

**ILLOCUTIONARY ACTS IN THE MOVIE SCRIPT
ENTITLED “BEAUTY AND THE BEAST”**

SKRIPSI

*Submitted in Partial Fulfillment of the Requirements
For Degree of Sarjana Pendidikan (S.Pd)
English Education Program*

By:

WILDATUN JANNAH
NPM: 1402050206



**FACULTY OF TEACHERS TRAINING AND EDUCATION
UNIVERSITY OF MUHAMMADIYAH SUMATERA UTARA
MEDAN
2018**



**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.umsu.ac.id> E-mail: fkip@umsu.ac.id

BERITA ACARA

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



Panitia Ujian Sarjana Strata-1 Fakultas Keguruan dan Ilmu Pendidikan dalam Sidangnya yang diselenggarakan pada hari Senin, Tanggal 02 April 2018, pada pukul 09.00 WIB sampai dengan selesai. Setelah mendengar, memperhatikan dan memutuskan bahwa:

Nama : Wildatun Jannah
NPM : 1402050206
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Illocutionary Acts in the Movie Script Entitled "Beauty and the Beast"

Dengan diterimanya skripsi ini, sudah lulus dari ujian Komprehensif, berhak memakai gelar Sarjana Pendidikan (S.Pd).

Ditetapkan : () Lulus Yudisium
() Lulus Bersyarat
() Memperbaiki Skripsi
() Tidak Lulus

Ketua

Sekretaris

Dr. Elfrianto Nasution, S.Pd, M.Pd

Dra. Hj. Syamsuyurnita, M.Pd

ANGGOTA PENGUJI:

1. Mandra Saragih, S.Pd, M.Hum

1.

2. Dr. T. Winona Emelia, M.Hum

2.

3. Arianto, S.Pd, M.Hum

3.



LEMBAR PENGESAHAN SKRIPSI

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Skripsi ini diajukan oleh mahasiswa di bawah ini:

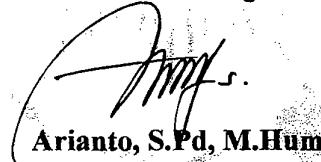
Nama Lengkap : Wildatun Jannah
N.P.M : 1402050206
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Illocutionary Acts in the Movie Script Entitled "Beauty and the Beast"

sudah layak disidangkan.

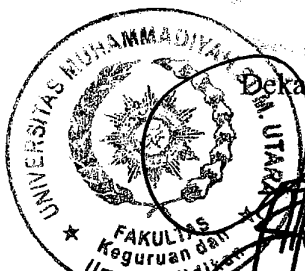
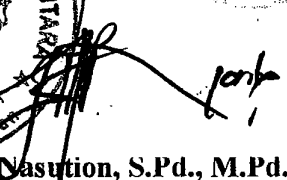
Medan, Maret 2018

Disetujui oleh:


Pembimbing


Arianto, S.Pd, M.Hum

Diketahui oleh:


Dekan

Dr. Elrianto Nasution, S.Pd., M.Pd.

Ketua Program Studi


Mandra Saragih, S.Pd., M.Hum.



BERITA ACARA BIMBINGAN SKRIPSI

Perguruan Tinggi : Universitas Muhammadiyah Sumatera Utara
Fakultas : Keguruan dan Ilmu Pendidikan
Jurusan/Prog. Studi : Pendidikan Bahasa Inggris
Nama Lengkap : Wildatun Jannah
N.P.M : 1402050206
Program Studi : Pendidikan Bahasa Inggris
Judul Skripsi : Illocutionary Acts in the Movie Script Entitled "Beauty and the Beast"

Tanggal	Deskripsi Hasil Bimbingan Skripsi	Tanda Tangan
8 Maret 2018	Chapter IV Data and Data Analysis Chapter V Conclusion	
15 Maret 2018	Abstract Revisi Chapter IV Research Firdling Revisi Chapter V	
16 Maret 2018	Abstract Chapter IV and V	
21 Maret 2018	All chapters have approved and eligible to be presented in green table exam	

Medan, Maret 2018

Diketahui oleh:
Ketua Prodi

(Mandra Saragih, S.Pd, M.Hum.)

