

COMMISSIVE SPEECH ACTS IN THE DOLITTLE MOVIE

SKRIPSI

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for the degree of Sarjana Pendidikan (S.Pd.)
English Education Program*

By:

ADE IRMA SIREGAR
NPM. 1802050106



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FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23,

30

Website: <http://www.fkip.umu.ac.id> E-mail: fkip@umu.ac.id

BERITA ACARA

Ujian Mempertahankan Skripsi Sarjana Bagi Mahasiswa Program Strata 1
Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

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Nama : Ade Irma Siregar
NPM : 1802050106
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Comissive Speech Acts in The Dolittle Movie

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Dra. Hj. Svamsuyunnisa, M.Pd.

Sekretaris

Dr. Hj. Dewi Kesuma Nst, SS, M.Hum.

ANGGOTA PENGUJI:

1. Dr. Mandra Saragih, S.Pd., M.Hum.
2. Rita Harisma, S.Pd., M.Hum.
3. Yessi Irianti, S.Pd., M.Hum.

1.

2.

3.



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FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Muhtar Basri No. 3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> E-mail : fkip@umsu.ac.id

LEMBAR PENGESAHAN SKRIPSI



Skripsi ini diajukan oleh mahasiswa di bawah ini

Nama Lengkap : Ade Irma Siregar
NPM : 1802050106
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Commissive Speech Acts In The Dolittle Movie

sudah layak di sidangkan

Medan, 30 Maret 2023

Disetujui oleh
Dosen Pembimbing

Yessi Irianti, S.Pd., M.Hum.

Diketahui oleh :

Dr. Hj. Syamsuryenita, S.Pd., M.Pd.

Ketua Program Studi

Pirman Ginting, S.Pd., M.Hum.



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UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jl. Kapten Mukhtar Barli No. 3 Telp. (061) 6619056 Medan 20238
Website : <http://www.fkip.umma.ac.id> E-mail fkip@umma.ac.id

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Saya yang bertandatangan dibawah ini :

Nama : Ade Irma Siregar
NPM : 1802050106
Program Studi : Pendidikan Bahasa Inggris
Fakultas : Keguruan dan Ilmu Pendidikan

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Bilamana dikemudian hari ditemukan ketidaksesuaian dengan pernyataan ini, maka saya bersedia dituntut dan diproses sesuai dengan ketentuan yang berlaku di Universitas Muhammadiyah Sumatera Utara.

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(Ade Irma Siregar)

ABSTRACT

Siregar Ade Irma. NPM.1802050106, “Commissive Speech Act in the Dolittle Movie.” Skripsi: English Education Program. Faculty of Teacher Training and Education, Universitas Muhammadiyah Sumatera Utara. Medan. 2023.

This study deals with commissive speech act in the Dolittle movie. The researcher collecting all the dialogues of Dolittle movie and starting from English subtitles of script data. Then, the researcher identifying the English text in the dialogue from finding commissive speech acts in the dialogues script by using Searle’s theory (1985). The researcher used the types of commissive speech acts to examine the dialogue from Dolittle movie, namely offer, guarantee, refusal, volunteer and promise. Further, the researcher classifying all the commissive speech acts found in the movie. These are classified into types of commissive speech acts. Finally, the researcher found 55 data from commissive speech acts. It has been found that Promise of commissive speech act has 9 data (16.36%), Guarantee of commissive speech act has 25 data (45.45%), Refusal of commissive speech act has 3 data (5.45%), Threat of commissive speech act has 6 data (10.91%), Volunteer of commissive speech act has 7 data (12.73%), and the last is Offer of commissive speech act has 5 data (9.09%). From the amount of data that has been obtained, the researcher concludes that the most dominant of commissive speech acts is Guarantee of commissive speech act which is 25 data with a percentage of 45.45%.

Keyword: commissive, speech acts, and dolittle movie.

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The Researcher

Ade Irma Siregar
1802050106

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CHAPTER I

INTRODUCTION

A. The Background of the Study

Pragmatics is a field of study in linguistics that explores the contextual use of language. Pragmatics is a subfield of linguistics that deals with the interpretation of meaning in relation to the situational context. Pragmatics is the scientific investigation of the correlation between the structure of linguistic form and its user. (Yule, 1996: 4). Consequently, it pertains more to the examination of the intended meaning behind individuals' declarations rather than the construal of the lexicon or expressions utilized in those verbalizations. The second facet of Pragmatics pertains to the exploration of contextual significance. It requires the examination of how speakers organize their speech based on the audience, location, timing, and contextual factors.

Chaer and Agustín (2004:50) Speech or Speech acts are actions that automatically produce language sounds to produce meaningful speech. Speech events is a social phenomenon, whereas speech acts are individual manifestations of a psychological nature, and its continuity is determined by the capacity of the speaker's language to deal with particular situations. More speech events are characterized by their purpose, whereas speech acts are characterized by their significance. Speech acts and speech events are manifestations of a single process, namely the communication process. In order to convey the speaker's intent and purpose to the interlocutor, he or she must be able to choose and employ

appropriate language, i.e., in the form of speech. The accuracy of language variety selection has a significant impact on the fluency of communication. From a speaker's utterances, it is possible to ascertain what is being said and what the speaker intends, allowing the hearer to comprehend. For example, speech with the sole purpose of informing, speech that requires a response, and speech that requests an action or deed from the interlocutor.

Searle expanded Austin's theory of speech acts by categorizing them into five groups: assertive speech acts, directive speech acts, expressive speech acts, commissive speech acts, and declarative speech acts. (Leech 1983:164). Commissive speech acts are among the speech acts that attract the attention of writers.

Commissive speech acts refer to speech acts that are performed with the intention of committing to a future action. Speech acts are a type of verbal communication that involve the speaker committing to future actions, such as making a promise or offering something. The illusion type of communication is often perceived as enjoyable and less competitive, as it is focused on the perspective of the listener rather than that of the speaker. As Yule's (1996:94) assertion, commissive speech acts are a category of speech acts that are comprehended by the speaker as a means to obligate oneself to future actions. This statement refers to the communicative act in which the speaker expresses their intended meaning. The various types of speech acts include promises, threats, refusals, guarantees, volunteering, and offering, which may be delivered by the speaker or by a member of the group.

The investigation of speech act holds significant importance in comprehending the execution and identification of these acts. According to Searle, the study of speech act is essential as it involves linguistic acts, which are fundamental to all forms of linguistic communication. To be more precise, a speech act refers to the act of producing or issuing a sentence under specific conditions, and speech acts serve as the fundamental or elementary components of linguistic communication. The concept of speech act refers to the use of language to perform an action, whereby individuals are able to accomplish a task not only through physical movements, but also through the use of verbal utterances. The field of English language studies includes the categorization of speech acts based on their respective functions, such as promises, requests for assistance, solicitations, directives, affirmations, negations, and various additional classifications. Moreover, in the process of differentiating speech act labels, it is imperative for speakers to possess knowledge and expertise to prevent any misinterpretation of utterances that fall under those labels.

The nature of speech acts is contingent upon the unique speech context, encompassing factors such as the speaker's identity, the interlocutor, the subject matter, temporal considerations, and the physical location of the speech event. Similarly, what are the outcomes when an individual delivers an oration during a specific occasion. The employment of speech acts can be observed in this particular occurrence. The researcher expresses a keen interest in conducting a thorough investigation of speech acts within spoken discourse. This study is focused on a specific aspect of speech act analysis, namely the illocutionary act,

rather than a general discussion of the field. The scholar conducted an analysis of illocutionary acts due to prevalent misunderstandings that occur during interpersonal communication. Misunderstandings arise due to a lack of comprehension of the intended meaning conveyed by the speaker. Therefore, it is imperative for the listener to comprehend the meaning of the utterance upon delivery.

Searle (1996) categorized illocutionary acts into five levels while expanding upon Austin's theory. There exist five distinct speech acts, namely assertive, directive, commissive, expressive, and declarative. This study centers on commissive speech acts. Commissive speech acts possess significant potential in fostering the interpersonal connection between the speaker and the listener. The analysis of commissive speech act can be performed across various forms of media. Examples of written materials include magazines, movie scripts, academic journals, newspapers, short stories, and novels. Consequently, the present study involves an examination of commissive speech acts within the script of the film *Dolittle*.

The screenplay encompasses verbal exchanges among the personas featured in the film. The text not only features verbal exchanges but also conveys the nonverbal cues and physical movements of the characters. In addition, a screenplay comprises numerous speech acts that encompass various types and functions of language. The dialogues present in the screenplay can serve as valuable illustrations of speech acts aimed at ascertaining the actions performed by the protagonist through their verbal expressions.

As previously mentioned, conducting research in the field of film has the potential to provide valuable insights into the study of speech acts phenomena. The application of a commissive speech act approach to the analysis of *Dolittle*, a Hollywood production based on a 1998 trilogy about a physician with the ability to communicate with animals, presents an intriguing avenue for investigation. The film has been given a rating of 5 out of 10. Thus, the researcher will be motivated to conduct an analysis of the *Dolittle* movie. The present study employs a speech acts approach to elaborate on utterances within the dialogue that contain directive speech acts.

This study centers on commissive speech acts, taking into account the prevalence of directive speech acts employed by the primary characters in the film's dialogues. This study aims to examine the communication strategies employed by the primary characters, specifically in terms of requesting, ordering, advising, expressing warmth, and urging. The characters in this film engage in performative speech acts, such as providing motivation and encouragement to one another.

Thus, the researcher conducts research entitled “Commissive Speech Acts in The *Dolittle* Movie” by using Commissive Speech Acts theory of George Yule (1996), the researcher observes the verbs under the classification of commissive speech act into and the meaning of utterances produced by main characters.

B. The Identification of the Problems

Based on the context above, the problems were identified as follows

1. the types of commissive speech acts are used by the main characters in *Dolittle* movie.
2. the most dominant type of commissive speech acts in *Dolittle* movie.
3. the implementation of commissive speech acts used by the main characters in *Dolittle* movie.
4. the misinterpreting of utterances included of those labels.
5. Most people still have misunderstanding when they have conversation with each other's.
6. There are a lot of dialogues in the movie performed using directive speech acts by the main characters.

C. The Scope and Limitation

This research was focused on commissive speech acts. There are 3 types of speech acts, they are Locutionary Acts, Illocutionary Acts, dan Perlocutionary Acts. This study was limited on Illocutionary Acts in the *Dolittle* movie. This research will used by the characters in the *Dolittle* movie. In this study, researchers used Searle's (1985) theory for data analysis. Searle's (1985) theory is utilized to identify the many sorts of commissive speech acts, including offer, guarantee, promise, refusal, volunteer, and threat. This study analyzes the commissive speech acts exhibited by the characters in that movie.

D. The Formulation of the Problems

The problems of this study are formulated as in the following.

1. What types of commissive speech acts are used by the main characters in *Dolittle* movie?
2. What is the most dominant type of commissive speech acts in *Dolittle* movie?
3. How are the implementation of commissive speech acts used by the main characters in *Dolittle* movie?

E. The Objectives of the Study

Based on the problems of the study above, this study was intended to describe.

1. the types of commissive speech acts are used by the main characters in *Dolittle* movie.
2. the most dominant type of commissive speech acts in *Dolittle* movie.
3. the implementation of commissive speech acts used by the main characters in *Dolittle* movie.

F. The Significance of the Study

The result of the study hopefully can give contribution theoretically and practically.

1. Theoretically, this research could add to the study of linguistics in pragmatics, particularly speech acts. This study explains in depth the several types of commissive speech acts, including offer, guarantee, promise, refusal, volunteer, and threat. In addition, this study explicates the functions of commissive speech acts employed by the characters in *Dolittle* movie. Then,

this study produces a theory on the types and functions of speech acts by examining the dialogue between the film's characters.

2. Practically, this study is anticipated to contribute significantly to English literature majors. This research can serve as a beginning point for the next researcher in the field of commissive speech act analysis. In addition, it is anticipated that this research will provide information and confirmation to students who are learning speech acts, particularly those pertaining to commissive speech acts. The researcher also anticipates that readers who seek to expand their knowledge of speech act analysis will gain a deeper understanding of commissive speech actions and their functions in movie.

CHAPTER II

REVIEW OF LITERATURE

A. Theoretical Framework

Certain notions utilized in a given research must be explicated with theoretical justifications. To avoid confusing the reader, the terminology must be clearly specified. To explain the issues, the researcher will present study-related hypotheses.

1. Pragmatics

The word pragmatics was coined by Moris (1938) when he attempted to systematize Pierce's teachings on semiotics (sign science). Pragmatics is the study of pragmatics, or the interaction between signs and their recipients. The three branches of semiotics are semantics, seintaktika/<syntactic>, not <syntax> and pragmatics. Pragmatics is the study of the meaning of utterances in specific circumstances. Linguistic qualities can be comprehended through pragmatics, or the study of how language is utilized in conversation (Djajasudarma, 2012).

German philosopher Immanuel Kant coined the term <pragmatisch>, from which the English word pragmatics is derived. Pragmatic is derived from the Latin word <pramaticus>, which means 'smart trading,' or from the Greek word <pragma>, which means "doing" and "practicing" (Kridalaksana, 1999; Djajasudarma, 2012). Pragmatics is a subfield of linguistics that studies the language used to communicate in specific contexts (Nadar, 2009).

Due to the fact that speech is important to pragmatics, the relationship between pragmatics and speech act is quite close (Dijk, 1977). First, Djajasudarma (2012) argued that linguists must investigate the situation's context since language studies and language work analyze the context of the case while advocating discourse studies (Djajasudarma, 2012). Pragmatics encompasses speech acts, deixis, presuppositions, and conversational implicature (Purwo, 1990, cited in Chaer and Agustin, 2010). Pragmatics is the study of meanings conveyed by the speaker (or author) and interpreted by the audience (or reader). As a result, this study focuses more on understanding what people mean by their speeches than on determining the individual meanings of words and phrases used in the speeches themselves. Pragmatics is the study of speakers' intentions. Pragmatics might be described practically as the study of the meaning of a phrase in specific contexts (Leech, 2011). Pragmatics is the study of case-specific meaning (Leech, 2011).

General pragmatics refers to the ability to utilize language in accordance with participants, the topic of conversation, the situation, and the location of the discourse (Chaer and Agustina, 1995). Semantics and pragmatics are linguistics fields that investigate the meanings of lingual units (Wijana, 1996). On the basis of these opinions, it is possible to conclude that pragmatics is the study of the meaning of speech in certain speaking situations. Therefore, it cannot be divorced from context or linguistics dependent on context.

Pragmatics is a subfield of linguistics that focuses on evaluating the link between language and speech situation. Certain characteristics of meaning are the

attention of pragmatics (Levinson, 1983). According to Yule (1996), pragmatics is the study of the meaning transmitted by the speaker (or writer) and perceived by the listener (or reader). As a result of this study, it is more concerned with the analysis of what the utterances mean than with the individual meanings of words and phrases employed in the speech.

According to Tarigan (1985), pragmatics is the study of how context affects how a statement can be interpreted. Leech (1993) argued that a person cannot genuinely comprehend the nature of language if he or she does not comprehend pragmatics, or how a term is utilized in communication. A statement demonstrates that pragmatics and language usage cannot be separated. According to the preceding statement, pragmatics refers to the study of the ability of language users to connect and harmonize sentences and context.

In pragmatic analysis, linguists have established speech act theory, but literary texts are also employed. Austin (1969) noted that not all proverbs contain "truth values." This is the utterance that the speaker use to perform an action, hence the phrase speech act. The following are examples of performatives (Brinton, 1996):

1. He named this animal, "King."
2. He refused to buy the item.
3. I will pay for the bag tomorrow.
4. We authorize payment.
5. I promise.
6. I congratulate you.

7. I swear it's true.

2. Speech Acts

In 1959, J.L. Austin, a professor at Harvard University, was the first to establish the concepts and theories of speech act. According to Chaer and Leoni (2010), this theory is a lecture note titled "How to do things with the word?" issued by J.O. Urmson (1965) in 1965. After Searle (1985) published *Speech Act and Essay in The Philosophy of Language*, the technique became well-known in linguistic studies. In the meantime, Austin (in Leech, 1993: 280) argued the same thing.

Speech is a sort of activity, not only an aspect of the universe of action. A word or expression (speech act) is a work-related function of language. All phrases and utterances spoken by actual speakers possess some communication functions. According to this viewpoint, expressing anything might be considered an activity or action. This is conceivable due to the fact that every communication has a certain objective that influences others. According to Chair and Leonie (2010: 50), speech actions are individual, psychological symptoms, and their durability is contingent on the speaker's language proficiency in handling certain situations. The law is perceived more in the deed or action's significance in the speech. The objective of the expression will reveal the answers in the speech. On the basis of the above opinion, it can be stated that speech acts constitute activity by expressing something. The concept of the speaking situation cannot be separated from speech acts with a specified goal.

According to Austin in Fujibayashi (2005: 5), there are three categories of speech acts: locutionary, illocutionary, and perlocution acts.

a. Locutionary Act

According to Searle (in Rahardi, 2005: 35), localized speech actions are uttered with words, phrases, and sentences whose meanings correspond to the name. Based on the above description, locus speech acts are speech acts that serve to declare or inform something, namely saying something with the meaning of the word and the purpose of the sentence following the meaning of the word to the speech partner.

Locutionary speech acts are comparatively the easiest to identify since identification is typically attainable without considering the context of the speech (Wijana 1996: 17). Austin claimed (in Tarigan 1990: 109) that the act of locution involves doing something in order to communicate. This is reinforced by the view (Rustono 1999:35) that locution or the whole locus act is the speech act that is meant to convey information. In the law of locution, purpose and speech function are irrelevant.

