to nominate, to veto, to announce,* and *to warn.*

c. Commissives

Commissives are typified by promising or undertaking. It commits the hearer to do something. Performative verbs indicating these acts are *to promise, to vow, to pledge, to convenient, to contract, to guarantee,* and *to swear.*

d. Expositives

Expositives are acts by which the speaker makes plain how the utterances fit into the course of an argument. Performative verbs indicating these acts are *to*

affirm, to deny, to emphasize, to illustrate, to answer, to report, to accept, to describe, to identify, and *to call.*

e. Behavitives

Behavitives are acts of reactions in relation with the people's attitudes or social behavior. Performative verbs indicating these acts are *to apologize, to thank, to curse,* and *to condole.*

Other experts also propose other concept of illocutionary acts. Searle, for instance, revised and enlarged Austin's concept of illocutionary acts. Different from Austin which focuses only on performative or speech acts verbs), Searle uses twelve criteria in categorizing the illocutionary acts. Four main criteria of them are the differences in illocutionary point (force), direction of fit between word and world, expressed psychological state, and content (Searle, 1979: 2; May, 2001: 119). Below are Searle's five classifications of illocutionary acts including their illocutionary functions (Searle, 1979: 12; Yule, 1996: 36; May, 2001: 120; Cutting, 2002: 16).

a. Declaratives

Declaratives are illocutionary acts by which the speaker is able to change the state of affair in the world via the utterances. The speaker has to have institutional role in a specific context when employing these acts (Yule, 1996: 53). Some performative verbs indicating these speech acts are to beg, to pronounce, to sentence, to state, to declare, to resign, to fire, and to appoint.

b. Representatives

Representatives or assertives are illocutionary acts that state what speakers believe to be factual (true) or not (false). By using these acts, the speaker makes words fit the world or belief (Yule, 1996: 53). To describe, to call, to classify, to identify, to claim, to diagnose, to hypothesize, to insist, to predict, and to boast are some performative verbs indicating these types of acts. Furthermore, Cutting adds other forces beyond representative or assertive acts. They are claiming, hypothesizing, insisting, and predicting (2002: 17).

c. Expressives

Expressives are illocutionary acts that state the speakers' feelings or attitudes about something. These acts involve psychological states of the speakers. When performing these acts the speakers makes words fit the worlds or feeling (Yule, 1996: 53). Performative verbs denoting to these illocutionary acts are to thank, congratulate, apologize, condole, deplore, and welcome.

d. Directives

Directives are illocutionary acts that the speakers use to get something done by the hearers. These acts express what the speaker wants and the speaker's attempts to make the world fit the words via the hearer (Yule, 1996: 54). Performative verbs denoting to this category are to ask, order, command, request, beg, plead, pray, entreat, invite, permit, advise, dare, defy, and challenge.

e. Commissives

Commissives are illocutionary acts used by the speakers to commit actions in future. These acts express what the speaker intends to do. By means of comissives, the speakers undertake to make the world fit with the words via the speaker (Yule, 1996: 54). Some performative verbs belong to these speech acts are to promise, to pledge, to offer, to threat, to refuse, and to vow.

Based on the classification between two experts, the writer has compared that Searle's classification is more interested to be used in this study because it has more specific explanation about illocutionary acts which is imply the dialogue in the movie. Furthermore, in Searle's classification, it is not discuss which focuses only performative or speech acts verbs.

3. RESEARCH METHOD

1) Research Type

In this analysis, the study used descriptive qualitative design as a method.

2) Data and Data Sources

3) Qualitative research involves non-numeric data. The data of this study were the figures in the movie in particular Dracula figure's utterances which is used when communicating with the other in movie. This study obtained the

data from the observation of script dialogue and watching movie of Hotel Transylvania II

4) Method of Data Collection

The data collection technique, this study used was note-taking technique. In note-taking technique the study used script of dialogue instruments, video and sound recorder, to record the figure dialogues. Next, this study noted the data in the data sheet.