Dosen Pembimbing

(Arianto, S.Pd, M.Hum)

SURAT PERNYATAAN



Saya yang bertanda tangan di bawah ini :

Nama Lengkap : Wildatun Jannah
N.P.M : 1402050206
Program Studi : Pendidikan Bahasa Inggris
Judul Proposal : Illocutionary Acts in the Movie Script Entitled “*Beauty and the Beast*”

Dengan ini saya menyatakan bahwa:

1. Penelitian yang saya lakukan dengan judul diatas 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, Januari 2018
Hormat saya
Yang membuat pernyataan,



Wildatun Jannah

Diketahui oleh Ketua Program Studi
Pendidikan Bahasa Inggris

Mandra Saragih, S.Pd, M.Hum

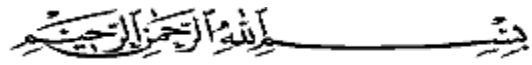
ABSTRACT

Jannah, Wildatun. 1402050206. *Illocutionary Acts in the Movie Script Entitled “Beauty and the Beast”*. Skripsi. English Education Program, Faculty of Teacher’s Training and Education (FKIP). University of Muhammadiyah Sumatera Utara (UMSU). Medan. 2018.

This study deals with Illocutionary Acts in the *Movie Script Entitled “Beauty and the Beast”*. It was aimed at investigating the types of expressive illocutionary act by the main characters and why the types of expressive illocutionary acts are used by the main characters in the movie “Beauty and the Beast. This study was conducted by using descriptive qualitative research. The subjects of data from the script movie “Beauty and the Beast” taken by downloading from the internet. The instrument in this study was movie. Descriptive analysis technique was conducted to describe the types of expressive illocutionary act by the main characters and why the types of expressive illocutionary acts are used by the main characters in the movie “Beauty and the Beast. The result showed that there were 10 types of expressive illocutionary act used by the main characters, namely: Thanking (4%), Welcoming (4%), Apologizing (9%), Congratulating (0%), Disappointing (2%), Blaming (2%), Requesting (47%), Frightened (19%), Lamenting (4%), and Happiness (9%).

Keyword: *Illocutionary Acts, Expressive Utterance, Beauty and the Beast Movie.*

ACKNOWLEDGEMENT



In the name of Allah, the most gracious, and most merciful. First, the researcher would like to thanks to Allah SWT who has given her chances in finishing her study. Second, blessing and peace be upon to our prophet Muhammad SAW who has brought human beings from the dark era in to bright era.

Third, millions of thanks for her beloved great parents, **Sudianto and Isni**, words would never be enough to express her gratitude for their great love, support, and prayers that make the researcher to complete her thesis entitled *Illocutionary Act in the Movie Script Entitled "Beauty and the Beast"* until this thesis in its present form. Fourth, the researcher would like to extend her sincere thanks to numerous people had helped her to complete the research. Thus thanks are sincerely offered to the following people:

1. Dr. Agussani, M.AP., as the Rector of UMSU
2. Elfrianto Nasution, S.Pd, M.Pd., as the Dean FKIP UMSU who has given as recommendation for her to carry out this study.
3. Mandra Saragih, S.Pd, M.Hum., as the Head of English Department, for the support from beginning of the research until the completion in this research.
4. Pirman Ginting, S.Pd, M.Hum., as the Secretary of English Department., for the support the researcher in finishing this thesis.