Thus, locution speech is communication in which the meaning follows the expression without challenging the discourse's purpose or function. The following expressions are locus expressions.

"I'm cold."

"My mother was outraged."

"My friend is thin."

b. Illocutionary Act

Austin (in Tarigan 1990: 109) proposed that acts of illocution are actions performed while speaking. This is consistent with Wijana's (1996:18) assertion that a speech, in addition to serving to tell or inform, may also be utilized to accomplish something.

Rustono (1999:35) stated that illocutionary acts are speech acts that possess the function or power of language. It is difficult to detect illocutionary speech acts since they depend on who is speaking to whom, when or where the speech act was performed. In other words, the speaking circumstance determines how illocution is corrected. Several verbs are used to identify the activity of illocution. The verbs include report, propose, acknowledge, say, congratulate, promise, and urge, among others (Leech in Rustono 1999: 36). Therefore, illocutionary speech is an act of communication with a definite intent.

The following utterances are the examples of illocutionary:

"The crossing bridge collapsed."

"On the highway, there is a student demonstration."

"The house is nice, although not clean."

c. Perlocutionary Act

Perlocutionary acts are spoken actions (Austin in Tarigan, 1990, p. 109). Rustono (1999: 36) stated that a speaker's words frequently have an impact or influence. This is backed by Wijana's (1996:19) assertion that a speaker's words might occasionally have an effect on the audience. The impacts may arise on purpose or unintentionally.

Multiple verbs can denote perlocutional activities. Some verbs include, among others, convince, cheat, alleviate, encourage, annoy, terrify, amuse, embarrass, and draw attention (Leech in Rustono 1999: 37). With form-based influence, they disrupt, push, and alleviate, annoy, amuse, embarrass, and draw attention, including markers. Therefore, perlocutionary speech is a form of communication that influences or affects the interlocutor or speech partner. The subsequent expressions are perlocutionary acts.

"The river has a flower!"

"Your clothes look crumpled."

"Today, I am declared to have passed the examination, sir."

3. Commissive Speech Act

Commissive speech actions are acts of speech that obligate the speaker to carry out what is expressed (Rustono 1999: 40). The sort of commissive act encompasses utterances such as promise, swear, threaten, assert capability, pledge, and offer. These statements are not commissive, promising, or frightening.

"Next week, I'll give you a bracelet."

"I swear I did not take your cellphone."

"If you do not return my motorcycle, I will report it to Police."

Commitment is a type of five macro-classes that the speaker understands to commit himself to his future action (Yule.1996:94). The intention of the words is declared; the speaker should be accountable for his remarks. In commissive speech actions, the speaker attempts to modify the world through their words.

Committing speech actions are those in which the speaker commits himself to a future action. They communicate their objective. There are assurances, threats, and denials. "By employing commissive, the speaker attempts to make the world correspond to the words (through the speaker)" (Yule, 1996: 54). When people act commissive, they may use performative verbs such as promise, oath, guarantee, and vow in their discourse. As stated earlier, commissive are classified as a promise, a guarantee, a rejection, a threat, a volunteer, or an offer.

a. Promise

A promise is a statement that indicates whether you will accomplish something or not. This is a verbal agreement between two parties to do an action in the future. Five conditions were proposed by Searle (1975 in Nadar, 2009) to constitute a speech act a genuine promise.

1. The speaker must have the purpose of doing what he promised.
2. The speaker must know that his actions are in the best interests of the listener.
3. The speaker is doing it believe that he can take action.
4. The speaker must predict future operations,
5. and the speaker must predict his actions.

As an example:

Alex: Yes, but you just said ...

Clara: I have to show some arrogant and pompous executives that Hap Loman can get grades. I want to walk to the shop where he walks. "Then, I'll go with you, Lex. We will be together. I swear," But take the two we have tonight. Now, aren't they beautiful creatures?

Alex: Yes, yes, the most beautiful I have had in years.

Clara generates phrases that are commissive speech acts. Then I'll accompany you, Lex, stated Clara. I vow we shall be together. This data is referred to as the act of making a promise since Clara uses the term will and swears in her speech, which has the meaning of a promise if the prerequisites of the above sentence's validity are met.

b. Guarantee

The guarantee is a solid commitment that you will do a certain action or that a certain event will occur. It is an understanding that something will occur or that something exists. The level of assurance is the distinguishing factor between a guarantee and a promise (Searle. 1975 in Nadar, 2009:88).

For Example:

Clara (combing her hair):	With the collie dog!
Alex:	that's the one. I got you in there, remember?
Clara:	Yeah, that was my first time – I think. Boy, there was a pig. (They laugh, almost crudely.) You taught me everything I know about women. Don't forget that.
Alex:	"I bet you forgot how bashful you used to be. Especially with girls".
Clara:	oh, I still am, Biff
Alex:	oh, go on.

Alex is responsible for the statement above, which has a commissive connotation. Alex's statement: "I bet you forgot how shy you used to be." They are known as guarantee speech acts. Due to the speaker's belief that the interlocutor had forgotten the girl, the interlocutor and the girl had not seen each other in quite some time. In contrast, the felicity requirement is inapplicable since

neither the speaker nor the hearer are equal. The sincerity criteria is only met because the speaker was aware of the preceding fact.

c. Refusal

Refusal is a negative response to often used invites, requests, offers, and recommendations in our everyday life (Sadler & Eroz, 2001 in Ghazanfari, 2012). No is more important than the response itself. Depending on cultural, linguistic, and ethnic values, both the speaker and the listener are expected to comprehend the refusal's context, form, and function.

For example:

Charlie:	I offered you a job. You make fifty dollars a week, and I won't send you on the road.
Willy:	I've got a job.
Charlie:	Without pay? What kind of job is a job without pay? (He rises.) Now, look, kid, enough is enough. I'm not a genius, but I know when I'm being insulted.
Sammy:	Insulted!
Charles:	Why don't you want to work with me?
Sammy:	What's the matter with you? I've got a job.
Charles:	Then, what're you walking 'in here every week for?
Sammy (getting up):	Well, if you don't want me to walk in here
Charles:	I'm offering you a job
Sammy:	I don't want your Goddam job!
Charles:	When the hell are you going to grow up?
Sammy (furiously):	You big ignoramus, if you say that to me again, I'll rap you one! I don't care how big you are! (He's ready to fight.)

Sammy does not believe in his conviction, thus he must refuse to indicate it in one of the sentences in this dialogue, which falls under the category of commissive speech acts. Sammy produces the aforementioned commissive verbal

actions. Sammy says, "I don't want your Goddamn job." The term is intended to disrespect the interlocutor's work offer; as seriously, Sammy rejects Charles' employment offer, yet the felicity condition is unsuitable since the speaker and hearer are not equal.

d. Threat

The threat is a declaration of intent to punish individuals. It means to intimidate the listener if the listener refuses to comply with the speaker's order. Typically, the threat is driven by the speaker's animosity and interest in the target. The speaker believes that someone with greater authority may terrify the listener with his words.

For Example:

Boy:	Shake hands, Dad.
Tom:	Not my hand.
Boy:	I was hoping not to go this way.
Tom:	Well, this is the way you're going. Good-by.
(Boy looks at him a moment, then turns sharply and goes to the stairs.)	
Boy (stops him with):	May you rot in hell if you leave this house!
Boy (Turning):	Exactly what is it that you want from me?
Tom:	I want you to know, on the train, in the mountains, in the valleys, wherever you go, that you cut down your life for spite!
Boy:	No, no

Tom utters a statement constitutive of commissive speech acts. Tom exclaims, "May you perish in hell if you leave this house!" This is a conditional clause. It bears the connotation of a threat; Boy's decision to leave the house will have repercussions. It is referred to be a threat commissive speech act since the first statement has an influence on the second sentence, which has a threat

purpose. While the felicity criterion of the preceding phrase is met. The only reason the basic criteria is unsuitable is because it is achievable in the real world.

e. Volunteer

The definition of a volunteer is an offer to do something without being compelled to do it. It is to voluntarily provide or offer to perform a service for someone. It is the decision to supply or provide without being requested.

For example:

Clara:	Why don't you tell those things to Howard, dear?
Boy (encouraged):	I will, I definitely will. Is there any cheese?
Clara:	"I'll make your sandwich."
Boy:	no, go to sleep. I'll take some milk. I'll be up right away. The boys in?

A statement in this discussion pertains to commissive speech actions, because the speaker is making a sandwich for the interlocutor of his or her own volition. Clara is the source of the utterance. "I'll make your sandwich," Clara declares. While the felicity criterion of the phrase is mostly met for the interlocutor, the necessary requirement is not met since Boy's request is a jest and he declines Clara's offer.

f. Offer

Offer implies that you are prepared to do something for or offer something to another else. Offer is the term used by the hearer to propose an action for the addressee's or hearer's benefit.

For example:

Clara (resigned):	Well, you'll have to rest, Boy, you can't
-------------------	---

continue this way.
 Boy: I just got back from Florida.
 Clara: But you didn't rest your mind. Your mind is overactive, and then the brain is what counts, dear.
 I'll start in the morning. Maybe I'll feel better in the morning.
 Boy: (She is taking off his shoes). These goddam arch supports are killing me.
 Clara: Take an aspirin. Should I get you an aspirin? It'll soothe you.
 Boy (with wonder): I was driving along, you understand? And I was OK. I was even observing the scenery.

The preceding commissive speech actions are produced by Clara. Clara's utterance: "Should I get you an aspirin?" Clara offers to take an aspirin in order to give it to her husband, who is in poor health. This data is known as provide commissive speech acts because Clara offers to assist Boy by obtaining an aspirin so that he can appear healthy the next day, so satisfying the felicity criteria of the preceding clause.

4. Description of Movie

Film is a live-image which is also often called a movie. Film collectively often referred to as cinema. Cinema it self comes from the word kinematic or motion. Movies are real layers of cellulose liquid, commonly known in the filmmakers as celluloid. The literal meaning of film (cinema) is inemathographie derived from Cinema + tho = phytos (light) +graphie = grhap (text = image = image), so what does it mean is painting motion with light. So that we can paint motion with light, we have to use a special tool, which we are used to call it a camera. Film is just a moving picture, as for movement is referred to as

intermittent movement, a movement that appears only because of the limited ability of the eyes and brain humans capture a number of image changes in a fraction seconds. Film has become a very influential medium, surpassing other media. other media, because audio and visual he works together well in making the audience not bored and easier to remember, because of the attractive format.

Definition of Film According to Law 8/1992, is a work of art and copyright culture which is a visual-heard mass communication medium made on the basis of cinematography by being recorded on tape celluloid, video tape, video disc, and/or resulting material other technological inventions in all shapes, types and sizes through chemical processes, electronic processes, or other processes, with, or without sound, which can be performed and/or broadcast with mechanical, electronic, and/or other projection systems.

5. Synopsis of Dolittle Movie

The film starts with a storybook-like depiction of the life of 19th Century British veterinarian Dr. John *Dolittle* (Robert Downey, Jr.), as told by Poly the parrot (voice of Emma Thompson). He has the ability to communicate with animals, and he would travel the world with his beloved wife Lily (Kasia Smutniak), finding other scared or hurt animals and bringing them to their sanctuary.

One day, Lily went sailing on a voyage with Poly, but she was caught in a terrible storm where she perished. Poly brought *Dolittle* her ring back, and he became so distraught that he closed up the sanctuary, shutting himself away from

contact with other people. Years later, a boy named Tommy Stubbins (Harry Collett) is hunting with his uncle and cousin. He is too nervous to hit a bird, and he accidentally shoots a squirrel named Kevin (voice of Craig Robinson). Stubbins' uncle gives him a knife to put the squirrel out of his misery, but Stubbins instead takes it with him. Poly spots the boy and tells him to follow her, where she leads him to *Dolittle's* sanctuary.

B. Previous Studies

There are a few research on commissive speech act, however they use a wide variety of things. These studies include:

Firstly, Rahmawati (2012) published a study titled "A Pragmatic Analysis of Commissive Utterances on Toy Story Movie Manuscript and Its Subtitle." This thesis examines the forms of commissive speech acts based on Yule's (1996) theory using 70 data from two animated films (Toy Story 1 and Toy Story 3). These include 29 data for the promise speech act, 12 data for the offer speech act, 6 data for the warn speech act, 4 data for the threaten speech act, 6 data for the volunteer speech act, 3 data for the swear word, and 2 data for the refusal word. The pledge speech act is the most prevalent in these films.

Secondly, Pandu (2017) did a study named "Commissive Speech Acts in the great teacher Onizuka special graduation film." He investigated commissive speech actions contained in the graduation film of the legendary teacher Onizuka. This study utilized the theories of Searle (1985) and Leech (1993) to classify the forms of commissive speech acts and to evaluate the purposes of speech acts,

respectively. According to the findings of the study, there are 22 speech act data for four categories of commissive speech actions. Ten data with commissive speech act intent, four data with commissive speech act threat, five data with commissive speech act promise, and two data with commissive speech act rejection. According to the data, the predominant commissive message in the film *Great Teacher Onizuka Special Graduation* is intentional.

Thirdly, Putra (2017) published a study titled "A Study of Mr. Keating's Speech Act in the *Dead Poet's Society* Film." This study analyzes the speech acts employed by Mr. Keating and identifies the speech act utilized the most in that film. This study employs the observation technique since the data are derived from the film script and are utilized to examine the classification of speech actions communicated by Mr. Keating to his students. He utilized Searle's (1985) theory to assess the data. This study divided Mr. Keating's 59 utterances into four categories: directions, assertive, expressive, and commissive. With a total of 31 utterances, the instructions speech act is the most prevalent in this film.

Sita (2018) completed a study named "Analysis of Commissive, and Decisive Speech Acts at the First Address of the Unitary State of Donald Trump." Her paper examines the illocutionary commissive speech actions of January 30, 2018's first State of the Union address by Donald Trump. This research use Searle's theory to investigate the Speech Act, which consists of stating, reminding, reporting, advising, committing, promising, and offering. And based on the link between the structure and communicative function of spoken discourse, the

study's findings revealed eight data presented directly and twelve data provided indirectly in a Donald Trump State of the Union speech.

Husain (2018) did study with the title "Commissive Speech Acts in The Drama of The Death of A Salesman by Arthur Miller." This research investigates the sorts of commissive speech acts and the significance of the speech acts of communication in the theatre The Death of a Salesman. This study uses Searle's (1985) theory to classify the type of speech act and Leech's (1993) theory to define the meaning of speech act. 14 data were found as a consequence of the analysis. Commissive speech acts include guarantees totaling 3 data, offers totaling 2 data, promises totaling 3 data, refusals totaling 2 data, threats totaling 3 data, and volunteering 1 data.

This research similarly focuses on the speaking act of commissive, but with a different object than in the Dolittle film. In order to address a gap in previous research, this study employs two hypotheses to analyze its data. First, this research begins by classifying the forms of commissive speech acts using Searle's (1985) theory. Second, it employs Austin's (1969) theory to determine the role of speech acts.

C. Conceptual Framework

Commissive is one type of speech acts in which the speaker committed to a future action and it is exploited in many interactions. The sub-categories of commissive speech acts, they were promise, guarantee, refusal, threat, volunteer, and offer from doing something. This research analyzes the types and the sub-

categories of commissive speech that used in the *Dolittle* Movie. This study find the commissive speech act using Searle's (1985) theory, namely promise, guarantee, refusal, threat, volunteer, and offer.

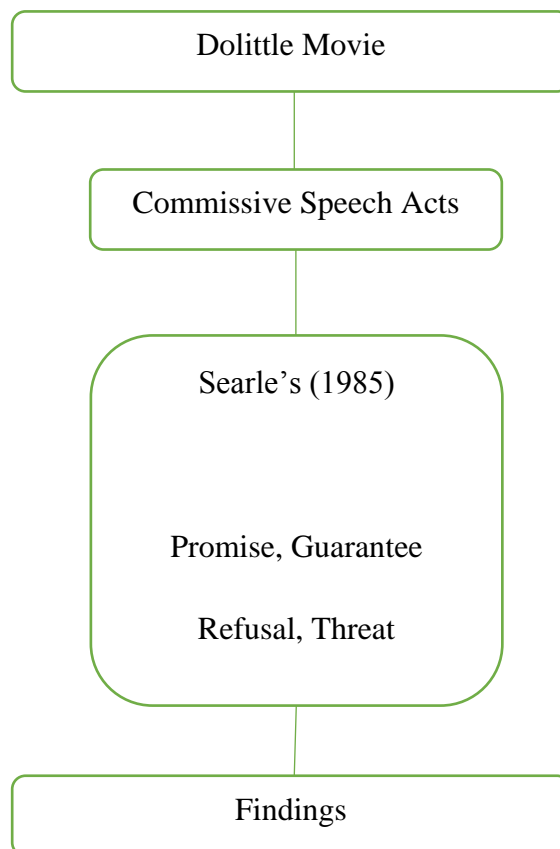


Figure 1. Conceptual Framework

CHAPTER III

METHOD OF RESEARCH

A. Research Design

Qualitative descriptive approach was applied in this study to examine the pragmatics of Commissive Speech Acts in Dolittle movie by Thomas Shepherd. (Creswell, 2010) Qualitative research is a research procedure that seeks to understand human or social problems by developing a comprehensive and complex image given in words, reporting extensive perspectives gathered from information sources, and executing settings organically. By employing a qualitative methodology, the research can be able to provide a detailed explanation of the commissive speech acts used in the Dolittle movie. In addition, this study use Searle's (1985) theory of pragmatics to describe the process of cinema interpretation. Commissive speech acts include promise, guarantee, refusal, threat, volunteer, and offer.