5) Data Analysis Procedure

After collecting the data, this study obtained the raw data. The data were then analyzed. The data analysis in qualitative research, according to Bogdan and Bilken, is an effort conducted by the writer in order to organize the data by reducing the data into the organized units, synthesizing the data, finding the pattern, finding the important data, and deciding what to present to the others (Moleong, 2008: 248).

There are four steps of data analysis in qualitative study: data collection, data reduction, presentation, and conclusion (Miles and Huberman, 1994: 15). This process is called as collect analysis. In data collection the writer collected the data through the observing process. The collected data were then simplified on the important points and then were classified in relation to the focus of the analysis. In data reduction, the sudy conducted data selection, classified the data, made the focus, omitting the non-used data. This process was done continuously during the data analysis. Then, this study presented the analyzed data in order to give an effort to draw a conclusion. To draw the data conclusion, this study verified the data to make sure the validity of data. Additionally, this study had a discussion of the data with the expert researchers.

In addition to the interactive research method, the researcher used identity method in analyzing the data. Identity method is a method used

when the writer determines the identity of linguistic units by means of determining tools outside the linguistic aspects (Sudaryanto in Kesuma, 2007: 47). Sudaryanto also states that there are five types of identity method which can be applied in linguistic study. They are referential method, articulatory phonetic method, translational method, orthographic method, and pragmatic method.

Because the topic of this study is concerned with pragmatic and related to speech acts, in study focus on types of speech acts and applied illocutionary identity method. This method is used to identify linguistic units according to the linguistic units and the effects which are uttered by the speakers. This study implemented this method since this study is concerned with speech acts and the illocutionary acts phenomena occurring in the movie which involve the communication between Dracula and the other figures.

4. RESULTS

1. Result of data kinds of speech acts and illocutionary acts

A conversation between Mavis, Dracula and Todd in minutes 00.05.57 → 00.06.00 , as follows:
MAVIS   : Hi Dad!
DRACULA   **:** Oh, hey, guys! *Todd, take a break.*
TODD   : (Go away without saying anything).
A conversation between Dracula and Mavis in minutes 00.07.43 → 00.07.50 , as follows:
DRACULA   : Honey? Are you okay?
MAVIS   : Yes. It's just little harder to catch my breath since I'm pregnant.
DRACULA   : Yes, well, i guess that would make it more. . *What?*
MAVIS   **:** (Showing her pregnant belly)
A conversation between Dracula and Mavis in minutes 00.08.12 → 00.08.36 , as

follows:

MAVIS : Oh, i am hungry again honey. Can you get me some ice cream with anchovies?

DRACULA : No, no no. You mustn't give in to your cravings! *It's not good for the baby!*

MAVIS : I love you, Dad, but we don't even know if the kid's gonna be a vampire! I'd be thrilled if the baby's humany just like Johnny!

A conversation between Dracula and Monster Doctor in minutes 00.09.34 → 00.09.39 , as follows:

MONSTER DOCTOR: Sir, only the father is allowed until after the baby's born

DRACULA : *Of course! He's the family, makes sense to me!*

A conversation between Dracula and Mavis in minutes 00.17.20 → 00.17.24 , as follows:

MAVIS : Dad! Why did you wake him up?

DRACULA : *What do you mean? It's after 8!*

MAVIS : I know, Dad, but don't you remember the new sleep schedule? He's going to human classes half the day.

A conversation btween Dracula and Mavis in minutes 00.18.23 → 00.18.30 , as follows:

DRACULA : No**,** *let me tell you what a real monsters is, Dennisovich*

MAVIS : Dad, please, he's practically five already. Don't force it

A conversation between Dracula and Sentry in minutes 00.23.15 → 00.23.30

DRACULA : *He is a monster! He's just late fanger*

SENTRY : And i could be hand model

A conversation between Dracula and Johny in minutes 00.25.06 → 00.25.11 , as follows:

DRACULA : Let me get rid of them**.** *Sorry.*

JOHNY : No problem-o. I was kinda diggin' the attention.