5. Arianto S.Pd, M.Hum., as her Supervisor with her kindness and humble to guide him in writing correctly.
6. Muhammad Arifin, S.Pd, M.Pd as the Head of library UMSU who has given permission to the researcher to do her research in the library.
7. All the lecturers of English Department in FKIP UMSU who has given their valuable teaching in English Department during her academic years at FKIP UMSU.
8. Her beloved family Iis Daryatik, Dwi Rizky Firdaus, Laura Sapitri, and Wildani Firdaus. who always support to finish this study.
9. Her beloved boyfriend Agung Prayogi, S.Pd., who accompany and help her always during doing the research.
10. Her beloved friends Dewi Sari Sembiring, S.Pd., and Setiana Dewi, S.Sos., who always give time, idea, and support to finish this study.
11. Her best friends Indah Handayani, Ika Sahputri, Srikandi, Siti Saleha Ritonga, Rispa Nirmalasyah, Yanna Silvia Ashari Puteri, who always give idea and support to finish this study.
12. Her beloved friends in guidance Dini Intanti, Melati, Abda Lareza, and Khafry Handayani Siregar thank you for your time and support to finish this study.
13. Her beloved friends of class VII B Morning, who encourage her and share many thing for her and always together from beginning until finishing our study.

Finally, the researcher realizes that this study is still far from being perfect. So, she expects suggestion and comments from all the readers or other researcher who want to learn about this study.

Medan, Maret 2018

The Researcher

Wildatun Jannah
1402050206

TABLE OF CONTENTS

TABLE OF CONTENTS	i
CHAPTER I INTRODUCTION	
A. The Background of Study	1
B. The Identification of Problem	4
C. The Scope and Limitation	4
D. The Formulation of Problem	4
E. The Objective of Study	5
F. The Significance of the Study	5
CHAPTER II REVIEW OF LITERATURE	
A. Theoretical Framework	6
1. Pragmatics.....	6
2. Speech Acts	7
2.1 Types of Speech Acts	7
2.1.1 Locutionary Acts	7
2.1.2 Illocutionary Acts	8
2.1.3 Perlocutionary Acts.....	8
3. Classification of Illocutionary Acts	9
3.1 Directives	9
3.2 Commisives.....	10
3.3 Expressives.....	10
3.4 Representatives.....	11
3.5 Declaratives.....	11
4. Utterance	12
5. Expressive Utterance	12
6. Movie Script	16
7. Beauty and the Beast Movie	17

8. The main characters of Movie	17
9. Short Summary of the Movie.....	18
B. Relevant Study.....	20
C. Conceptual Framework	22

CHAPTER III RESEARCH METHODS

A. Research Design	23
B. The Sources of the Data.....	24
C. The Technique for Collecting Data	24
D. The Technique for Analysing Data.....	24

CHAPTER IV DATA AND DATA ANALYSIS

A. Data	26
B. Data Analysis.....	27

CHAPTER V CONCLUSION AND SUGGESTION

A. Conclusion.....	39
B. Suggestion	40

REFERENCES

APPENDIX

LIST OF TABLE

1.1. Data of analyzed Beauty and the Beast Movie	26
--	----

LIST OF APPENDICES

Appendix 1 : Script of Beauty and the Beast Movie	43
Appendix 2 : Beauty and the Beast Movie Manuscript Analysis.....	59
Appendix 3 : Form K1	63
Appendix 4 : Form K2.....	64
Appendix 5 : Form K3	65
Appendix 6 : Lembar Pengesahan Proposal.....	66
Appendix 7 : Surat Keterangan Telah Melakukan Seminar	67
Appendix 8 : Lembar Pengesahan Hasil Seminar Proposal.....	68
Appendix 9 : Surat Pernyataan Plagiat	69
Appendix 10 : Surat Izin Riset	70
Appendix 11 : Surat Keterangan Selesai Riset.....	71
Appendix 12 : Berita Acara Bimbingan Skripsi.....	72
Appendix 13 : Surat Pernyataan Ujian Skripsi.....	73
Appendix 14 : Lembar Pengesahan Skripsi	74
Appendix 15 : Permohonan Ujian Skripsi	75
Appendix 16 : Curriculum Vitae	76

CHAPTER 1

INTRODUCTION

A. The Background of the Study

Linguistics is often called as the general linguistics, it means linguistics is not only science that studies a language, generally a language can be a tool of humans' interaction (Chaer Abdul:2012). Linguistics is a study which has a tight relation with humans' life or the study of humans' language and as the object to teaches. Linguistics as language study has a many parts. These are : Phonology, Morphology, Syntax, Phonetics, Semantics and Pragmatics. "Phonetic and Phonology" are called as the sound structure of the language, "Morphology" is called as the words' structure, "Syntax" is called as the structure among words in the sentence, "Semantics" is called as the problems of meaning, and "Pragmatics" is called as the use of language and the relationship of speech language with what is discussed.