B. Source of Data

The source of data for this study is the Dolittle movie. It is a fantasy and adventure film created in the United States by Thomas Shepherd. The length of Dolittle is approximately 101 minutes. It was released in 2020 under the direction of Joey Coughlin. The researcher got the film with English subtitles on Netflix: <https://www.netflix.com/pt-en/title/80200487>. This study makes use of various utterances including commissive speech acts from that film.

C. The Techniques for Collecting Data

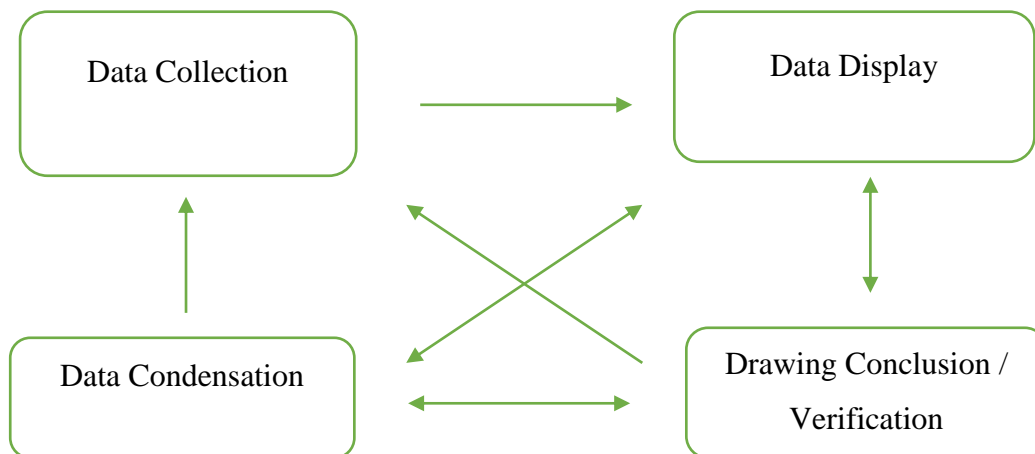
The techniques for collecting the data were:

1. Downloading the *Dolittle* movie on Netflix: <https://www.netflix.com/pt-en/title/80200487> with English subtitle.
2. Watching the movie for several times and write the transcript based on the English subtitle.
3. Listening the utterances that consisted of commissive speech acts.
4. Underlining the commissive speech acts used in the *Dolittle* movie.

D. The Techniques of Analyzing Data

According to the theory of Miles, Huberman, and Saldana (2014), the data was reviewed in three stages: data condensing, data presentation, and conclusion drawing or confirmation. Data condensation is the process of selecting, condensing, minimizing, abstracting, and transforming data (quoted from the journal Andi Misna, 2015). According to the hypothesis of Miles, Huberman, and Saldana (2014), the following steps were taken:

Figure 2. Components of Interactive Data Analysis Model



Source: Miles, Huberman (Miles, Huberman dan Saldana,2014:14)

The following can be deduced from the chart of the data analysis model proposed by Miles and Huberman, which is presented above:

1. Data Collection

Observation and documentation are utilized as methods of data collection. All of these types of data share a crucial quality: their interpretation is largely dependent on the researcher's capacity to integrate and comprehend information. There is a need for interpretation because the gathered data is rarely numerical, extensive, and concise.

2. Data Condensation

Miles and Huberman (2014: 10) In data condensation refers to the process of selecting, focusing, simplifying, abstracting, and transforming the data contained in field notes and transcripts in this study described as follows:

a. Selecting

According to Miles and Huberman (2018: 18), researchers must act selectively, choosing which dimensions are more important, which correlations may be more important, and, as a result, what data may be collected and analyzed.

b. Focusing

According to Miles and Huberman, focusing on data is a form of pre-analysis (2014:19). At this stage, the researcher focuses on data related to the formulation of the research question. This stage is a continuation of the data selection phase. Researchers restrict data based solely on the formulation of the problem.

c. Abstracting

The stage of summarizing the core, procedures, and claims must be maintained for it to proceed. The acquired data are evaluated at this stage, primarily in terms of their quality and sufficiency.

d. Data Simplifying and Transforming

Various strategies were utilized to further simplify and modify the data used in this study, including strict selection utilizing summaries or brief descriptions, data classification according to a more general pattern, etc.

3. Data Display

Miles and Huberman (1992) define data presentation, which follows data condensation, as a set of ordered information that permits inference and action. The presentation of the data will make it easier for researchers to comprehend what is occurring and what must be done. This relates to whether or not the researcher attempts to act on the results by continuing the investigation.

4. Conclusion: Drawing/Verification

The final phase of the numerous phases that have been accomplished entails concluding the analysis and double-checking it with evidence gathered in the field. Researchers establish judgments on the Linguistic Landscape in EFL textbooks based on credible data, statistics, and the outcomes of actual field research.

The data were analyzed qualitatively to determine the types of commissive speech acts produced by the characters and the purpose of commissive speech acts in the Dolittle movie. Several steps were utilized by the researcher during data analysis.

1. speech acts found in the movie. These are classified into types of
Collecting all Dolittle dialogues. Starting from English subtitles of script data.
2. Identifying the English text in the dialogue from finding commissive speech acts in the dialogues script. The researcher used the types of commissive speech acts to examine the dialogue from Dolittle movie, namely offer, guarantee, refusal, volunteer and promise.
3. Classifying all the commissive speech acts.
4. Finding out the reason of the most dominant type of commissive speech acts used in the script of the film.

CHAPTER IV

DATA ANALYSIS AND FINDINGS

This chapter discusses the findings and interpretations based on the research questions posed. According to Searle (1985), the category of commissive speech acts encompasses six types of actions that can be performed in a spoken utterance. These include a guarantee, an offer, a promise, a refuse, a threat, and a volunteer.

A. Data Collection

In finding, the data of this research were taken from *Dolittle* movie. There are 30 characters involved in *Dolittle* movie. Among the 30 characters in the movie, Dr. Dolittle, Tommy Stubbins, Dr. Blair Mudfly, Dr. Dolittle's pet (Polynesia as a parrot, Chee-Chee as a gorilla, Yoshi as a polar bear, Dab-Dab as a duck, Plimpton as an ostrich, Betsy as a giraffe, Jip as a dog, and Tutu as a fox) are the characters that mostly appeared in the movie.

In addition, Dr. Dolittle, Tommy Stubbins, and Dr. Dolittle's pet utilize commissive speech acts most frequently. Consequently, the researcher focused primarily on the five characteristics when collecting data, but there are also several supporting characters taken to collect the data. In addition, the researcher endeavored to collect as many data as possible to improve the research's quality. There are data extracted from the "Dolittle" characters' statements. These

expressions can be categorized as commissive speech acts. These include the following:

Table 1. Data Collection Dolittle Movie

No	Sentence/Clause	Translate	Types of Commissive Speech Acts					
			Promise	Guarantee	Refusal	Threat	Volunteer	Offer
1	We have to help him.	Kita harus membantu dia.					✓	
2	Follow Poly.	Ikuti poly.					✓	
3	You are not a prisoner of fear.	Kau bukan tahanan rasa takut.		✓				
4	I'm prepared for anything.	Aku siap untuk apapun		✓				
5	I don't care about anyone, anything, anywhere anymore.	Aku tidak peduli pada siapapun, apapun, dimanapun lagi.			✓			
6	Lunch will be served in a minute now.	Makan siang disajikan sebentar lagi.	✓					
7	Let's get everything the way Doc likes it	Persiapkan semuanya sesuai permintaan dokter.					✓	
8	Don't worry. We got you, pal.	Jangan khawatir, kami menjagamu, kawan.	✓					

9	Righto. Let's save this squirrel, shall we	Mari kita mulai menyelamatkan tupai ini.	✓						
10	If I die, I swear I will haunt your house	Jika aku mati, aku bersumpah akan menghantui rumah mu.				✓			
11	If she dies, the deed will be owned by the Treasury	Jika diamati, aktanya akan dimiliki departemen keuangan.				✓			
12	You help the queen, or we are leaving	Kau bantu ratu atau kami pergi!				✓			
13	We'll look after you, Cheech.	Kami akan menjagamu, Cheech.					✓		
14	We're going to save the queen, bro!	Kita akan menyelamatkan ratu, bro!	✓						
15	Certainly not.	Tentu tidak boleh.			✓				
16	I'm your apprentice.	Aku murid magangmu.					✓		
17	Making sure you don't miss the boat	Memastikanmu tak ketinggalan kapal.		✓					
18	Try some of this ginger root.	Cobalah akar jahe ini.							✓
19	No, I want to go faster.	Tidak, aku ingin lebih cepat.			✓				
20	Jump, murderer.	Lompatlah,		✓					

	You got this.	pembunuh! Kau pasti bisa!							
21	I'm sparing you embarrassment.	Ku selamatkan kau dari rasa malu.	✓						
22	You won't regret it.	Kau tak akan menyesalinya.		✓					
23	Entrusting beloved Britain to a child queen? That is lunacy.	Mempercayakan Inggris tercinta ke anak ratu? Itu gila.		✓					
24	So, while I remain here ensuring no one prevents me from taking the throne	Jadi aku tetap disini untuk memastikan tak ada yang mencegahku naik tahta.		✓					
25	making certain Dolittle never returns.	Pastikan Dolittle tak pernah Kembali.	✓						
26	I'll be back before you even miss me.	Aku akan Kembali sebelum kau merindukanku.	✓						
27	You're stronger than you know.	Kau lebih kuat dari yang kau tau.		✓					
28	It's okay to be scared.	Tak masalah merasa takut.		✓					
29	but he's more valuable alive for now	Dia masih berharga jika dibiarkan hidup sekarang.		✓					
30	I think I know where he's going.	Kurasa aku tahu kemana dia pergi.		✓					

31	But I will endure.	Tapi aku akan bertahan.		✓					
32	Don't worry. I know an omen when I see on and that was not an omen.	Jangan khawatir, aku tahu pertanda buruk saat melihatnya, dan itu bukan pertanda buruk.	✓						
33	Stealing the journal is not a big deal.	Mencuri buku harian bukan masalah besar.		✓					
34	In fact, Monteverde itself is not a big deal.	Sebenarnya, Monte Verde itu bukan masalah besar.		✓					
35	I can fit through them.	Aku bisa melewatinya.							✓
36	Let me take him in, Doc.	Biar aku antar dia, dok.							✓
37	Oh, yeah. I'll get the kid in.	Oh ya! Kuantar anak itu masuk.	✓						
38	James will look after you. It's fine.	James akan menjagamu, kau akan baik-baik saja.		✓					
39	But you... you are one of us now.	Kau salah satu dari kami sekarang.		✓					
40	A message? Sure. When have I ever let you down?	Pesan? Tentu. Kapan aku mengecewakanmu?		✓					
41	I'm on it, Doc.	Biar kubantu dok.						✓	

42	We can still save the queen.	Kita masih bisa menyelamatkan ratu.		✓				
43	We can still save your house.	Kita masih bisa menyelamatkan rumahmu.		✓				
44	I believe in you.	Aku mempercayaimu.		✓				
45	Irony... is me wanting to kill you with every fiber of my being... but loving my daughter more	Ironi adalah diriku yang ingin membunuhmu dengan setiap serat dalam diriku				✓		
46	I have the perfect vessel for you.	Aku punya kendaraan yang sempurna untukmu.						✓
47	We found him. Follow us.	Kami menemukannya, ikuti kami.		✓				
48	Trees don't often grow in caves. Didn't you pay attention in botany class.	Pohon jarang tumbuh di gua. Apa kau tak memperhatikan kelas botani?		✓				
49	No, but pay attention to this, Dolittle. I beat you.	Tidak. Tapi perhatikan ini, Dolittle. Aku mengalahkanmu.		✓				
50	I'll save you, bro!	Ku selamatkan kau,					✓	

		bro!						
51	This will likely upset her a bit.	Ini mungkin sedikit membuatnya marah.		✓				
52	You have a severe impaction of the colon, and if I don't manually fragment it, it'll go septic. You won't be able to protect anything anymore	Kau kena infeksi usus besar yang parah. Jika aku tak secara manual memeriksa mu, maka kau akan infeksi, dan kau tak mampu melindungi siapapun lagi.				✓		
53	Now let me help you.	Sekarang biarkan aku membantumu.						✓
54	I born.	Aku siap.		✓				
55	No one messes with my family. Take one more step, and I'll rip you a brand-new a	Tak boleh ada yang mengancam keluargaku! Maju selangkah dan ku koyak.				✓		
Total			9	25	3	6	7	5

B. Data Analysis

This study aims to explain forms of commissive speech acts as well as the most prevalent sort of commissive speech acts found in Dolittle's dialogue. There are six different sorts of commissive speech acts, including promise, guarantee, refusal, threat, and offer. After seeing the movie and examining the transcript, the

researcher discovered several sorts of commissive speech acts in Dolittle. And the most dominant type that is used can be seen from the data below:

1. Promise of Commissive Speech Act

Data 1

Setting:

Dr. Dolittle is preparing lunch for the pets he loves with a pulley machine he made himself to speed up the preparation of food dishes.

Participant:

Dr. Dolittle: A great veterinarian who can speak to animals who have not wanted to meet humans since the death of his wife, Lily.

Dab-Dab: A duck, Dr. Dolittle's pet who is always careless if Dr. Dolittle asked for help to get something.

The Mice: Two mice Dr. Dolittle's pet that adorable.

Conversation:

Dr. Dolittle : Right, everything's tidy. *Lunch will be served in a minute now.*

Dab-Dab : Mmm! Smells lovely, Doc.

Dr. Dolittle : Thanks very much

The Mice : Hey, Doc, save some for us this time

Analysis:

Dr. Dolittle prepared food for the pets he loved so much. In the conversation above, in the sentence "*Lunch will be served in a minute now.*"

identified as the **Commissive Speech Act of Promise** because Dr. Dolittle made a promise that lunch would be available in a few moments to his pets so they could be ready in the dining room to eat lunch.

Data 2

Setting:

On a ship, Dr. Dolittle went on a journey in search of an eden fruit that would become an antidote to Queen Victoria's poison, Dr. Dolittle was lost in thought and thought about what his wife, Lily, had said as he looked out to sea.

Participant:

Lily: Dr. Dolittle's wife, who died from drowning in the ocean due to bad weather, had the ambition to find the eden tree and make a map containing clues to the location of the eden tree which is not visible on any map.

Conversation:

Lily : Stop worrying, John. Every step is planned out in my journal. *I'll be back before you even miss me.*

Analysis:

Dr. Dolittle thought of the wife he loved the most and had said to him before she died, Lily said to Dr. Dolittle "*I'll be back before you even miss me.*", this sentence is identified as the **Commissive Speech Act of Promise**. Lily promised Dr. Dolittle said she would be back before Dr. Dolittle missed her, but fate said otherwise, Lily drowned due to bad weather at sea on her way to find the Eden tree on a hidden island in the middle of the sea.

Data 3

Setting:

On a ship on its way to find the eden tree, Dr. Dolittle plans to stop by Monte Verde to steal Lily's journal, which contains directions to the Eden Tree on a hidden island that is not on any map.

Participant:

Tommy Stubbins: Nephew of Arnall Stubbins who loves animals and wants to become a veterinarian and not follow in his uncle's footsteps as a hunter.

Dr. Dolittle: A great veterinarian who can speak to animals who have not wanted to meet humans since the death of his wife, Lily.

Conversation:

Dr. Dolittle : So, anyway, you get the picture. To have any chance of finding the tree, we have to go to Monteverde and steal that flippin' journal.

Tommy Stubbins : Steal the journal?

Dr. Dolittle : Did I say that? Well, what's the worst that can happen? *Don't worry. I know an omen when I see on and that was not an omen.* Stealing the journal is not a big deal. In fact, Monteverde itself is not a big deal.

Analysis:

While sailing, a strong wind suddenly hit which made the candles on board suddenly go out in an instant as if there was an omen, but Dr. Dolittle

convinces Tommy Stubbins not to be afraid and not to worry too much about him, Dr. Dolittle said "*Don't worry. I know an omen when I see one and that was not an omen.*" In the conversation, identified as the **Commissive Speech Act of Promise**, because Dr. Dolittle assured Tommy Stubbins that the sudden death of the candle was not a bad sign because Dr. Dolittle knew bad omens when he saw one, and what happened just now according to Dr. Dolittle is not a bad sign. This was conveyed so that Tommy Stubbins doesn't have to worry and doesn't need to be afraid when stealing journals on an island that is full of pirates.

2. Guarantee of Commissive Speech Act

Data 1

Setting:

Inside Dr. Dolittle house, Dr. Dolittle had known that a human had intruded into his house and he was scared and told Chee-Chee to kick him out.

Participant:

Polynesia: A parrot, Dr. Dolittle's pet who can speak human language fluently and determined to save Dr. Dolittle Manor is also her home.

Chee-Chee: A gorilla, Dr. Dolittle's pet who is frightened of everything.

Dr. Dolittle: A great veterinarian who can speak to animals who have not wanted to meet humans since the death of his wife, Lily.

Conversation:

Polynesia : Chee-Chee, will you answer the door? You're the only one with arms.

Chee-Chee : I think chess was enough pressure for one day.

Dr. Dolittle : Chee-Chee, boy, this is what we trained for. Be brave and get rid of 'em. And don't forget your mantra.

Chee-Chee : I am not a prisoner of fear?