A conversation between Dracula and Mavis in minutes 00.26.23 → 00.26.29 , as follows:

DRACULA : *I'll telling him* mavey wavey stories every night before bed.

MAVIS : You're the best, i love you, dad.

A conversation between Dracula and Griffin in minutes 00.27.43 → 00.27.49 , as follows:

DRACULA : *Just let him play it out*. (to Griffin) Okay, you two lovebirds! Drink your champagne and let's get going.

GRIFFIN : Oh, oh yeah, no sure. Okay, cheers, babe.

A conversation between Dracula and Dracula's Friends in minutes 00.29.22 → 00.29.35 , as follows:

DRACULA : *Eh, you see, Denisovich, monsters are nice just like you. . . but when the moon comes out, the real monsters fun begins - being scary!* Right, guys?

DRACULA'S FRIEND : (listening music, without heard his state)

A conversation between Dracula and wayne in minutes 00.41.04 → 00.41.05 , as follows:

DRACULA : *Sorry, can't handle your breathe*   WAYNE : I hear ya

---

A conversation between Dracula and Griffin in minutes 00.43.23 → 00.43.24 , as follows:

DRACULA : *Oh, right! Turn, Griffin!*

GRIFFIN : Ye, Papa Drac.

A conversation between Dracula and Camp Director in minutes 00.45.12 → 00.45.14 , as follows:

DRACULA : *So they don't have to catch the mice?*

CAMP DIRECTOR : Nope. We find this is a good way to build their confidence.

A convesation between Dracula and Freinkeinstein in minutes 00.52.48 → 00.52.52 , as follows:

DRACULA : What? It 's Mavis. *I am not answering it.*

FREINKEINSTEIN : Come on, Drac. You have to.

A conversation between Dracula and Mavis in minutes 00.58.19 → 00.58.24 , as follows:

DRACULA : *Please, Mavis. Don't leave.*

MAVIS : May be you've let humans into your hotel, Dad. But, i don't think you've let them into your heart.

A conversation between Dracula and Vlad in minutes 01.05.40 → 01.05.47 , as follows:

DRACULA : Oh, please. Still to make a dramatic entrance**.** *Dad! Look at you*

VLAD : So, you run the hotel now?

A conversation between Dracula and Johny in minutes 01.08.19 → 01.08.30 , as follows:

JHONY : Possessed? But denis will be so upset.

DRACULA : *Don't you get it? This is our ticket. If it works for dennisovich, boom! He's a vampire. And you all get stay here*

JHONY : All right. All right.

A conversation between Dracula, Vlad and Mavis in minutes 01.10.09 → 01.10.19 , as follows:

VLAD : What did you just do? The kid said? He was scared!

DRACULA : *I don't care. Its not worth it.*

MAVIS : What's not worth it?

A conversation between Dracula and Vlad in minutes 01.11.52 → 01.12.02 , as follows:

DRACULA : *We don't hate humans anymore. And they don't hate us.*

VLAD : You're a fool.

A conversation between Dracula and Vlad in minutes 01.12.10 → 01.12.14 , as follows:

VLAD : you're fool

DRACULA : And if you can't give him the love he deserves because he's half-humans. *Then you're the fool.*

VALD : (Face down, feel shy and guilty).

5. DISCUSSION

After analyzed the data, this study summarises the whole data whether it can answer the statement of problems or not. Based on the data descriptions and analysis above, shows that three types of speech acts and classification of illocutionary acts are found in the Hotel Transylvania II Movie. By analyzed the utterances of main character of that movie (Dracula), this study described the types of speech acts which founded in the beginning 'till the end of the movie, such as locutionary acts, illocutionary acts, and perlocutionary acts. Furthermore, this study also analyzed more deep of types of speech acts that is illocutioanary acts. In the analyzed data, this study classified illocutinary acts based on the expert, which is choose Searle's classification of illocutionary acts. The data that has been collected, then analyzed to find out the classification of illocutionary acts as result, the classification of illocutionary acts which has found as follows: representative, assertives, directive, commisive, and delcalarative. But, from five of these classification, most of directive are found on Dracula's utterances.