People use language to express thought, ideas, and emotion by using sounds, gestures, and signals for many different purposes and reasons. According to clark (1977), language stands at the Centre of human affairs, from the most prosaic to the most profound. It means that language cannot be separated from everyday life. Through language, people can communicate and share their feeling, emotion, intention, and information. This study focuses on branch of the theory communication which is well-known recognizing as speech act in pragmatics.

Yule (1996:3), states that pragmatics is concerned with the study of meaning as communicated by a speaker or writer interpreted by a listener or reader. Pragmatics is a branch of linguistics concerned with the use of language in social contexts and the ways in which people produce and comprehend meanings through language. Speech act deals with the utterance to perform a specific action. In simple words, speech act *theory* is a subfield of pragmatics concerned with the ways in which words can be used not only to present information but also to carry out actions. People perform speech acts when they offer an apology, greeting, request, complaint, compliment, thanking, refusal and so on.

Austin (1969:12), stated that speech acts defined into three parts. They are locutionary acts, illocutionary acts, and perlocutionary acts. In addition, Searle (2005) divides illocutionary acts into five main types, there are: Representatives, Directives, Commissive, Expressives, and Declaratives. The different types of speech acts show many functions such as exchanging factual information, intellectual information, emotional attitudes, moral attitudes, persuasion, and socializing. It commonly happens in conversation between one person to another either consciously or unconsciously.

In speech act theory, the speech act is the focus of attention because this is what the speaker intends to do by uttering a sentence. Speech act is not only found in daily conversation, but it also can be found in movies. These are interesting object to be analyzed, movie or motion picture is a story conveyed with moving images. It can be containing with comedy, romance, drama, and the others of current interest. Movies can give description to people about life,

experiences, and communications. From the movies we can get information and refresh our mind after doing activities. The conversation in the movie can be a good example of speech acts because it represents the complex case of speech act in order to find out what the character do by saying something.

Based on the description previously, the researcher is interested to do research about *Illocutionary Acts in the Movie Script Entitled "Beauty and the Beast"* and focus on the *Expressive* utterance. Beauty and the Beast movie is a romance movie, this movie very interesting because inside of this movie has a moral value for of people who watch it. This movie also provides the appropriate data needed for the research on expressive. The variety type of expressive is caught by the researcher as an interesting point to observe. This is example from *Expressive* utterance:

00:05:39,880 --> 00:05:46,554
Monseour : Good morning, Belle!
Belle : Good morning, Monsieur Jean! Have you lost something
again?

However, many viewers just watch *Beauty and the Beast* movie, but they do not understand about the type expressive illocutionary acts are coded in the utterances in the movie and how the expressive illocutionary acts are coded in the movie. Based on phenomenon above, the researcher is interested to do research in the field expressive utterance with the title: **Illocutionary Acts in the Movie Script Entitled "Beauty and the Beast"**. Finally the researcher wants to know more about the types of expressive utterance in the movie.

B. The Identifications of the Problem

Based on the background of the study, the problem of this research identified as follow:

1. The viewers do not know the types of expressive illocutionary acts are coded by the main characters in the movie “Beauty and the Beast”.
2. The viewers do not know why the expressive illocutionary acts are used by the main characters in the movie “Beauty and the Beast”

C. The Scope and Limitation

The scope of this research was focused in Illocutionary Acts. And the limitation of this research was focused on the expressive utterance illocutionary acts by the main characters in the movie script “Beauty and the Beast”.