Dr. Dolittle : *You are not a prisoner of fear.*

Analysis:

Dr. Dolittle refused and did not want to meet humans since the death of his wife due to drowning in the middle of the sea due to bad weather. From the conversation above, the sentence "*You are not a prisoner of fear*" is identified as the **Commissive Speech Act of Guarantee**, this refers to Dr. Dolittle told Chee-Chee that fear can't hold you back. Dr. Dolittle strengthens Chee-Chee to fight his fear and orders him to chase away the humans outside, namely Tommy Stubbins and Lady Rose.

Data 2

Setting:

Tommy Stubbins and Lady Rose were waiting outside hoping that the door would open to Dr. Dolittle. The door had opened and what opened it was a gorilla who wanted to scare them by screaming with the aim of scaring them, but Tommy Stubbins and Gorilla were both scared.

Participant:

Tommy Stubbins: Nephew of Arnall Stubbins who loves animals and wants to become a veterinarian and not follow in his uncle's footsteps as a hunter.

Lady Rose: British royal princess who was sent to meet Dr. Dolittle to immediately help Queen Victoria who was fallen gravely ill.

Chee-Chee: A gorilla, Dr. Dolittle's pet who is frightened of everything.

Conversation:

Lady Rose : Have you been here before? The queen's told me all about it. It's a most unusual place.

Tommy Stubbins : *I'm prepared for anything.*

Chee-Chee : (Screaming)

Lady Rose : Wonderful. A gorilla answering the door. Just as the queen said.

Tommy Stubbins : Oh, wait a minute. I have an injured squirrel.

Analysis:

Lady Rose told Tommy Stubbins that the Queen Victoria had told her that Dr. Dolittle there are lots of different types of animals. From the conversation above, there is the Commissive Speech Act, in the sentence "*I'm prepared for anything*" which Tommy Stubbins says is identified as **Commissive Speech Act of Guarantee**. Tommy Stubbins assured himself that he was ready for everything that happened when he walked into Dr. Dolittle.

Data 3

Setting:

On the pirate-infested island of Monte Verde, Dr. Dolittle infiltrated King Rassouli's residence to steal Lily's journal which was kept by King Rassouli in his hidden room and Dr. Dolittle asks James, a dragonfly, to take Tommy Stubbins into the room guided by James.

Participant:

James: A dragonfly who helps Dr. Dolittle to steal Lily's journal by guiding Tommy Stubbins to enter King Rassouli's secret room.

Dr. Dolittle: A great veterinarian who can speak to animals who have not wanted to meet humans since the death of his wife, Lily.

Conversation:

James : Oh, yeah. I'll get the kid in and then fly headfirst into a brick. Just kidding. I'm fine.

Dr. Dolittle : Aye. All right. *James will look after you.* It's fine. Listen closely. Get the journal and get out of there. Go through the room quietly. Look for the tiger's eye. Go down the hidden staircase. And most importantly, keep your disguise on.

Analysis:

Inside King Rassouli's house, James the dragonfly offers to help Dr. Dolittle by guiding Tommy Stubbins to get into the secret room where Lily's journal is kept. Dr. Dolittle gave Tommy Stubbins advice on where to go and what to do, Dr. Dolittle said "*James will look after you.*" In those words, he was identified as **Commissive Speech Act of Guarantee** because Dr. Dolittle guarantees that James will protect Tommy Stubbins on the mission to retrieve Lily's journal by guiding him to the room.

3. Refusal of Commissive Speech Act

Data 1

Setting:

Lady Rose asked Dr. Dolittle to immediately come to Buckingham Palace to help the Queen Victoria who was fallen gravely ill of poisoning by the prime minister who wanted to seize the throne if the Queen Victoria was dead.

Participant:

Lady Rose: British royal princess who was sent to meet Dr. Dolittle to immediately help Queen Victoria who was fallen gravely ill.

Dr. Dolittle: A great veterinarian who can speak to animals who have not wanted to meet humans since the death of his wife, Lily.

Conversation:

Lady Rose : You have been summoned to Buckingham Palace by the queen herself.

Dr. Dolittle : Hoo-ha. Go on.

Lady Rose : You should know, she's fallen gravely ill. Do you understand what I'm saying?

Dr. Dolittle : Do you understand what I'm saying? Go... on. Go on and be gone! ***I don't care about anyone, anything, anywhere anymore.*** The birds will show you out.

Analysis:

Lady Rose was sent by the Queen Victoria to notify and fetch Dr. Dolittle to come to Buckingham Palace to help her because he was fallen gravely ill. In the conversation above, there is the sentence "***I don't care about anyone,***

anything, anywhere anymore", this sentence is identified as **Commissive Speech Act of Refusal** because Dr. Dolittle refused to come to Buckingham Palace to help the Queen Victoria because Dr. Dolittle wanted nothing to do with humans since the death of his wife, Lily.

Data 2

Setting:

Off the cliff, Betsy the giraffe runs with Tommy Stubbins on her back to catch the Dr. Dolittle who has sailed down there. Betsy, Polynesia and Tutu struggle to catch Dr. Dolittle who doesn't want to quit because of Dr. Dolittle didn't want Tommy Stubbins on his trip.

Participant:

Kevin: A squirrel dying from a shot that missed him and wants revenge on Tommy Stubbins who shot him.

Polynesia: A parrot, Dr. Dolittle's pet who can speak human language fluently and determined to save Dr. Dolittle Manor is also her home.

Dr. Dolittle: A great veterinarian who can speak to animals who have not wanted to meet humans since the death of his wife, Lily.

Dab-Dab: A duck, Dr. Dolittle's pet who is always careless if Dr. Dolittle asked for help to get something.

Conversation:

Kevin : He's coming to finish the job! He won't rest till

I'm dead! He's obsessed!

Polynesia : John, slow the boat down.

Dr. Dolittle : *No. I want to go faster.*

Dab-Dab : Sorry, kid. Doc says no.

Analysis:

Betsy, Tutu and Polynesia are trying to catch Dr. Dolittle who has sailed. Betsy galloped and Polynesia asked Dr. Dolittle to slow down his ship so they can catch up with him, However, Dr. Dolittle refused, Dr. Dolittle said "*No. I want to go faster.*", from Dr. The Dolittle, identified as **Commissive Speech Act of Refusal** because Dr. Dolittle refuses to reduce the speed of his ship because Dr. Dolittle didn't want Tommy Stubbins to join him on his trip. However, Betsy, Tutu and Polynesia don't want to give up and still want to catch up with Dr. Dolittle by running onto the half-finished bridge so Tommy Stubbins can jump down when the Dr. Dolittle crosses right above the bridge.

Data 3

Setting:

On the grounds of Buckingham Palace, Dr. Dolittle wanted to go immediately to find an antidote to Queen Victoria's poison, before leaving, the carriage door had been locked by Dr. Dolittle and didn't let Tommy Stubbins join him on his trip.

Participant:

Dr. Dolittle: A great veterinarian who can speak to animals who have not wanted to meet humans since the death of his wife, Lily.

Tommy Stubbins: Nephew of Arnall Stubbins who loves animals and wants to become a veterinarian and not follow in his uncle's footsteps as a hunter.

Conversation:

Dr. Dolittle : Well, I believe it's time to go our separate ways.
Tommy Stubbins : Uh, I'm going with you..
Dr. Dolittle : *Certainly not.* It's far too treacherous.
Tommy Stubbins : I'm your apprentice.
Dr. Dolittle : You? No, no, no.

Analysis:

Tommy Stubbins willingly wants to go on a journey to find the fruit of the Eden tree which is on his hidden island in the middle of the ocean, but Dr. Dolittle refused him to go on the trip because it was too dangerous. Dr. Dolittle said to Tommy Stubbins "*Certainly not. It's far too treacherous.*" From the conversation it was identified as **Commissive Speech Act of Refusal** because Dr. Dolittle refuses Tommy Stubbins to join him on his mission to find the Eden tree whose fruit could be an antidote to Queen Victoria's poison.

4. Threat of Commissive Speech Act

Data 1

Setting:

In a surgery room to remove a bullet from the stomach of a squirrel accidentally shot by Tommy Stubbins, surgery is performed by Dr. Dolittle and his pets help him.

Participant:

Dr. Dolittle: A great veterinarian who can speak to animals who have not wanted to meet humans since the death of his wife, Lily.

Dab-Dab: A duck, Dr. Dolittle's pet who is always careless if Dr. Dolittle asked for help to get something.

Kevin: A squirrel dying from a shot that missed him and wants revenge on Tommy Stubbins who shot him.

Conversation:

Dr. Dolittle : Righto. Let's save this squirrel, shall we?

Dab-Dab : Okay.

Dr. Dolittle : When you wake up, everything will be fine.

Kevin : *If I die, I swear I will haunt your house.*

Analysis:

Dr. Dolittle along with other animals are preparing to save a squirrel that was accidentally shot. In the conversation above, Kevin said "*If I die, I swear I will haunt your house*", this conversation is identified as **Commissive Speech Act of Threat**, namely a threat if something unexpected happens. Kevin, a dying squirrel lying limp in bed, he threatens Dr. Dolittle if Dr. Dolittle doesn't succeed in saving Kevin and dies, Kevin will haunt Dr. Dolittle and bother him.

Data 2**Setting:**

In a waiting room with a wide mirror that leads to the surgery room, Lady Rose and Tommy Stubbins are looking at the squirrel that is being helped by Dr. Dolittle to get the bullet out of his stomach.

Participant:

Lady Rose: British royal princess who was sent to meet Dr. Dolittle to immediately help Queen Victoria who was fallen gravely ill.

Tommy Stubbins: Nephew of Arnall Stubbins who loves animals and wants to become a veterinarian and not follow in his uncle's footsteps as a hunter.

Conversation:

Tommy Stubbins : I'm going to come here and be Dolittle's apprentice.

Lady Rose : Her Majesty has designated this land a nature preserve. *If she dies, the deed will be owned by the Treasury, and this place goes away.*

Analysis:

Lady Rose and Tommy Stubbins were talking in the waiting room and saw a squirrel being helped by Dr. Dolittle in the operating room. In the conversation above, Lady Rose said "*If she dies, the deed will be owned by the Treasury, and this place goes away*", from this conversation she was identified as **Commissive Speech Act of Threat**, because Lady Rose gave a

threatening statement that Dr. Dolittle will be kicked out and evicted if Dr. Dolittle didn't save Queen Victoria. The biggest consequence would be if Queen Victoria died. The Dolittle which was a gift from Queen Victoria, the deed will be taken over by the treasury department and Dr. Dolittle and his animals will be driven away.

Data 3

Setting:

In a room in Dr. Dolittle, Polynesia is discussing with Dr. Dolittle to help Queen Victoria but Dr. Dolittle refused. However, Polynesia still urged Dr. Dolittle to help Queen Victoria by threatening him.

Participant:

Polynesia: A parrot, Dr. Dolittle's pet who can speak human language fluently and determined to save Dr. Dolittle Manor is also her home.

Dr. Dolittle: A great veterinarian who can speak to animals who have not wanted to meet humans since the death of his wife, Lily.

Conversation:

Polynesia : Fear not. I have an in at, uh, Regent's Park Zoo.
Everyone, pack your bags!

Dr. Dolittle : Ah-ah.

Polynesia : *You help the queen, or we are leaving.*

Dr. Dolittle : You're bluffing!

Polynesia : Don't make me count.

Analysis:

Dr. Dolittle and Polynesia are arguing about Queen Victoria who fell seriously ill, during the debate, Polynesia said to Dr. Dolittle *"You help the queen, or we are leaving"*, the conversation is identified as **Commissive Speech Act of Threat** because it contains threatening sentences spoken by Polynesia. Dr. Dolittle doesn't want to help Queen Victoria because he doesn't want to have any more contact with other humans, but he forgets that the sanctuary or the place where he and his animals live is a gift from the queen, if the queen dies, the sanctuary or the residence of Dr. Dolittle will be taken over by the treasury and they will be driven from the premises.

5. Volunteer of Commissive Speech Act

Data 1

Setting:

In a forest, a father and his two children were hunting ducks. Arnall Stubbins, who is the father of the two children, ordered Tommy Stubbins to shoot the ducks, but his shot missed the squirrel.

Participant:

Arnall Stubbins: An animal hunter who is the uncle of Tommy Stubbins.

Arnall Stubbins Jr: Son of Arnall Stubbins who followed in his father's footsteps as a hunter.

Tommy Stubbins: Nephew of Arnall Stubbins who loves animals and wants to become a veterinarian and not follow in his uncle's footsteps as a hunter.

Conversation:

- Arnall Stubbins** : You can't keep missing on purpose.
- Arnall Stubbins** : Oh, look. He hit something this time.
- Jr**
- Tommy Stubbins** : Oh, no. *We have to help him.*
- Arnall Stubbins** : Aye. We never leave an animal suffering. Not on our error.

Analysis:

Tommy Stubbins spoke to his father after an accidental incident, Tommy Stubbins said "*We have to help him*", in this sentence identified as **Commissive Speech Act of Volunteer** because Tommy Stubbins wanted to save a squirrel he accidentally shot, he said the word "help" to his father to immediately help him with feelings of regret.

Data 2**Setting:**

Tommy Stubbins brings the squirrel he accidentally shot to Dr. Dolittle for first aid immediately, but the place was closed because Dr. Dolittle did not want to meet other humans, but a parrot saw him carrying a critical squirrel, the bird showed a secret way to get into it.

Participant:

Tommy Stubbins: Nephew of Arnall Stubbins who loves animals and wants to become a veterinarian and not follow in his uncle's footsteps as a hunter.

Polynesia: A pet parrot of Dr. Dolittle who can speak fluent human language is determined to save her home.

Conversation:

Polynesia : *Follow Poly.*

Tommy Stubbins : "Home of Dr. John and Lily Dolittle. We treat all animals."

Polynesia : Ah-ah. *Follow Poly.* Secret entrance.

Tommy Stubbins : P-Poly? Where'd you go?

Analysis:

Polynesia told Tommy Stubbins to follow him so he could meet Dr. Dolittle. From the conversation above, Polynesia said to Tommy Stubbins "*Follow Poly*", in this sentence identified as **Commissive Speech Act of Volunteer** because Poly wanted to show Tommy Stubbins the way to meet Dr. Dolittle through a secret passage. Polynesia volunteered to help Tommy Stubbins get into Dr. Dolittle without being asked.

Data 3

Setting:

At Dr. Dolittle's house, Tommy Stubbins came to help a squirrel he accidentally shot. Dr. Dolittle will help him by performing surgery to remove bullets from the squirrel's stomach with the help of other animals.

Participant:

Yoshi: Dr. Dolittle's pet, A polar bear who is always cold and likes to bask in the hot sun.

Chee-Chee: A gorilla, Dr. Dolittle's pet who is frightened of everything.

Jip: A smart dog, Dr. Dolittle's pet who helps to find out why the Queen Victoria fallen gravely ill.

Dab-Dab: A duck, Dr. Dolittle's pet who is always careless if Dr. Dolittle asked for help to get something.

Conversation:

Yoshi : The doctor is back!
Chee-Chee : Hang on, little buddy.
Jip : Whew! I haven't done this in a while.
Dab-Dab : *Let's get everything the way Doc likes it.*

Analysis:

A squirrel that was accidentally shot by Tommy Stubbins, causing it to die, Tommy Stubbins brought the squirrel to Dr. Dolittle to be treated immediately. in the conversation above, Dab-Dab said "*Let's get everything the way Doc likes it.*" in this sentence identified as **Commissive Speech Act of Volunteer** because Dab-Dab ordered all the animals including himself who were in place to immediately help the doctor to prepare the operating

tools. The conversation above is identified as Volunteer because the animals want to help the doctor to treat the squirrel.

6. Offer of Commissive Speech Act

Data 1

Setting:

On a ship that had just departed from the dock, Dr. Dolittle is seasick lying in the hammock on his boat and Chee-chee tells him to get up so his seasickness will go away.

Participant:

Chee-Chee: A gorilla, Dr. Dolittle's pet who is frightened of everything.

Yoshi: Dr. Dolittle's pet, A polar bear who is always cold and likes to bask in the hot sun.

Dr. Dolittle: A great veterinarian who can speak to animals who have not wanted to meet humans since the death of his wife, Lily.

Plimpton: Dr. Dolittle's pet, an ostrich who is stubborn and always argues with Yoshi.

Conversation:

Chee-Chee : Come on, Doc. At least get out of the hammock.
Your seasickness will wear off.

Yoshi : *Try some of this ginger root.* You'll get your sea legs back. You look terrible.

Dr. Dolittle : Ah, button it. Who put me in this hammock? I am the captain of this ship, right? Raise the blasted sails, will you?

Plimpton : Uh, that's a big bite.

Analysis:

Dr. Dolittle leaves to carry out his mission in search of the fruit from the Eden tree that became an antidote to Queen Victoria's poison, but a few minutes the ship departs, Dr. Dolittle gets seasick. Then Yoshi offered ginger to lower his hangover. Yoshi said "*Try some of this ginger root.*", from Yoshi's words, it was identified as **Commissive Speech Act of Offer** because Yoshi offered Dr. Dolittle to eat the ginger.

Data 2

Setting:

Inside King Rassouli's palace, Dr. Dolittle wanted to steal his wife Lily's journal which was stored in a secret room in King Rassouli's room, but Dr. Dolittle couldn't go into the room because there were tracks that were tight enough so he couldn't get through.

Participant:

Tommy Stubbins: Nephew of Arnall Stubbins who loves animals and wants to become a veterinarian and not follow in his uncle's footsteps as a hunter.