6. CONCLUSION

Based on the result of this study, it can be concluded that:

1. The study of language could not be done without considering the aspect of the speech situation. In this analysis, this study analyzed the context as one of speech situations which is significant thing in pragmatics study. The context is so influential to explain locutionary act and perlocutonary act and to describe the situation of illocutionary act of utterance occurs. This study analyzes context of situation as background of knowledge to assume the utterance shared by Dracula as a speaker and his partner as hearer. His partner contributes intrepretation what he means by giving the utterance and action in *Hotel Transylvania II Movie.*

2. In the analyze illocutionary acts, this study has found fourty nine data and analyzed twenty one datas as sample in the utterances of Dracula as main character and his partner in Hotel Transylvania II movie. That classified

illocutionary act (Representative, Directive, Commissive, Expressive, and Declarative).

3. From the data analysis of chapter IV, this study analyzed locutionary acts, illocutionary acts, and perlocutioanary acts. Then classified illocutionary acts that occured in Dracula's utterances in the Movie. They are Representative (classifying, insisting, boasting, describing, influencing), Directive (commanding, asking, advising, pleading, permitting, defying, daring), Commissive (offering, pledging, promising, refusing), Expressive, (joy, apologizing, disliking, welcoming), Declarative (stating, declaring, appointing, begging).

REFERENCES

Austin, J.L. (1969).*Performative Constantive, an Essay in the Philosophy of Language.* Cambridge: Cambridge University Press.

Cutting, Joan. 2002. *Pragmatics and Discourse: A Resource Book for Students.* London and New York: Routledge.

Hadi, Muhammad S. 2012. Graduating Paper: *An Analysis of Buyers' and Sellers' Speech Acts in Daily Transactional Communication at Kebumen Traditional Market in Banyubiru*. STAIN Salatiga. Unpublised

Huford, James R. 1983. Semantics. *A Course Book*. Cambrige: Cambrige University Press.

Kesuma, Tri Mastoyo Jati. 2007. *Pengantar (Metode) Penelitian Bahasa.* Yogyakarta: Carasvatibooks.

Leech, G. (1983). *Principle of Pragmatics.* London. Longman Ltd.

Levinson, Stephen. C. 1983. Pragmatics. Cambrige: Cambrige university press.

McCarthy, Michael. 1991. *Discourse Analysis for Language Teachers.* Cambridge: Cambridge University Press.

Mey, Jacob L. 2001. *Pragmatics: An Introduction*, 2nd Edition. Maldon: Blackwell.

Miles, Matthew B. and A. Michael Huberman. 1994. *Qualitative Data Analysis,* 2nd Edition. California: Sage Publication.

Moleong. Lexy J. 2004. *Metodologi Penelitian Kualitatif,* Edisi Revisi. Bandung: Remaja Rosdakarya.

Nunan, David. 1993. *Introducing Discourse Analysis*. London: Penguin English.

Parker, Frank. 1986. *Linguistics for Non-Linguistics*. London: Taylor & Francis Ltd

Searle, J. (1969). *Speech Acts*. Cambridge: Cambridge University Press.

Searle, John R. 1979. *Expressing and Meaning: Studies in the Theory of Speech Acts.* Cambridge: Cambridge University Press.

Searle, J. (1979). *A Taxonomy of Illocutionary Acts. In Expression and Meaning*. Cambridge: Cambridge University Press.

Sudaryanto. (1992). *Metode Linguistik: Kearah Memahami Metode linguistic*. Third Edition. Jogjakarta: Gajah Mada University Press.

Wardani, nur azni. 2011. An analysis of illocutionary acts in prince of Persia: the sand of time movie. Jakarta. State Islamic University.

Wardhaugh, Ronald. An introduction to sociolinguistics. Fifth edition. USA: Blackwell publishing. 2006. Print.

Yule, George. 1996. *Pragmatics.* Oxford: Oxford University Press.
 (http://www.ehow.com/about_5232701_elements-effective-communication_.html
http://www.imdb.com/title/tt2510894/synopsis