D. The Formulations of the Problem

In relation to the background of the study, the problems were formulated as the following:

1. What types of expressive illocutionary acts are coded by the main characters in the movie “Beauty and the Beast”?
2. Why the types of expressive illocutionary acts are used by the main characters in the movie “Beauty and the Beast”?

E. The Objectives of the Study

In connection with the problems of the study, the objectives were:

1. To find out the types of expressive illocutionary acts are coded by the main characters in the movie “Beauty and the Beast”
2. To describe why the types of expressive illocutionary acts are used by the main characters in the movie “Beauty and the Beast”

F. The Significance of the Study

The findings of the study were expected useful the theoretically and practically:

1. Theoretically

The results of this study expected to add the knowledge and reference about illocutionary acts.

2. Practically

The results of this study were expected to be useful:

- a. For English teacher, who are teaching speech act especially illocutionary acts as the material in supporting the teaching learning process.
- b. For Students, who are learning speech act especially about illocutionary acts in order to enlarge their knowledge.
- c. For the other Researchers, to add the knowledge and get more information about illocutionary act.

CHAPTER II

REVIEW OF LITEATURE

A. Theoretical Framework

1. Pragmatics

Pragmatics is a branch of linguistics which studies of the aspects of the meaning and language use that are dependent on the speaker, listener, and context. Peccei (2000:2) states that pragmatics concentrates on those aspects of meaning that cannot be predicted by linguistic knowledge alone and takes into account knowledge about physical and social world. According to George Yule (1996:3), pragmatics is concerned with the study of meaning as communicated by the speaker (or writer) and interpreted by a listener (or reader). The focus of pragmatics analysis is on the meaning of speakers' utterances rather than on the meaning of words or sentences. It has more to do with the analysis by the listener to catch what is speakers' actually meant. It not just about what were the words or phrases means in literary but the listener has to understand the interpretation that the speaker means.

Yule (1996:3) devides three areas in which pragmatics are concerned. Firstly, pragmatics is the study of meaning. It means that pragmatics focus on everything which the speaker communicated and if the hearers can interpret the utterance of speaker. Secondly, pragmatics is the study of contextual meaning. When speaker want to say something, they must consider to organize whom, when, where they were talking. Third, pragmatics is the study of how to get

communication than what is said. Pragmatics is related with what is unsaid by speaker.

From the definition previously, it can be concluded that pragmatics is the study that concern to the meaning. The contextual meaning between the speaker and the hearer when conversation with connected the interpretation each other. It is assumed that speaker and hearer involved in conversation are generally cooperating each other.

2. Speech Acts

In pragmatics, studying about speech acts means study about the utterances. In attempting to express themselves, people not only produce utterance containing grammatical structures of words and sentences, but also perform actions via the utterance. Yule (1996:47) stated that pragmatics is defined as the study of language use and linguistics communication, and central concern of pragmatics is the study of speech acts. According to Austin in Levinson (1983:236), speech acts is classified into three kinds of acts, there were: Locutionary Acts, Illocutionary Acts, and Perlocutionary Acts.

2.1 Types of Speech Acts

2.a.1. Locutionary Acts

Locutionary acts is an act how a person produces the utterance or to produce a meaningful linguistic expression. In performing a locutionary act, a speaker uses an identifiable expression, consisting of a sentence or fragment of

sentence from language. In addition, Black (2006:17) said that a locutionary act is the production of a well-formed utterance in whatever language one is speaking. Locutionary is the actual form of words used by the speaker and their semantic meaning or what is said in the utterance. The example:

A : *How's the floor?*
B : *I have been cleaning it all morning but it's still dirty.*

The locutionary force here is statement carrying information that B has been cleaning the floor all morning.

2.1.2. Illocutionary Acts

According to Searle (1969), illocutionary act is an act performed in saying something. Illocutionary act is an act performed in saying something. It is something the speakers intend to do making utterance. Illocutionary act is performed within the full control of the speaker and it is evident after the utterances. The example:

A : *How's the floor?*
B : *I have been cleaning it all morning but it's still dirty.*

The illocutionary force to complain about the master's order.