Dr. Dolittle: A great veterinarian who can speak to animals who have not wanted to meet humans since the death of his wife, Lily.

James: A dragonfly who helps Dr. Dolittle to steal Lily's journal by guiding Tommy Stubbins to enter King Rassouli's secret room.

Conversation:

Tommy Stubbins : I can fit through them.

Dr. Dolittle : No, no, no. It's too dangerous, man. Can't go in there on your own.

James : *Let me take him in, Doc.* I need something to distract me from this Sheila reveal.

Analysis:

Dr. Dolittle wants to steal Lily's journal which is in the secret room which has the entrance from King Rassouli's room. Dr. Dolittle knew the secret path leading there, but when the door was opened there were iron tracks that adults couldn't pass through, then Tommy Stubbins offered to go in there because his body was fit to go through the tracks but Dr. Dolittle forbade him because it was too dangerous and Tommy Stubbins did not know the way to the secret room, then James said "*Let me take him in, Doc*". In this words identified as **Commissive Speech Act of Offer** because James offered to help Dr. Dolittle by showing the direction of the secret room that will be passed by Tommy Stubbins through the iron rails that can not be passed by Dr. Dolittle.

Data 3

Setting:

On the island of monte monterverde when Dr. Dolittle managed to retrieve Lily's journal, but the journal was confiscated by Dr. Blair Mudfly because the journal contains directions to a secret island where the Eden tree is located, then Dr. Blair Mudfly went and sank Dr. Dolittle so as not to be able to chase him.

Participant:

King Rassouli: Lily's father, who loves his daughter and hates his son-in-law, Dr. Dolittle.

Dab-Dab: A duck, Dr. Dolittle's pet who is always careless if Dr. Dolittle asked for help to get something.

Tommy Stubbins: Nephew of Arnall Stubbins who loves animals and wants to become a veterinarian and not follow in his uncle's footsteps as a hunter.

Conversation:

King Rassouli : So! Get going... before I stop feeling sentimental.

Dab-Dab : (Talking to King Rassouli using duck language)

Tommy Stubbins : She's saying we don't have a ship.

King Rassouli : Well, uh... *I have the perfect vessel for you.*

Analysis:

Dr. Dolittle's ship was drowned by Dr. Blair Mudfly after taking Lily's journal from Tommy Stubbins, and Dr. Dolittle gave up his mission and life and lost all hope. Then Dr. Dolittle conveys the message to give up under the

circumstances but they are disappointed, then Dr. Dolittle tells about Lily who had drowned and how much she loves Dr. Dolittle to Lily and was heard by Lily's father, King Rassouli from behind the wall which ultimately made him pity. King Rassouli came to Dr. Dolittle tells him to leave before he hurts him, but Dab-Dab tells him that they need a ship, then King Rassouli offers a ship to them and says "*I have the perfect vessel for you.*", in this words King Rassouli is identified as **Commissive Speech Act of Offer** because King Rassouli offers the aid of a ship to Dr. Dolittle to continue the adventure of his beloved daughter Lily to find fruit from the Eden tree on a hidden island that has no map.

After analyzed several the utterances above, the total of commissive speech acts were 55. They were divided into six types of commissive speech acts. They are promises 9, guarantees 25, refusals 3, threats 6, volunteers 7 and offers 5 respectively. This result show that the most dominant type of commissive speech acts used in Dolittle movie is guarantee.

Table 2. Commissive Speech Acts in Dolittle Movie

Commissive Speech Acts in Dolittle Movie			
No.	Types	Percentages	Number
1	Promise	16.36%	9
2	Guarantee	45.45%	25
3	Refusal	5.45%	3
4	Threat	10.91%	6
5	Volunteer	12.73%	7
6	Offer	9.09%	5

		Total	55
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In the table above, it can be seen that there are 55 data found from commissive speech acts. It has been found that Promise of commissive speech act has 9 data with a percentage of 16.36%, Guarantee of commissive speech act has 25 data with a percentage of 45.45%, Refusal of commissive speech act has 3 data with a percentage of 5.45%, Threat of commissive speech act with a percentage of 10.91%, Volunteer of commissive speech act has 7 data with a percentage of 12.73%, and the last is Offer of commissive speech act has 5 data with a percentage of 9.09%.

From the explanation of the table description above, Guarantee of Commissive Speech Act is more dominant than the others, namely there are 25 data. This is because there are many words that guarantee something in carrying out the mission to save Queen Victoria.

C. Research Finding

After analyzing all the data that found in Dolittle movie, the researcher can give some arguments as the finding of this study as follows.

1. There were 55 speech acts data taken from Dolittle movie. It consisted of 9 (19.36%) for promise, 25 (45.45%) for guarantee, 3 (5.45%) for refusal, 6 (10.91%) for threat, 7 (12.73%) for volunteer, and 5 (9.09%) for offer.
2. The most dominant type of commissive speech acts in these utterances was guarantee with the total amount 25 (45.45%). This is due to the fact that there

are several terms that guarantee anything for the endeavor to preserve Queen Victoria.

3. The implementation of speech acts in Dolittle movie in the form of commissive which are spoken directly. It is intended to give promises, guarantees, Refusals, threats, volunteer, and offer.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

Having analyzed the data, conclusions can be drawn as in the following:

1. After analyzing the speech act found in the Dolittle movie, the researcher found the implementation of commissive speech acts that characters use when they communicate in a variety of settings.

2. The researcher classified the functions of commissive speech acts based on Searle's theory (1985). There are guarantee, promise, offer, refusal, threat, and volunteer.
3. The researcher found 55 data that guarantee speech acts found in 25 data, offer speech acts found in 5 data, promise of speech acts found in 9 data, refused speech acts found in 3 data, threat speech acts found in 6 data, and voluntary speech act found in 7 data.
4. The most dominant commissive speech act used by the main characters in the Dolittle movie is Guarantee speech act.

B. Suggestions

In relation to the conclusions, suggestions can be staged as in the following.

1. the researcher expects that this study will serve as a resource for linguists learning and discussing linguistics, particularly the commissive speech act.
2. the researcher expects that the future researcher who is interested in speech acts will utilize this study as a reference in any subject that is related to commissive speech acts.

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APPENDICES

1. Dolittle Movie Cast

1. **Dr. Dolittle** : A great veterinarian who can speak to animals who have not wanted to meet humans since the death of his wife, Lily.
2. **Tommy Stubbins** : Nephew of Arnall Stubbins who loves animals and wants to become a veterinarian and not follow in his uncle's footsteps as a hunter.
3. **Arnall Stubbins** : An animal hunter who is the uncle of Tommy Stubbins.
4. **Arnall Stubbins Jr** : Son of Arnall Stubbins who followed in his father's footsteps as a hunter.
5. **Chee-Chee** : A gorilla, Dr. Dolittle's pet who is frightened of everything.
6. **Dab-Dab** : A duck, Dr. Dolittle's pet who is always careless if Dr. Dolittle asked for help to get something
7. **James** : A dragonfly who helps Dr. Dolittle to steal Lily's journal by guiding Tommy Stubbins to enter King Rassouli's secret room.
8. **Jip** : A smart dog, Dr. Dolittle's pet who helps to find out why the Royal Queen fallen gravely ill.
9. **Kevin** : A squirrel dying from a shot that missed him and wants revenge on Tommy Stubbins who shot him.
10. **King Rassouli** : Lily's father, who loves his daughter and hates his son-in-law, Dr. Dolittle.
11. **Lady Rose** : British royal princess who was sent to meet Dr. Dolittle to immediately help Queen Victoria who was fallen gravely ill.
12. **Lily** : Dr. Dolittle's wife, who died from drowning in the ocean due to bad weather, had the

ambition to find the eden tree and make a map containing clues to the location of the eden tree which is not visible on any map.

- 13. **Plimpton** : Dr. Dolittle's pet, an ostrich who is stubborn and always argues with Yoshi.
- 14. **Polynesia** : A parrot, Dr. Dolittle's pet who can speak human language fluently and determined to save Dr. Dolittle Manor is also her home.
- 15. **The Mice** : Two mice Dr. Dolittle's pet that adorable.
- 16. **Yoshi** : Dr. Dolittle's pet, A polar bear who is always cold and likes to bask in the hot sun.

2. Transcript of Dolittle Movie

*There once was a peculiar doctor,
known for his extraordinary ability.*

He could talk to animals.

Dr. Dolittle's reputation spread far and wide.

Even the queen of England called on him.

So grateful for his help,

she gifted him a wondrous sanctuary,

whose doors were open to all creatures.

His days belonged to the animals,

but his heart belonged to one woman:

Lily, the fearless explorer.

They traveled the globe going on great adventures,

defending creatures who could not defend themselves.

They made an extraordinary team.

Soon, that team became a family.

With Lily by his side,

Dolittle never felt more alive,

until one day, she left on an adventure.

Lily died at sea.

Heartbroken, he locked the gates of the manor

and completely retreated from the world.

As for me and the animals whose lives he'd saved,

we were left to wonder... could anyone save his?

Until one morning, a most unlikely creature

found its way into Dolittle's life.

A very special boy.

In a time where people thought of animals

only as possessions, food or sport,

this boy felt quite differently.

This way, me scattered squirrel.

Right.

Junior flushes 'em.

You shoot 'em. Yeah?

Right. Good plan, Dad.

Get ready.

Shoulder your gun. - Do I have to, Uncle?

Come on, boy.

Duck!

Duck! Duck, duck!

Duck! Duck! - There, there they go.

Shoot, shoot, shoot. You got him. You got him.

You got him. Shoot, shoot, shoot.

Oh, oh, no, I can't. - Shoot, shoot, shoot!

You can't keep missing on purpose.

Oh, look.

He hit something this time.

Oh, no.

We have to help him.

Aye.

We never leave an animal suffering.

Not on our error.

Here you go.

He's a very odd boy.

Follow Poly.

"Home of Dr. John and Lily Dolittle.

We treat all animals."

Ah-ah.

Follow Poly.

Secret entrance.

P-Poly? Where'd you go?

Good... good... good dog.

Big, hairy...

It's not good.

As far as I'm concerned, I'm the only human here.

Just ignore them.

There's no getting past a Kalahari snare, Doc.

It's an ingenious design.

I think you just caught yourself a boy.

Let me see. Wait, I don't want to see.

Just make it go away.

Deep breaths, Doc. Dab-Dab's got your back.

Don't be afraid, John.

It's just a boy.

This is an opportunity.

Oh, this is a nightmare!

Oh, come on. - Pardon me.

Whatever are you doing up there?

I've come from Buckingham Palace

on urgent business.

Can you tell me if this is the home of John Dolittle?

Who are you?

You may call me Lady Rose.

And you are?

Stubbins.

Could you help me down?

This goes against Dolittle's rules.

Why are humans against the rules again?

*If you let humans too close, you'll get hurt
more than you would if you didn't let them in at all.*

Isn't that right, Doc?

That's enough, everybody.

Back to our routine.

We have a very full day. - John!

Pull yourself together.

You can't ignore people just because they're...

people.

What if they need help?

Possum. Play dead.

This is ridiculous.

Chee-Chee, will you answer the door?

You're the only one with arms.

I think chess was enough pressure for one day.

Chee-Chee, boy,

this is what we trained for.

Be brave and get rid of 'em.

And don't forget your mantra.

I am not a prisoner of fear?

You are not a prisoner of fear.

Have you been here before?

The queen's told me all about it.

It's a most unusual place.

I'm prepared for anything.

Wonderful.

A gorilla answering the door.

Just as the queen said.

Oh, wait a minute.

I have an injured squirrel.

I should never have let you go.

Hello?

Oh, look at you.

Aren't you peculiar posing as a twig?

Move, please.

This is my hiding spot.

Not here.

Are you all right down there?

Yeah. Fine.

Go on. - Dr. Dolittle?

Yeah, right. - You have been summoned

to Buckingham Palace by the queen herself.

Hoo-ha.

Go on.

You should know, she's fallen gravely ill.

Do you understand what I'm saying?

Do you understand what I'm saying?

Go... on.

Go on and be gone!

I don't care about anyone, anything, anywhere anymore.

The birds will show you out.

Right, everything's tidy.

Lunch will be served in a minute now.

Mmm!

Smells lovely, Doc.

Thanks very much.

Hey, Doc, save some for us this time.

Sorry, Doc. Guess I'm scared of kids, too.

Don't worry about that. Come on, let's eat.

I'm going to be offering today a brothy soup.

You'll never believe what we caught in the net.

The queen has asked for you by name, sir.

Are you hard of hearing?

I told you, I'm closed for business.

What business?

Treating humans.

Intruder alert.

Don't worry. I'm fine.

Well, I'm not.

My house is descending into chaos.

I-Is he yours?

I don't own anybody.

Yoshi had an issue that he came to me with.

He's always cold.

I have an injured squirrel.

I don't know what to do.

How was he injured?

I...

I-I shot him.

What? I can't hear you.

I shot him, but it was an accident.

Of course, an accidental firing upon.

Humans never change.

He's very hurt.

Please help him.

Take that.

And this.

I...

I... I...

I'm too beautiful to die.

Oh.

Yes?

He's with us.

Dab-Dab, Jip, light the lamps and disinfect the surgery.

You will not tend to a squirrel

while the queen of England's life hangs in the balance.

Oh, you don't know me very well, do you?

Don't drop him.

We got a code red.

Code red, code red, everybody.

The doctor is back!

Hang on, little buddy.

Whew! I haven't done this in a while.

Let's get everything the way Doc likes it.

Don't worry. We got you, pal.

Righto. Let's save this squirrel, shall we?

Okay.

When you wake up, everything will be fine.

If I die, I swear I will haunt your house.

Sterilize the scalpels.

Do not lick any instruments.

Patient's condition has stabilized.

*They're understanding him, and he's understanding them,
in their own languages.*

Going through the left ventricle... it's brilliant.

Wow.

Dab-Dab, forceps, please.

Here you go.

That's a piece of celery.

Forceps, Dab-Dab.

Oh, sorry. Here you go.

Still celery.

Forceps?

Carrot, that is. - Forceps?

That's a different piece of celery.

Got it. Forceps.

No, still celery.

Never mind. I'll get it myself.

I want to know how to talk to the animals.

Chee-Chee, brow.

My brow as well, when you've got a second.

Right. Sorry.

I'm going to come here and be Dolittle's apprentice.

Her Majesty has designated this land a nature preserve.

If she dies,

*the deed will be owned by the Treasury,
and this place goes away.*

Shut down? - Mm-hmm.

There you are.

Whoo, still got it, Doc.

Oh, wow.

Ah.

There, Cheech.

That's the spot.

Keep an eye on Kevin, shall we?

He may be prickly when the anesthetic wears off.

Revenge.

Okay, okay.

Enough with the pampering.

You need to go and help the queen.

There are things I no longer do:

work with humans or leave the house.

Or bathe. - Oh, exercise.

Express emotional vulnerability.

Wake up, John.

If the queen dies, the Treasury takes the deed,

and we'd lose this house.

You're talking out of your tail feathers, Poly.

The deed was for life.

The last time I checked, I was very much alive.

The queen's life, John, not yours.

Look at that.

It just rolls off my back.

I knew I shouldn't have let monkeys proofread the contract.

Elliot, Elsie, you are fired!

It gets worse. We'll be thrown out of these gates

right in the middle of hunting season!

What? - No, no, no.

Breathe, Chee-Chee.

We get kicked out if the queen dies?

We're gonna be hunted! - Everybody, calm down.

Look at the state of him now. - Fear not.

I have an in at, uh, Regent's Park Zoo.

Everyone, pack your bags!

Ah-ah.

You help the queen, or we are leaving.

You're bluffing. - Don't make me count.

Don't make me count.

One.

Three!

Two.

All right!

I'll do it.

Marvelous.

Right, let's get you ready to go, honey.

I'll go as I am. - Not looking like that.

Just grab my doctor's bag. - Get him.

Apologies, Doc.

Hold still, now.

Take your paws off me!

This isn't gonna hurt a bit. - Let's clean him up.

How dare you.

Whoa. - Oh, hey, guys.

Arthur? How long have you been living in there?

I don't know. What year is it?

Dab-Dab's got the razor.

That's still celery.

Nighty-night, Doc.

Dolittle used to travel all around the world.

Look.

Rummaging through my private projects, is it?

How is he?

*Well, first things first,
the squirrel's name is Kevin.*

Expect a full recovery.

And after some violent grooming, it's been decided.

We will accompany you to Buckingham Palace after all.

Hmm. You are going back

to whatever burrow you emerged from.

Try not to shoot anything on your way home.

Maybe I-I should stay here. I don't do well in crowds.

We'll look after you, Cheech.

But we all go together, just like the old days.

Oh, don't forget Doc's forceps.

That's a leek, Dab-Dab.

Sure it is.

Styx?

No.

Where are you? Oh.

So, uh, would you care to come along?

I know. I had other plans as well.

Hurry up. Hurry up.

Shh!

Prepare my ride.

Today's gonna be a good day.

I'm gonna do nothing... just prance around,

think my own thoughts and...

Oh, he's walking this way. Not a great sign. - Oh, uh...

He's got no beard. He looks motivated.

Uh, no. Plimpton, don't be alarmed.

People only say that when they're about to be alarming.

Look, I know it's been a while. - Sorry about this.

And sorry about that. - All right.

I'm unavailable.

Unavailable for the man who changed your life?

We're going to save the queen, bro!

I am not your bro.

You should be an Eskimo's rug by now.

Ow. Claws. - Ow! Beak!

Claws. - Beak!

Now, now, gentlemen.

Oh, you've gained weight.