2.1.3. Perlocutionary Acts

Perlocutionary act is the response of the hearer toward what the speaker does utter, and also is an utterance that is an utterance with a function intending it to have an effect and an act that is uttered to affect the listener. An utterance that is uttered by someone often has effect to the listener. Which can be expected or

unexpected affect that created by the speaker. Cruse (2000:332) said that perlocutionary acts are acts performed by means of language, using language as a tool. The example:

A : *How's the floor?*
B : *I have been cleaning it all morning but it's still dirty.*

The perlocutionary force could be to request for a relief from the duty of cleaning the floor.

3. Classification of Illocutionary Acts

There are five classifications of illocutionary acts that written by Searle (1969) will be used in this study. The writer will identifies the classification of function of illocutionary acts by using theory of Jhon Searle.

a. Directive

Directive is attempts by the speaker to get the addressee to do something. They express speaker's desire/wish for the addressee to do something. The acts are advising, commanding, ordering, questioning, urging, refusal and request. In using a directive, the speaker intends to elicit some future course of action on the part of the addressee, thus making the world match the words via the addressee. For example:

a. *Don't touch that!*

This utterance is an ordering some sugar to the addressee.

b. *Can you past the sugar?*

This utterance is an ordering some sugar to the addressee.

b. Commissive

Commissive are kinds of illocutionary act that speaker use to commit themselves to some future action. They express the speaker's intention to do something. There are offering, promising, threatening, swearing, betting, committing. The example:

a. *Let me carry these cases for you.*

This utterance is an offering to the addressee to carry those cases for helping her/him

b. *I'll be there at 6 o'clock tomorrow*

This is a promise that the addresser has to be there at 6 o'clock tomorrow.

c. Expressive

Expressive are type of illocutionary acts that function to express a psychological attitude or state in the speaker such as joy, sorrow, and likes/dislikes. Paradigmatic cases including thanking, apologizing, welcoming, blaming, congratulating, and so on. There is no direction of fit this type of speech act. For examples

a. *Thanks for your gift.*

This utterance is a thanking to the addressee for the gift which has been given.

b. *I'm really sorry*

This utterance is an apologizing to the addressee to hear what the speakers' says.

d. Representatives

Representatives are kind of illocutionary act that state what the speaker believes to be the case or not and commits to the speaker truth. It shows the truth condition of the meaning of the utterance. There are include asserting, claiming, concluding, reporting, stating, informing.

a. *I met your parents yesterday.*

This utterance informing that the addressee met the addressee parents.

b. *The rose has only four petals left, which means tonight.*

This utterance is a stating that the rose has only four petals and the hearer believed that.

e. Declaratives

Declaratives are kind of illocutionary act that change words by utterance that is produces. The word “change” here related to any situation, such as: it can be the change the status of person, or it can be the ownership of something. There are includes postponing, declaring, punishing, appointing, resigning, confirming, cursing, disapproving, dismissing, excommunicating, nominating. The example:

a. *I pronounce you husband and wife.*

This utterance is declaration of a marriage between man and woman by the priest that is usually used in the blessing of the church.

b. *I baptize you in the name of father, son and holy spirits.*

This utterance is a baptize ceremony to the kinds name it. It usually done by priest.

4. Utterance

In spoken language analysis, an utterance is the smallest unit of speech. It is a continuous piece of speech beginning and ending with a clear pause. In this case of oral languages, it is generally but not always bounded by silence. Utterances do not exist in written language, only their representations do. They can be represented and delineated in written language in many ways.

An utterance is an act of speech or writing; it is a specific event, at a particular time and place and involving at least one person, the one who produces the utterance, but usually more than one person. An utterance happens just once; a spoken utterance happens and then, unless it is recorded electronically, it ceases to exist; a written utterance is intended to last for a short time in the case of a shopping list, for instance, or much longer, as the case of a book. (Kreidler, 1998 : 26-27).

5. Expressive Utterance

Yule (1996: 53) said that expressive is an utterance that states what the speaker feels (express psychological states and can be statement of pleasure, pain, like, dislike, joy, or sorrow). It can be for positive or negative feelings. The expressive of speech act that are found by the researcher in the data are thanking, welcoming, apologizing, and congratulating, protesting, disappointment, blaming etc.

Expressive utterance is the one of the five categories of illocutionary acts identified by Searle (1976). Expressive utterances are thus retrospective and speaker-involved. It is utterances spring from the previous actions – or failure to act – of the speaker. It means that the speaker tells the hearer about something that is related about himself. The most common expressive verbs were: thanking, welcoming, apologizing, lamenting and etc. Those were the acts that the researcher analyzing the data. Below were the explanations of such types:

5.1 Thanking

Thanking is an expression where the speaker has observed that the addressee, who has done a service to the speaker. It is a verbal commitment by expression that we show or say to express grateful feeling to other people. For examples:

- a. *Thanks for the flowers.*
- b. *Thanks for today honey.*

5.2 Welcoming.

Welcoming is an expression where the speaker expresses positive feelings towards the arrival of the addressee. Where the speaker expresses positive feelings towards the arrival of the addressee. For examples:

- a. *Good morning James*
- b. *Hallo dear*

5.3 Apologizing

Apologize is an expression where an agent-speaker expresses negative feelings towards a patient-addressee to appease them. It means to tell someone that you are sorry for having done something that has caused problems or unhappiness for them. For examples:

- a. I must apologize to James for my mistakes.
- b. I must apologize to Rina for my lateness

5.4 Congratulating

Congratulation is an expression that we use to give the congratulation utterance when he/she succeeds in doing something. For examples:

- a. *Congratulations for you wedding!*
- b. *Congratulations for your success*

5.5 Disappointing

Disappointing is an expression where the speaker feel unhappy because someone or something was not as good as you hoped or expected, or because something did not happen. For example:

- a. *You are not as good as I think*
- b. *That's too bad*

5.6 Blaming

Blaming is an expression where the speaker feel or declare that (someone or something) did a mistake that should be responsibility, like choosing wrong way. For example:

a. You must take responsibility for your mistakes.

b. It's your fault

5.7 Requesting

Requesting is an expression where the speaker makes a request, and asks someone to do something. Whether listeners would do it or not, depends on listener. For example:

a. Please bring my book

b. Would you watch TV at my house?

5.8 Frightened

Frighten is an expression where the speaker feels induced by perceived danger. It makes they feel excessive or overly anxious about a problem or situation. For example:

a. The incident in the office frightened us

b. Now that can be daunting

5.9 Lamenting

Lamenting is an expression where someone expresses regret over something considered unsatisfactory, unreasonable, or unfair. And the speaker expresses his or her own misfortune, either at their own or somebody else's doing, the speaker is also the main observer. For example:

a. I regret I did not help him

b. I really messed up because of this

5.10 Happiness

Happiness is an expression where the speaker is satisfied with what has happened. It means something that happened in accordance with what is expected, and is visible from facial expression or their utterance. For example:

- a. *I'm satisfied with the service at this hotel.*
- b. *It's completely satisfied.*

6. Movie Script

Movie script is commonly understood as the written text which is spoken by the actor or player in a movie. The movie script, sometimes defined as the whole of utterances which were written in a piece of paper and be spoken by actors and actresses in the movie. Movie script is written by screenwriters for a film, video game, television program. These screenplays can be original works or adaptations from existing pieces of writing. In them, the movement, actions, expression, and dialogues of the characters were also narrated. A play for television is also known as a teleplay.

According to <http://wiki/Wikipedia/moviescrip>, script means as:

1. Text instructing somebody what to say; a real or imagined piece of text setting out what somebody is to say or do on a specific occasion.
2. Text of play or broadcast; the printed version of a stage play, movie screenplay, or radio or television broadcast including the words to be spoken and often also technical direction.