Why are you riding me?

There's, like, four horses in front of us.

Cheer up, angry bird.

Kick back and enjoy the ride.

I am the ride.

Buckingham Palace.

We've hit the big time!

Full speed no longer required!

Whoa.

Welcome home, milady.

Guards! Guards!

Your ladyship, Rose.

They are the queen's own guests.

Treat them accordingly.

You better give us a wide berth.

Make way, boys.

Plimpton, don't. Stop.

Don't stop? Odd decision, but... - Stop!

Whoa!

Aah! Can't see!

Oh, my God.

Oh, uh...

Okay.

I blame the hat.

Dr. Müdfly.

Lord Badgley.

My lord.

I come from the House of Lords.

There is great concern for Her Majesty's health.

*I shall continue to leech
to circulate the vapors in the bloodstream.
She'll be lucky to last the week.
This is not the first time Dr. Dolittle's been here.
You got a dying queen? Not for long.
Dr. Dolittle is in the...
Oh, uh, wait. Wait for me!
A stowaway, my lady, who claims to be Dr....
Dr. Dolittle's apprentice.
It's quite all right, Gareth.
Well, if he was my apprentice,
he should fetch my bags and keep his gob shut.
A bird. - A duck.
Animals in the queen's chamber?
I demand their immediate remov...
Ah, Lady Rose.
My apologies. Please forgive me.
I didn't realize that you were part of...
John Dolittle?
Is that Blaine? - Blair.
Poopfling?
No. - It was Mudflap?
No, it's Müdfly. - It was... Müdfly.*

With an umlaut. - Yes.

From the German. - Of course.

From the Germans. - Why is he here?

Her Majesty has personally requested Dr. Dolittle.

Well, then, let's get to work.

All right, Jip, give her a good sniff.

That dog is licking the queen. - Don't worry, my love.

This is outrageous.

Oh, bark.

You all right, fellow? - Something smelled wrong.

And that's coming from a guy who loves the smell of butts.

Oh, you do love butt.

I detected a whiff of something else.

Floral, with earthy...

I'm perplexed, Doc.

I've never smelt anything like it before.

Uh, clearly, Jipsy and I are out of our depths.

May we consult? - Well, of course.

I'd be more than happy to help illuminate...

John and I were students at Edinburgh years ago.

Some thought he had a gift for observation.

One minute.

Oh, sorry about that, Mini.

Stay here.

Dab-Dab, clear out the humans.

Boyo, fetch the "Botanical Index" and the tea tin.

Everyone out.

Do you understand the words coming out of my bill?

What do you smell, Jip?

Elderberries?

Hemlock?

Negative.

Negative.

Aye, aye.

What have you found, Dolittle?

Well, quite possibly, the answer to everything.

Exposure to toxic...

God, he was like this at school.

"Lean in, lean in.

I'm saying something interesting."

I am interested.

The queen's symptoms are due to the effect

of a rare Sumatran plant

known as the nightshade flower.

A solar eclipse will occur on the 17th of this very month.

If she has not received the antidote by then,

she will perish.

Is that a Turner?

Must be. What a fine painting.

I say, Dolittle, what is your plan?

The plan?

Uh, I suppose we do need one.

*Well, the queen's only hope
is a cure that's never been tested,
from a tree that's never been seen,
on an island that's never been found.
Sounds ridiculous saying it out loud.*

But regardless of that...

*...we have no choice but to embark
on this perilous journey
to obtain the fruit of the Eden Tree.*

What?

Eden Tree. Oh, my. Fantastic.

The Dolittles with their Eden Tree Island.

Isn't it enough that your wife... - Shut up, Blair!

Sorry, I-I meant to say:

"Lovely to see you again, Blair."

We're off now. Ta-ra.

Oh, its fruit is said to cure every malady known to man,

*grant eternal life,
even restore the hair on your head.
You must let nothing pass her lips
that hasn't been made and served by you.*

Clear?

Yes, I'll see to it.

That's us to the carriage.

Jip, you need to stay behind and guard the queen.

Very important. - Right, guard dog mode.

Stand back, everyone, while I secure the perimeter.

Excuse me.

I do so admire how you don't give up.

The queen is counting on both of you.

Good luck.

Right. Chop-chop.

*We got a long voyage in front of us,
and the boat isn't gonna sail itself.*

Deep breath, Yoshi.

We haven't got all day.

Seems like she's full up.

Maybe we could squeeze in one more.

Plenty of room.

Oh, no. - Uh, Plimpton.

I mean, one more stop, good fellow.

I can't hear you, because I am not here.

Well, I believe it's time to go our separate ways.

Uh, I'm going with you.

Certainly not.

It's far too treacherous.

I'm your apprentice.

You? No, no, no.

Oh, you have an apprentice?

You don't need an apprentice and an ostrich.

I'll go home.

I didn't want to be embarrassed,

so I pretended you belonged.

I was helpful in there, wasn't I?

Hmm... - The animals like me.

I don't take up much space.

I think I belong here.

Don't make me go home.

Please.

What is that around your neck?

Come on.

I'm worried about the boy, Bethan.

Give him time. Time is all.

We're hunters, Bethan.

Hunters. It has a certain...

We hunt things.

He frees things.

Like rabbits and mice.

He carries spiders outside.

Nobody likes spiders... not even spiders.

I don't know how your sister put up with him.

Ugh. Ugh.

Poly? What are you doing here?

Making sure you don't miss the boat.

A-Am I talking to an animal, just like Dolittle?

Oh, no. I'm speaking human.

Better than any parrot ever has, actually.

Now, let's pack some clothes. Come on.

But Dolittle said I belong here.

Little help, Tutu?

Well, I never heard him say anything of the sort.

There's something special about you, Stubbins.

Something I've only seen in two other humans.

You belong with us, kid.

And you let me worry about Dolittle. That's my job.

So, are you ready for the adventure of a lifetime?

I'm in.

Of course you are.

Poly, let's move.

We got a boat to catch, and we're burning daylight.

Fret not, ma chérie.

We have the perfect plan.

New plan!

New plan!

Come on! Don't let them get away!

Why are they chasing us?

We're not criminals.

Speak for yourself.

We're wanted in three forests.

And it's not an escape mission unless you're being chased.

Whoa!

That tickles!

Which way, Tutu?

Down! - Whoa!

Clear the way!

Hey! This way!

Get off the road, ma chérie.

See you later, suckers.

Whew. We've done it.

We've done it. We...

Missed it.

Okay, boss, what's our next move?

We cut our losses, change our identities,

ditch the kid in the river.

Whoa, whoa, whoa, easy.

Wh-Wh-What about that bridge?

Yes, the bridge.

Uh, that was my next suggestion.

Let's go!

Come on, Doc.

At least get out of the hammock.

Your seasickness will wear off.

Try some of this ginger root.

You'll get your sea legs back. You look terrible.

Ah, button it.

Who put me in this hammock?

I am the captain of this ship, right?

Raise the blasted sails, will you?

Uh, that's a big bite.

Everyone, look.

Is that the boy?

He's coming to finish the job!

He won't rest till I'm dead!

He's obsessed!

John, slow the boat down. - No.

I want to go faster. I want... - Sorry, kid. Doc says no.

We're going to miss all the good current!

I hope you make it. - Me, too, Dabs.

All right, Bets, moment of truth. - Okay.

Oh, big hole, 12 o'clock!

Maybe this is a bad idea.

Let's go, Stubbins, let's go! - Come on, kid.

Get on the boat! Get on the boat!

I've run out of track!

But not courage!

Fly and be free! - Whoa!

Vive la résistance!

Whoa! - Is that thing up to code?

Whoa. Whoa.

No!

No.

Jump, murderer. You got this.

Oh, I can't look.

No, no, no, no, no, no, no!

Do it again! Do it again!

Do it again! Do it again! - Yes!

Crushed it, kid. - Do it again! Do it again!

You made it.

Why y'all cheering for the kid who shot me?

Ah, he's all right.

Darling.

Can I have a word, please? Huh. - Glad you came around

and saw things my...

What was she thinking?

The boy nearly killed himself.

Oi! This is my ship, right?

And I'm its sovereign.

And there are consequences...

To ignoring me.

Is that what you were going to say? - No, no.

Don't mince my words.

And stop messing with my routine.

But look at the state of you. You're sick as a dog.

Uh, but actually, I have my medicine.

See? This licorice root is working a treat.

Sit down, John.

Don't embarrass me in front of the crew.

I'm sparing you embarrassment.

You need a trim.

All right, all right, be quick.

It's important to maintain my status, yeah?

This ship is dangerous... no place for a... Ow.

Ow! - What? - Huh?

Hurts, man!

Private conversation.

Oh, okay. - Okay. - Sorry.

I know this particular voyage is hard for you, John.

It is for me, too.

*I brought you Lily just when you needed her,
and now you need one of your own kind again.*

Someone without feathers or fur.

Fine, the boy can stay, but it'll be on my terms.

And I'll keep him quite busy.

You'll do it with a smile on your face.

Crew!

Seems you got a new shipmate.

As I just told Poly,

we are a bit shorthanded after all, so...

You won't regret it.

Welcome aboard.

I hear you could be a big help...

...by cleaning this up.

That, too, if you wouldn't mind.

Oops. Those as well.

And that.

I got these.

Careful with that medical equipment.

Because a parrot's in charge of my ship! Brilliant!

He's absolutely thrilled to have you.

Hmm.

Hello there, little squid.

You don't understand me, do you?

That would be preposterous.

Müdfly. - I wasn't talking to the squid!

I'm dispatching a frigate, the Britannia,

to follow Dolittle.

But you must not support him in his foolishness, my lord.

England has enemies everywhere

waiting for the slightest sign of weakness.

Entrusting beloved Britain to a child queen?

That is lunacy.

So, while I remain here

ensuring no one prevents me from taking the throne,

you will be on the Britannia

making certain Dolittle never returns.

Great. Round two, yeah?

You got me on the ropes, you have, Cheech.

Come on. One, two.

Jab, jab, cross.

The best form of defense is attack.

I really don't want to fight you.

We're not fighting, are we?

It's a therapeutic session.

I-I think I'm getting this.

I'm actually starting to understand.

Stop worrying, John.

Every step is planned out in my journal.

I'll be back before you even miss me.

Are you all right?

I think I'm beginning to understand

a little bit of what the animals are saying.

Seems you are, boyo.

What kind of polar bear works on their tan?

Well, what kind of bird...

Wait, are you even a bird?

Of course I am. - Well, can you fly?

No. - Can you swim?

No.

Well, what can you do?

I can run. - I can run.

What bird stuff can you do?

Well, what bear stuff can you do?

You win this round.

Ro...

Pickles?

Oh, you were saying "warship."

Weird time to be asking for pickles.

I mean, who could eat when we're under attack?

Enemy, starboard aft.

Elliott, you and Elsie ready the machine.

We're gonna need speed. Send out the call.

Which way are the lifeboats?

This whole thing is a death boat.

Mini, mind the lookout.

Stubbins, boy, I need you now more than ever...

to stand still. - I surrender!

We surrender!

Oh...

hello, Blair, you chinless wonder.

He said something about my chin, didn't he?

It's a magnificent chin, sir.

We're in their sights.

Cannons are taking aim.

Let's turn this ship!

I'm on my way.

It is time for me to slip into something less comfortable.

Hello...!

I bought a front-row seat to crazy town.

Once Humphrey's been secured,

you pull me out on Yoshi's signal.

Me? No, I-I can't handle that type of pressure, Doc.

I'm a "cheer quietly from the sidelines" kind of gorilla.

Don't worry, Cheech.

You'll rise to the occasion, huh?

You're stronger than you know.

Now, remember, courage is not the absence of fear.

Wait. You got cut off.

I-I can't hear you.

I need the second part!

No time, Cheech. Let's go.

Oh, look, look.

They're already abandoning ship.

Boom!

Oh, this is gonna be cold.

But I'm coming in hot!

Humphrey here.

Let's hook it up.

Where we headed?

South.

Okay, I can do this. I can do this.

Full steam ahead!

Go, Humphrey, go!

Are they pulling away?

Do it, whale, do it!

Whoo-hoo! - It's working!

How is this possible? - Well, sir, it appears

Dolittle and a polar bear have harnessed a whale...

It was a rhetorical question.

Just fire!

I dropped the rope!

I failed. I knew I couldn't do it.

Yoshi! - Hang on.

I'm coming, kid!

No, no, no, no, no, no, no! - You're doing great.

Oh, this is gonna murder my back.

Quit complaining, you oversized flamingo.

Oh, no, no, no.

Oh, no.

Oh, no. - Oh, no.

Oh! - Yes!

I let you down, Doc.

Look at me.

I'm fine. We're all fine.

I froze. - No, no, no, Cheech.

It's okay to be scared.

Mm-mm.

You saved me, did you?

Fair play.

Thanks very much.

Well done, everybody.

Feel like you belong now, kid?

I guess I do.

We lost 'em. - I guess I do.

Great work, gang.

Eat our dust, Mudfly.

They've gotten away, sir. - Oh, really?

I thought they disappeared into thin air.

I'm afraid not, sir. They've escaped.

Read the room, Lieutenant!

I can see they've escaped.

But not for long.

It's a miracle.

That must mean I am the chosen one.

I'm gonna change the wor...

Whale power.

Dolittle had to write a paper about it,

which, of course, nobody took seriously.

This one even theorizes the existence of dragons.

Just preposterous.

Sir, I'm afraid your obsession with Dolittle is...

What obsession? I'm not obsessed with Dolittle.

You're obsessed with Dolittle.

You're the one obsessing about my obsession with Dol...

I'm loath to admit it,

but he's more valuable alive for now.

But luckily,

I think I know where he's going.

Kevin's log, day seven.

I'm now totally isolated.

The enemy has ingratiated himself

with the captain and crew.

No sign of promised tropical island

or the magic fruit.

But I will endure.

Take the wheel, Stubbins.

Really? - Yeah, yeah.

I have to calculate our route coordinates.

The bees are buzzing about you.

*Seems you are getting
a rudimentary grasp of their language.*

35 degrees portside.

Well, I-I have noticed when they fly in a zigzag pattern,

they sort of go...

Which means: "Back off, kid."

But when Dab-Dab goes, uh...

That means: "Look at this."

Mm. "Look at me."

Oh, close. - Not bad, though.

Oh, uh... No, when Chee-Chee says...

When Chee-Chee says...

That means: "Where's my... blanket?"

Very good.

Is that the map of Eden Tree Island?

The Eden Tree cannot be found on any map.

And to call it an island is to suggest

that it is of our world, and it is anything but.

That is why we must first go to Monteverde,

*birthplace of the only person
to ever chart a course to the tree.*

Her name was Lily.

She wrote the route in a journal,

but on her voyage, she was shipwrecked.

The world lost the greatest explorer I've ever known.

The journal from that expedition

was all that survived.

Elliot, Elsie, do you mind?

So, anyway, you get the picture.

To have any chance of finding the tree,

we have to go to Monteverde and steal that flippin' journal.

Steal the journal?

Did I say that?

Well, what's the worst that can happen?

Don't worry. I know an omen when I see on

and that was not an omen.

Stealing the journal is not a big deal.

In fact,

Monteverde itself is not a big deal.

The stop at Monteverde was a very big deal.

*After all, this island of bandits and thieves
was once a place Dolittle, Lily and I called home.*

*Until the doctor
made an enemy of the island's notorious ruler, King Rassouli.*

*And just our luck... his most prized possession
was the very journal we needed to steal.*

So Dolittle needed a disguise.

*While I was left watching over the rest of the crew,
Dolittle and Stubbins snuck into the palace.*

I'm about to die!

*Once inside, their path ended
at a heavily bolted door, naturally.*

*But Dolittle still had
questionable contacts on the island.*

Hut, hut, hut,

hut, hut, hut, hut, hut, hut...

The opening bid will suffice.

You have my attention.

Don Carpenterino,

I'm here on behalf of these humans.

*They will pay you handsomely
for your family's lock-picking skills.*

You come to me for this,

on the day of my daughter's wedding?

Wait a minute. Which daughter?

It's not... Sh-Sheila?

My Sheila? She's getting married?

To a scorpion named Dylan. - Sorry, Boy Scout.

I guess Sheila's into bad boys now.

We were gonna spend the rest of our life spans together.

Move on, James.

What's your human's best offer?

Two more now...

and two later. Huh?

Okay. You have yourself a deal.

See you around, Boy Scout.

Guys, I'm no Boy Scout.

Also, what's a scorpion got that I don't got?

Besides a massive stinger. - Get over her, James.

You dated for two weeks.

These bars are new.

Totally messing up my plan.

I can fit through them.

No, no, no. It's too dangerous, man.

Can't go in there on your own.

Let me take him in, Doc.

I need something to distract me from this Sheila reveal.

Are you sure your head's in the right place, James?

*Oh, yeah. I'll get the kid in
and then fly headfirst into a brick.*

Just kidding. I'm fine.

Aye. All right.

James will look after you. It's fine.

Listen closely.

Get the journal and get out of there.

Go through the room quietly.

Look for the tiger's eye.

Go down the hidden staircase.

And most importantly, keep your disguise on.

There's just one little thing you should know.

Rassouli loves his cats.

*But that's no problem for us,
'cause we can just fly right over... Wait.*

Uh, I see the mistake I made here.

You can't fly.

Hey. Oh. Watch out. Kitty cat on your six.

Oh, God.

Oh, oh! Whoa, whoa!

Hey!

Slick move, kid.

We make a pretty good team.

A real couple of bad boys.

Okay, partner, you know where to go.

I'll keep watch on these lions.

That's what a bad boy dragonfly does.

Would Dylan get this close to a lion?

Would he get this close?

How about this close?

Oh, sh...

This is bad. This is... very bad.

"Lily...

Dolittle."

We got the journal! Open up!

Just kidding. He blew it.

Bye! - Oh, dear.

Stubbins.

Former resident here.

Don't move. - Huh?

Don't touch.

All I wanted was my daughter to marry wisely,

and instead, I got the ringleader of a circus.

I never understood what Lily saw in you.

*A common complaint the world over
for fathers of beloved daughters,
but in this instance, I think we can all agree
it is particularly accurate.*

Come here.

Come here. Come here.

Um, so, you didn't mean any of that.

It was her journal.

The only thing of hers my men found in the wreckage.

It belongs here.

All you had to do was never show your face again

and even at that...

you failed.

Now you'll pay for taking Lily away from me.

You knew what would happen if you returned.

Yes.

Barry! Barry!

Barry! Barry! Barry!

Barry! Barry! Barry! Barry!

You should go.

Come on, Barry!

It's my past that's caught up with me, not yours.

Yeah? - But you're my friend.

Go. Don't look back.

You're better off without him, kid.

Um... I'm in compliance.

Yes!

Finally, some action down here.

Boy, was it getting boring. You know, Doc,

I hate to tell you, but you're going down, my friend.

You'd do well to keep your buckteeth together.

What is that smell?

Hey, fellas, I think Dr. Dolittle

did a little doo-doo.

Did Dr. Dolittle do a little doo-doo?

Perhaps when I'm out of here, I'll teach you some manners

and accept your lucky foot as payment.

Oh, this lucky foot?

Don't worry about it, Doc, 'cause both of my lucky feet

are gonna be tap-dancing on your grave

when my guy's done with you.

Taking bets over here.

In the right corner, wearing golden stripes,

with a sparkling record of 872 kills,

Barry "The Butcher" Bernstein!

Dr. Dolittle, remember me,

your old patient?

It's Barry.

Barry.

How could I forget you?

Oh, but you did, Doc.

*We were just starting to make progress,
and then you run off with Rassouli's daughter
and abandon me.*

Well, uh, I'm back now.

Uh, perhaps we should just pick up where we left off...

Enjoy the feast.

What will happen to Dolittle?

Oh. Well, he's a dead man.

Yeah.

He'll think he can talk his way out of it, but, uh,

Barry has gone completely nuts.

But you... you are one of us now.

To Dolittle's death!

Psst. - Hey, it's you.

You made it.

I need you to get a message

to my friends on our boat.

A message? Sure.

When have I ever let you down?

All I hear day after day is:

"Oh, Barry, you're such a disappointment.

"Why can't you be more like your brother?

He eats poachers for a living, you know."

"Yes, Mother, I know!

The whole jungle knows."

Oh, my head.

Your migraines are brought on

by severe maternal issues

and compounded by sibling rivalry.

Please make it stop.

Oh, no, no, no, no.

Lie down. - Oh, my head.

We could resume your treatment.

Oh, the stress is unbearable.

I... I just want to be a good boy.

I just want to make Mummy proud.

There we are.

No one I eat will ever be good enough.

There's the release. Release it.

I will never be good enough.

Unless I eat you.

Whoa, whoa, whoa, whoa.

*Because every mother wants their son
to grow up and eat a doctor.*

You're a sick kitty.

Come here, Doc. I'll make it quick.

I've got another one of these in an hour.

Give up, Dolittle.

You can't outsmart...

Oh, what was that?

Oh, wait.

Now it's over there, huh?

And now it's over here.

Now it's back over there. Got it.

And now it's over here.

Oh, I lost it. I've got to get it.

A cat is still a cat.

I got it. - Easily distracted.

New game, Doc.

Get back down here.

Come on down, Doc.

Okay, James, you can't let this kid down.

You got to deliver this message.

Oh, no. It's James.

From now on, no more focusing on relationships and...

Whoa. Poly?

Is that you? - James?

Ooh, your feathers really filled out nice. - James, James!

What happened, James? - Oh, right. Message.

My bad.

*The kid's been captured by Rassouli,
and Barry's about to have Dolittle for lunch.*

Looks like we're going ashore after all.

Be a darling and grab my dynamite, will you?

We need to split up if we're going to pull this off.

Chee-Chee, you're coming with me.

Where are we going? No, no, no, don't tell me.

Just tell me when we get there.

Yoshi, create a distraction.

Hope this is enough.

We are being attacked!

Come on down, Doc.

Therapy's the answer.

Oh, no. Worse than I expected.

I got you, Doc. - Back off, Barry!

Poly, don't!

An appetizer.

I got you, Poly.

Any final diagnosis, Doc?

Don't you want to be the best Barry you could be?

Oh, I'm about to.

I am not a prisoner of fear!

I'm not a prisoner of fear?

Oh, no, no, no, no, no.

It's okay to be scared.

Ow, ow. - Oh, oh!

It's okay to be scared.

You should be scared. - It's okay to be scared!

Give him a good hiding. - Okay, we're doing this.

We are doing this.

We're not doing this.

Hit him in the low area.

Down there.

Ah.

Ooh, that's got to hurt.

Ow! My Barry berries.

That will work.

Cheap shot, ape.

Wait. I...

I haven't finished my treatment.

♪ *Go to sleep, baby tiger* ♪

♪ *Time to put those claws away.* ♪

Anyway...

You need this more than I do.

Tell me I'm enough, Mummy.

I had 50 grand riding on that.

Well, I won't pay that.

Ladies and gentlemen, we have a winner.

Thanks for sticking with me, Doc.

I have it.

I have the j... - Stop! - Halt!

And now I'll have it.

Hmm.

She had such a sure hand.

Exactly what the doctor ordered.

What did they offer you, Mudfly,

to murder the queen of England?

Quite a few things, actually.

Knighthood.

Windward House.

Chair of the Royal College.

In no particular order.

Oh, and the icing on the madeleine

will be the scientific accolades that accrue

from the proper study of the Eden Tree.

All thanks to Lily Dolittle.

Actually, no, that's still madeleine.

The icing is knowing that you know I won.

Oh, and, Dolittle, I'm so sorry for that hole in your boat.

What hole?

Abandon ship! Everyone, overboard!

Oh, not good.

Don't look back.

Help!

I'm on it, Doc.

I can't fly.

And I can't swim.

Got you, buddy.

Plimpton, I'm not losing you, bro.

Step away from the light.

There is no light.

I'm alive.

I'm alive.

I'm alive, thanks to you, Yoshi.

You've always been so kind.

It's difficult to say goodbye.

Please don't say that.

It's all right.

You've done your best.

Your queen is proud.

Where are you, Dolittle?

Hey, big bird, you doing okay?

No.

Nothing about me is okay.

My father was right about me.

I should have been an omelet.

I know how you feel.

*My dad said he was going out for a pack of seals one night
and never came back.*

I guess we got something in common after all, Plimpton.

What is this feeling?

I'm all warm and fuzzy inside.

That's friendship, bro.

Huh.

Not bad... bro.

I'm not crying. You're crying.

Right. Gather round, shall we?

Huh? Let's have a look where we are now.

That's the spirit, John.

Oh, this is gonna be good.

I'm already getting duck bumps.

We are finished. - What?

Is this a pep talk?

'Cause it's a weird one.

I can sniff defeat like a truffle pig.

This can't be the end.

Yeah. - We...

I smell it. - We can still save the queen.

Nope. - We can still save your house.

I believe in you.

We can keep going.

Oh, you got a point there.

Except the journal's gone,

we have no way to find the Eden Tree,

and our boat is sunk.

He makes a strong argument.

On the plus side, you are all cured.

Chee-Chee, you are brave now.

Plimpton and Yoshi are getting along.

Ow! Remember, back! Back!

Sort of.

And, Stubbins, you've made friends,

and you can even talk to 'em.

You don't need me.

*I'll stay here and offer medical services
to this island of random bandits and outlaws.*

The doctor's here!

Seeking new patients.

Cash only. - Ladies, gentlemen,

who'd like to dance?

I got a bad case of dancing fever.

So, watch out, it's infectious.

Ch-ch-ch-ch-ch-cha!

Come on, Doc. - Can't help him.

That explorer you told me about...

she would have never given up.

She was your wife, wasn't she?

You want to know the ironic bit?

I don't know what "ironic" means.

Irony is when you find a woman

and she makes your life more wonderful

than it had any right to be,

and then, poof, she's gone, and it's all your fault.

This journey was my chance to finish what she started.

Lily insisted I care for the animals at home,

so I stayed behind.

Rassouli's right.

I should have been with her.

Now all I have left of her is the ghost I see

when I hold our rings.

So, you see her, too?

Not only did you lose my daughter's journal...

...but your polar bear blew up my village.

No.

We don't know that.

And your gorilla beat up my tiger.

No good.

Let's go. - No, no. Stay.

No, no, no, no, no.

Mm. Yeah.

Irony...

is me wanting to kill you

with every fiber of my being...

...but loving my daughter more.

I miss her, too.

She would have wanted you to...

to keep going.

So!

Get going...

before I stop feeling sentimental.

She's saying we don't have a ship.

Well, uh...

I have the perfect vessel for you.

Bit of a fixer-upper.

It's got good bones.

At least it floats.

We'll just have to make the best of it, won't we?

Ooh! Company.

Uh, who's that?

Hi.

I'm Jeff.

Crikey.

If Lily's research was correct,

then Mudfly was well on his way to Eden Tree Island.

All we needed to do was track Mudfly.

But how do we do that?

Whales, boyo.

Whales.

I can't believe you're flipping him off.

I know. That man has no chin.

Ah.

We found him. Follow us.

Eden Tree Island.

Yeah! - Oh, wow.

Wow. - Extraordinary.

This must be it.

The map points us directly into the center of this mountain.

Don't look down.

Let's keep our beaks up, shall we?

Trying to stay positive.

What the heck are we doing up here?

Going in the back way, my feathered buddy.

What are you complaining about?

This is the widest branch I've ever scurried on.

Don't look down.

Look at me.

Whoa.

A big cave.

Stay close. Keep quiet.

Kevin's log, day 12.

*Some force beyond my comprehension
still compels me to follow this crew of lunatics,
the squirrel killer and their deranged leader.
Perhaps it's the magic tree that draws me.*

Rifle troop! Fall in! - Hide. They're close.

Turn it down now. Stay down.

Fox fire fungus.

We must be near it now.

Look, Doc.

It's lighting a path all the way...

to the man who wants us dead.

Stay right there.

Oh.

Go on, then, soldier boy. Spoil yourself.

Hello, Blair.

Get over there!

Looking for a tree, is it?

Trees don't often grow in caves.

Didn't you pay attention in botany class?

No, but pay attention to this, Dolittle.

I beat you.

You filthy animal...

Move it. Come on, beasts.

...hoarder!

So...

where is it?

Where's what?

The Eden Tree.

Truth is, I haven't got a clue.

Don't be ridiculous.

You're John Dolittle.

You get everything you want.

Not today, I don't.

You really don't have any idea, do you?

How does ignorance feel?

Oh.

Well, very freeing, actually.

One must hug uncertainty, don't you think?

That's how Lily lived her life.

Embrace the unknown, and...

the answers will be revealed.

You sad, misguided nut, Dolittle.

Give that to me. Give me that.

I will find this damn tree on my own,

and by God, history will remember me.

Yeah. Something interesting going on now.

My God, that feels a lot larger than all of us.

Let's go!

What is that? - Something's moving!

Look out!

Retreat!

Down over here!

The lot of you! Come on!

Yoshi, stay down.

He saved me.

I have a second chance

to live a life of-of kindness and-and-and generosity and...

Take him, not me!

I'm a good person now.

Tell you what we're gonna do... we're gonna make a run

for that ditch while she's distracted...

Yoshi! - Get this off of me!

Cheech.

Help me! Plimpton!

I'll save you, bro.

Right. Think fast. Uh...

Get this off of me!

This will likely upset her a bit.

No! Doc!

No! - No! - John!

Dolittle!

Dolittle!

Help!

Is he speaking dragon?

*You may be able to speak my language,
but that does not make you worthy of the fruit.*

*I know protecting the tree's your duty,
but you won't be able to continue much longer...
considering the damage you've taken
and the pain you're in.*

Oh, you know nothing of my pain.

But I do.

I've felt it as well.

*The kind that doesn't come from a bullet or a blade,
but cuts much deeper.*

*And now in every moment and every movement,
you feel that pain again.*

Yeah?

It's hard to carry on...

...when you've lost the one you love.

Just leave!

Uh, what just happened?

Oh, broken hearts.

What the heck are you doing here?

Don't worry, guys. I got this.

We're both dragons.

Hey, just wondering, you know, dragon to dragon,

if you wouldn't mind telling me where...

Ow, ow, ow! She's really mad.

I'll wait for whoever survives outside.

John, let's just get out of here while we still can.

No.

I think we're here to help her.

Yeah.

We haven't got much time. - Hmm?

I-I imagine it's a bit tender here.

Oh...

I'm unarmed.

I pose no threat to you.

The emotional stress over the years

has done damage to your stomach.

Get away from me.

You have a severe impaction of the colon,

and if I don't manually fragment it, it'll go septic.

You won't be able to protect anything anymore.

Ooh, that sounds like some tummy ache.

Tell you what, give us five minutes.

If you don't feel better, you can fry us all.

Stop talking.

Just get on with it.

We have to get you on your side.

We need to perform an emergency extraction.

Extraction? Uh, what are we pulling out?

Go get 'em, gang. - Got your back, Doc.

It's showtime.

Three, two, one.

Turn.

Chee-Chee, chuck me the forceps.

Knew it would come in handy. Told you!

Everybody knows what to do.

Just breathe. Works for me.

It's okay. Just hold on to my wing, sweetie.

Dab-Dab's here.

Oi.

You are my apprentice.

You keep her calm.

Did you know the leek is the national emblem of Wales?

And very useful it is, too.

You might feel a bit of pressure.

I got her.

Oh, good heavens!

Oh, no, you didn't.

Oh, my gosh!

Just clearing the way.

Is that armor?

You got the whole Spanish army in here.

Give us a deep breath.

Hold it.

Word of warning.

What's up, Doc?

When removing the blockage...

Yoshi, now.

...there may be an initial release of wind.

Ach-ah-vee!

Respect.

It's all right. Nobody heard that.

Nothing to be ashamed of.

We all do it.

We're all animals.

I can taste it!

Okay, I'm back. - Right.

What did I miss? Oh, my gosh!

This is the big one.

We're in the homestretch now.

Cheech, get behind me.

I'm with you, Doc. On your call.

Heave!

Oh, it's breaching.

Blood rushing to my head. Everything turning red.

One last push, madam, if you please.

Thank you.

We did it.

Teamwork makes the dream work.

That was a lot, but we did good.

To put it simply,

more leafy greens and less armor in your diet.

I've seen armies of every kind, but nothing like you.

What unites such a group of creatures?

Well, we may not look it, right, but somehow...

Who's a good boy? Good boy. - ...we just belong together.

Now let me help you.

Lily would have loved it, John.

We would never have found it without her.

Wow. I just got the chills, and I'm not even cold.

Thank you for showing me the way, my love.

We know, O Lord, that there is

no word impossible to thee;

and that, if thou wilt, thou canst yet raise her up

and restore her to a longer continuance amongst us.

Father of mercies and Lord of all comfort...

I'm sorry we couldn't save you, Your Majesty.

...her disillusion draweth near.

It is with great sadness...

Wait a minute. I smell something.

It smells like...

Hope.

...that I have to announce...

...that the queen is no more.

Somebody call a doctor?

My mates! A very dramatic entrance, boys.

Well played.

We've arrived. - Dolittle!

Clear a path. There isn't a moment to waste.

I have procured that which is said to not exist.

Behold, the fruit of the Eden Tree.

I said clear a path.

Seize them!

Sorry but... sorry.

I got him!

Go. - Seize them!

You were born for this moment.

I born.

Mini, take flight.

Get him!

Freeze!

Go, go, go!

No.

No, no, no, no!

Kevin's log, day unknown.

The killing has ended.

Let there be life.

Lady Rose.

Is there a giraffe in my bedchamber?

Yes. Oh, yes.

And a polar bear and a gorilla and a parrot

and a duck, an ostrich.

Our humble thanks be to God.

And well done, Dr. Dolittle.

Not quite done, are we?

Interesting. Carry on, Styx. I'm all ears.

What's that?

Uh, Styx here agreed to stay behind,

keep his 12 eyes on things.

He's just catching me up.

*Like all leaf insects,
he speaks in eight-syllable phrases,
and he states...*

"Lord Badgley did poison the queen."

What? He did?

Really, Dolittle, this is too much.

You're certain?

Well, this would be the time.

No. I'm sorry. Styx is quite adamant.

"In his right pocket, the vial."

Ugh, that's only seven.

*Oh, "in his right pocket,
the vial of deathly nightshade."*

Let's have a look, shall we?

*You can't possibly believe
that he's talking to an insect.*

Well, I've...

I've spoken to ladybugs.

Making a wish before they fly away.

Let's have a look.

Ooh.

No one messes with my family.

Take one more step, and I'll rip you a brand-new a...

Come on.

Get...

Hah.

To the Tower with him.

Oh, someone's been a bad boy.

Come on.

And I don't know why you're all standing there.

Nobody's died. Leave me in peace.

You, too.

Your Majesty.

Not you, Dr. Dolittle.

A moment, if you would, please.

Lady Rose, who is this person, and why is he staring at me?

He's Stubbins.

I-I want to be an animal doctor.

He saved your life.

Thank you.

It's good to have you back, Doctor.

Poly.

Anything you'd like to say to me?

Aye, you were right.

*I suppose it is nice to get out of the house
every once in a while.*

Stubbins, Mini.

Enough. We have far less important places to be.

Our story ends the way it began.

I have a letter for Dr. Dolittle!

Somebody get me down!

Mostly.

There once was a peculiar doctor...

...who found he was at his best when sharing

his extraordinary ability...

...with others. - Excellent.

Soon, Dr. Dolittle reopened his gates,

as Lily would have wanted.

Three more in the queue, gang.

Copy that.

Dolittle discovered his place in the world once again.

After all, it's only by helping others

that we can truly help ourselves.

Subtitles by explosiveskull www.OpenSubtitles.org

♪ Boom ♪

♪ Woke me from my sleep ♪

♪ Boom ♪

♪ Woke me from a dream ♪

♪ Boom ♪

♪ *Got me on my feet* ♪

♪ *Boom* ♪

♪ *Think the birds who sing* ♪

♪ *I'm here to try anything* ♪

♪ *I'm done with the suffering* ♪

♪ *It's time to stand up and sing* ♪

♪ *For my life* ♪

♪ *I'm here now to try it all* ♪

♪ *I'm ready to take the fall* ♪

♪ *'Cause I'm an original* ♪

♪ *Why deny it?* ♪

♪ *And I won't waste my life* ♪

♪ *Being typical* ♪

♪ *I'm-a be original* ♪

♪ *Even when it's difficult* ♪

♪ *And I won't change myself* ♪

♪ *When they tell me no* ♪

♪ *I'm-a be original, I'm-a be original* ♪

♪ *Nah, I won't waste my life being typical* ♪

♪ *I'm-a be original* ♪

♪ *Even when it's difficult* ♪

♪ *And I won't change myself* ♪

♪ *When they tell me no* ♪

♪ *I'm-a be original, I'm-a be original* ♪

♪ *Oh, oh-oh-oh, oh, oh-oh-oh* ♪

♪ *Oh, oh-oh-oh* ♪ - ♪ *I'm-a be original* ♪

♪ *I'm-a be original* ♪

♪ *Boom* ♪

♪ *Run toward the light* ♪

♪ *Boom* ♪

♪ *I'm ready to fight* ♪

♪ *Boom* ♪

♪ *The demons that live inside* ♪

♪ *Boom* ♪

♪ *I'll face the darkest night* ♪

♪ *I'm here to try anything* ♪

♪ *I'm done with the suffering* ♪

♪ *It's time to stand up and sing* ♪

♪ *For my life* ♪

♪ *I'm here now to try it all* ♪

♪ *I'm ready to take the fall* ♪

♪ *'Cause I'm an original* ♪

♪ *Why deny it?* ♪

♪ *And I won't waste my life* ♪

♪ *Being typical* ♪

♪ *I'm-a be original* ♪

♪ *Even when it's difficult* ♪

♪ *And I won't change myself* ♪

♪ *When they tell me no* ♪

♪ *I'm-a be original, I'm-a be original* ♪

♪ *Oh, oh-oh-oh, oh, oh-oh-oh* ♪

♪ *Oh, oh-oh-oh* ♪ - ♪ *I'm-a be original* ♪

♪ *Oh, oh-oh-oh* ♪

♪ *I'm-a be original.* ♪

Oh, and in case you're wondering...

Psst.

You bats.

Show me the way out of here.

Psst.

Bing.

You understand me.

No, wait. Wait, wait, wait.



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FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238
Website :<http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Yth : Bapak/Ibu Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Perihal : PERMOHONAN PERSETUJUAN JUDUL SKRIPSI

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Ade Irma Siregar
NPM : 1802050106
Program Studi : Pendidikan Bahasa Inggris
IPK Kumulatif : 3,51

IPK = 3,51

Persetujuan Ketua/Sek Prodi	Judul yang diajukan	
	Commisive Speech Acts in the "Dolittle" Movie	
	Slang Words in TikTok User Bondol. Jpg	
	Phrasal Verbs used by the Characters in the "Pokemon Detective Pikachu" Movie Script	

Demikianlah permohonan ini saya sampaikan untuk dapat pemeriksaan dan persetujuan serta pengesahan, atas kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 11 Februari 2022

Hormat, Pemohon,

Ade Irma Siregar

Dibuat Rangkap 3 :
- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan



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UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
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Jl. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238
Website : <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

Kepada Yth : Bapak/Ibu Ketua & Sekretaris
Program Studi Pendidikan Bahasa Inggris
FKIP UMSU

Assalamu'alaikum Wr. Wb.

Dengan hormat, yang bertanda tangan di bawah ini :

Nama : Ade Irma Siregar
NPM : 1802050106
ProgramStudi : Pendidikan Bahasa Inggris

Mengajukan permohonan persetujuan proyek proposal/risalah/makalah/skripsi sebagai tercantum di bawah ini dengan judul sebagai berikut :

Commisive Speech Acts in the "Dolittle" Movie


Sekaligus saya mengusulkan/menunjuk Bapak/Ibu sebagai :

Dosen Pembimbing : Yessi Irianti, S.Pd. M.Hum.

Sebagai Dosen Pembimbing proposal/risalah/makalah/skripsi saya

Demikianlah permohonan ini saya sampaikan untuk dapat pengurusan selanjutnya. Akhirnya atas perhatian dan kesediaan Bapak/Ibu saya ucapkan terima kasih.

Medan, 11 Februari 2022
Hormat Pemohon,


Ade Irma Siregar

Dibuat Rangkap 3 :
- Untuk Dekan/Fakultas
- Untuk Ketua/Sekretaris Prodi
- Untuk Mahasiswa yang bersangkutan



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UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
Jl. Mukhtar Basri BA No. 3 Telp 6622400 Medan 20217 Form K3**

Nomor : 431 /II.3-AU/UMSU-02/F/2022
Lamp : ---
Hal : Pengesahan Proyek Proposal
Dan Dosen Pembimbing

Assalamu'alaikum Warahmatuullahi Wabarakatuh

Dekan Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara menetapkan proyek proposal/risalah/makalah/skripsi dan dosen pembimbing bagi mahasiswa yang tersebut di bawah ini :

Nama Mahasiswa : Ade Irma Siregar
NPM : 1802050106
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Commisive Speech Acts in The "Dolittle" Movie.

Dosen Pembimbing : Yessi Irianti, S.Pd, M.Hum

Dengan demikian mahasiswa tersebut di atas diizinkan menulis proposal/risalah/makalah/skripsi dengan ketentuan sebagai berikut :

1. Penulis berpedoman kepada ketentuan yang telah ditetapkan oleh Dekan
2. Proyek proposal/risalah/makalah/skripsi dinyatakan BATAL apabila tidak selesai pada waktu yang telah ditentukan
3. Masa Perpanjangan tanggal : 15 Februari 2023

Wa'alaikumsalam Warahmatullahi Wabarakatuh.

Medan, 14 Rajab 1443 H
15 Februari 2022 M



Dra. Hj. Syamsuurnita, M.Pd
NIP : 19670604 199303 2 002

Dibuat rangkap 4 (empat)

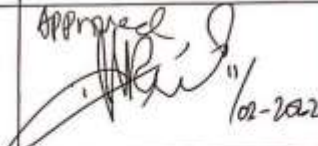
1. Fakultas (Dekan)
 2. Ketua Program Studi
 3. Pembimbing
 4. Mahasiswa yang bersangkutan
- WAJIB MENGKUTI SEMINAR**



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No.3 Telp.(061)6619056 Medan 20238
Website :<http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

PERMOHONA PERSETUJUAN JUDUL SKRIPSI

Nama : Ade Irma Siregar
NPM : 1802050106
ProgramStudi : Pendidikan Bahasa Inggris

JUDUL	DITERIMA
Commissive Speech Acts in the "Dolittle" Movie	Approved  102-2022

Bermohon kepada Dosen Pembimbing untuk mengesahkan Judul yang diajukan kepada Program Studi Pendidikan Bahasa Inggris

Medan, 11 Februari 2022

Disetujui oleh
Dosen Pembimbing


(Yessi Irianti, S.Pd. M.Hum.)

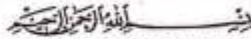
Hormat Pemohon


(Ade Irma Siregar)



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619056 Medan
20238

Website: <http://www.fkip.umma.ac.id> E-mail: fkip@umma.ac.id



BERITA ACARA BIMBINGAN PROPOSAL

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
Nama Lengkap : Ade Irma Siregar
N.P.M : 1802050106
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Comissive Speech Acts in The *Dolittle* Movie

Tanggal	Deskripsi Hasil Bimbingan Proposal	Tanda Tangan
22/ Juni / 2022	Cover	
	Table of content	
	Chapter I :- Background & identification of problem	
	- Scope and limitation	
	- Formulation of problem	
15/ Juli / 2022	chapter I :- Background & identification of problem	
	- The Significance of the Study	
	- Conceptual Framework	
	chapter II :- Synopsis of <i>Dolittle</i> Movie	
	chapter III :- Research Design	
	- source of Data	
	- Techniques for Collecting Data	
	- The Techniques for analyzing Data	
10/ Juli / 2022	chapter I :- Background & identification of problem	
	- The Objective of the Study	
24/ Juli / 2022	chapter I :- The Identification of the problem	
30/ Agustus / 2022	ACC	

Medan, 2022

Diketahui oleh:
Ketua Prodi

(Pirman Ginting, S.Pd., M.Hum)

Dosen Pembimbing

(Yessi Irianti, S.Pd., M.Hum)



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN
Jl. Kapten Mukhtar Basri No. 3 Medan 20238 Telp. 061-6622400 Ext. 22, 23, 30
Website: <http://www.fkip.umu.ac.id> e-mail: fkip@umu.ac.id

BERITA ACARA SEMINAR PROPOSAL

Pada hari ini Kamis Tanggal 08 Bulan September Tahun 2022 diselenggarakan seminar prodi Pendidikan Bahasa Inggris menerangkan bahwa :

Nama Lengkap : Ade Irma Siregar
N.P.M : 1802050106
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Commissive Speech Acts In The Dolittle Movie

No	Masukan dan Saran
Judul	✓
Bab I	Mention the basic problem in the background.
Bab II	- Review Conceptual Framework.
Bab III	- Make the detail of the steps in Techniques for collecting data.
Lainnya	- Pay attention of grammar - Pay attention of systematic of writing.
Kesimpulan	[] Disetujui [] Ditolak [✓] Disetujui Dengan Adanya Perbaikan

Dosen Pembimbing

(Yessi Irianti, S.Pd., M.Hum)

Dosen Pembahas

(Rita Harisma, S.Pd., M.Hum)

Panitia Pelaksana

Ketua

(Pirman Ginting, S.Pd., M.Hum)

Sekretaris

(Rita Harisma, S.Pd., M.Hum)



MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN PIMPINAN PUSAT MUHAMMADIYAH
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PERPUSTAKAAN

Terakreditasi A Berdasarkan Keputusan Perpustakaan Nasional Republik Indonesia No. 000593/LP/PT/IX/2018
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NTP. 127120201000003 <http://perpustakaan.umsu.ac.id> perpustakaan.umsu.ac.id perpustakaan.umsu.ac.id

SURAT KETERANGAN

Nomor : 387 /KET/IL3-AU/UMSU-PM/2023

Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara
dengan ini menerangkan :

Nama : Ade Ilma Siregar
NIM : 1802050106
Univ./Fakultas : UMSU/Keguruan dan Ilmu Pendidikan
Jurusan/P.Studi : Pend. Bahasa Inggris

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi
dengan judul :

"Commisive Speech Acts in The Dolittle Movie "

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya

Medan, 19 Ramadhan 1444 H
10 April 2023 M

Kepala UPT Perpustakaan



Muhammad Arifin, S.Pd, M.Pd



UMSU

Unggul | Cerdas | Terpercaya

Bila menjawab surat ini agar diikutsertakan nomor dan tanggalnya

MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN PIMPINAN PUSAT MUHAMMADIYAH
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

UMSU Terakreditasi A Berdasarkan Keputusan Badan Akreditasi Nasional Perguruan Tinggi No. 89/SK/BAN-PT/Akred/PT.III/2019
Pusat Administrasi: Jalan Mukhtar Basri No. 3 Medan 20238 Telp. (061) 6622400 - 66224567 Fax. (061) 6625474 - 6631003
<http://fkip.umsu.ac.id> fkip@umsu.ac.id [umsu.medan](#) [um.medan](#) [umsu.medan](#) [umsu.medan](#)

Nomor : 2773 /II.3/UMSU-02/F/2022 Medan, 10 Rabiul Akhir 1444 H
Lamp : --- 5 Nopember 2022 M
Hal : Izin Riset

Kepada : Yth. Bapak/Ibu Kepala
Perpustakaan UMSU
Di
Tempat.

Bismillahirrahmanirrahim
Assalamu'alaikum Wr. Wb

Wa ba'du semoga kita semua sehat wal'afiat dalam melaksanakan tugas sehari-hari sehubungan dengan semester akhir bagi mahasiswa wajib melakukan penelitian/riset untuk penulisan Skripsi sebagai salah satu syarat penyelesaian Sarjana Pendidikan, maka kami mohon kepada Bapak/ibu memberikan izin kepada mahasiswa kami dalam melakukan penelitian /riset ditempat Bapak/ibu pimpin. Adapun data mahasiswa tersebut di bawah ini :

Nama : Ade Irma Siregar
N P M : 1802050106
Program Studi : Pendidikan Bahasa Inggris
Judul Penelitian : Commissive Speech Acts in The Dolittle Movie

Demikian hal ini kami sampaikan, atas perhatian dan kesediaan serta kerjasama yang baik dari Bapak/ibu kami ucapkan banyak terima kasih, Akhirnya selamat sejahteralah kita semuanya. Amin.



Wassalam
Dekan



****Pentinggal**





MAJELIS PENDIDIKAN TINGGI PENELITIAN & PENGEMBANGAN PIMPINAN PUSAT MUHAMMADIYAH
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
PERPUSTAKAAN

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SURAT KETERANGAN

Nomor : 387 /KET/IL3-AU/UMSU-PM/2023

Kepala Unit Pelaksana Teknis (UPT) Perpustakaan Universitas Muhammadiyah Sumatera Utara
dengan ini menerangkan :

Nama : Ade Ilma Siregar
NIM : 1802050106
Univ./Fakultas : UMSU/Keguruan dan Ilmu Pendidikan
Jurusan/P.Studi : Pend. Bahasa Inggris

adalah benar telah melakukan kunjungan/penelitian pustaka guna menyelesaikan tugas akhir / skripsi
dengan judul :

"Commisive Speech Acts in The Dolittle Movie "

Demikian surat keterangan ini diperbuat untuk dapat dipergunakan sebagaimana mestinya

Medan, 19 Ramadhan 1444 H
10 April 2023 M

Kepala UPT Perpustakaan



Muhammad Arifin, S.Pd, M.Pd



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

Jl. Kapten Mukhtar Basri No. 3 Telp. (061) 6619956 Medan 20238
Website : <http://www.fkip.ummu.ac.id> E-mail : fkip@ummu.ac.id

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Nama Lengkap : Ade Irma Siregar
NPM : 1802050106
Program studi : Pendidikan Bahasa Inggris
Judul Skripsi : Commissive Speech Acts In The Dolittle Movie

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
7/ Maret /2023	Abstract Chapter IV : - Data Collection - Research Finding	
20/ Maret /2023	Chapter I :- Identification of Problem. Chapter III :- Conclusion: Drawing/Verification Chapter IV :- Data analysis. Chapter V :- Conclusions & suggestions.	
28/ Maret /2023	Acc	

Medan, 28 Maret 2023

Diketahui oleh:
Ketua Pendi

Pirman Ginting., S.Pd., M.Hum.

Dosen Pembimbing

Yessi Irianti., S.Pd., M.Hum.



MAJELIS PENDIDIKAN TINGGI
UNIVERSITAS MUHAMMADIYAH SUMATERA UTARA
FAKULTAS KEGURUAN DAN ILMU PENDIDIKAN

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Website: <http://www.fkip.umsu.ac.id> E-mail: fkip@umsu.ac.id

SURAT PERNYATAAN

بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِیْمِ

Saya yang bertandatangan dibawah ini :

Nama Lengkap : ADE IRMA SIREGAR
NPM : 1802050106
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Commissive Speech Acts In The Dolittle Movie

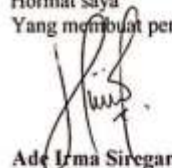
Dengan ini saya menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul di atas belum pernah diteliti di Fakultas Keguruan dan Ilmu Pendidikan Universitas Muhammadiyah Sumatera Utara
2. Penelitian ini akan saya lakukan sendiri tanpa ada bantuan dari pihak manapun dengan kata lain penelitian ini tidak saya tempahkan (dibuat) oleh orang lain dan juga tidak tergolong *Plagiat*.
3. Apabila point 1 dan 2 di atas saya langgar maka saya bersedia untuk dilakukan pembatalan terhadap penelitian tersebut dan saya bersedia mengulang kembali mengajukan judul penelitian yang baru dengan catatan mengulang seminar kembali.

Demikian surat pernyataan ini saya perbuat tanpa ada paksaan dari pihak manapun juga, dan dapat dipergunakan sebagaimana mestinya.

Medan, 29 November 2022

Hormat saya
Yang membuat pernyataan,



Ade Irma Siregar

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris



Pirman Ginting, S.Pd, M.Hum