7. Beauty and The Beast Movie

Disney's "Beauty and the Beast" is a live-action re-telling of the studio's animated classic which refashions the classic characters from the tale as old as time for a contemporary audience, staying true to the original music while updating the score with several new songs. The film stars: Emma Watson as Belle; Dan Stevens as the Beast; Luke Evans as Gaston, the handsome, but shallow villager who woos Belle; Oscar (R) winner Kevin Kline as Maurice, Belle's eccentric, but lovable father; Josh Gad as Lefou, Gaston's long-suffering aide-de-camp.

The film directed by Oscar (R) winner Bill Condon based on the 1991 animated film, "Beauty and the Beast" is produced by Mandeville Films' David Hoberman and Todd Lieberman, with eight-time Oscar-winning composer Alan Menken, who won two Academy Awards (R) (Best Original Score and Best Song) for the 1991 animated film, providing the score, which will include new recordings of the original songs written by Menken and Howard Ashman, as well as several new songs written by Menken and three-time Oscar winner Tim Rice. "Beauty and the Beast" was released in U.S. theaters on March 17, 2017 and the bestselling of this movie is \$503.9 Million in the whole world.

8. The Main Characters of “Beauty and The Beast” Movie

- a. Belle is a cheerful and passionate girl, Belle has an adventurous and always curious soul, making herself a self-contained, self-reliant girl.

- b. Beast was a handsome prince but he grew into a prideful and selfish prince, who made himself cursed into the ugly and imprisoned in his own castle, but he also still is good.
- c. Gaston is an arrogant young man who is anxious to marry Belle.
- d. Maurice is Belle's father who is a skilled music box craftsman
- e. LeFou is Gaston's loyal bodyguard, but he is not an intelligent bodyguard. LeFou is very obedient to Gaston, although Gaston often applies to himself.

9. The Short Summary Of "Beauty and The Beast" Movie

Once upon a time there lived a wealthy merchant and his three daughters. One day, the father was to go to a far-off place and he asked his daughters what they wanted on his return. The first and the second daughter asked for lovely dresses. But the third daughter, whose name was Beauty, said, "Father, I only need a rose plucked by your hand." The merchant, on his way back, had to cross through the deep forest. It was dark and the merchant tried to find a place to sleep. He suddenly found a huge castle and went inside to find nobody. There was a huge table with delicious food and he ate it all. Then the merchant went into the bedroom and slept on a soft and fluffy bed. The next day, too, the merchant did not find anyone in the castle. He saw a beautiful rose bush growing in the lawn and remembered Beauty's gift. He plucked a red rose from the bush.

Suddenly, a ferocious looking beast sprang out of the bush. He was wearing fine silk clothes and roared, "I gave you food and a bed to sleep in! And now, you are stealing my roses!" The merchant was frightened and told the Beast about

Beauty's gift. The Beast decided to let him go only if he promised to send Beauty to this castle. The merchant agreed and ran back home. He cried and told his daughters about the Beast. But Beauty loved her father a lot and agreed to go stay with the Beast. The Beast treated Beauty with a lot of kindness. He was never rude to her. He let her stay in the biggest room and let her roam in the beautiful garden. Beauty would sit near the fireplace and sew while the Beast kept her company. At first, Beauty was afraid of the Beast but slowly, she began to like him.

One day, the Beast asked Beauty to marry him, but she refused. She was still afraid of his fearful-looking face. The Beast still treated her kindly and with a lot of love. Beauty missed her father a lot. The Beast gave her a magic mirror and said, "Look at the mirror and you can see your family. Now you won't feel lonely anymore. One day, Beauty looked in the mirror and saw that father was very ill and dying. She went to the Beast and pleaded and cried, "Please let me go home! I only want to see my father before he dies!" But the Beast roared, "No! You promised you would never leave this castle!" Saying this, he stormed out of the room. But after some time, he came to Beauty and said, "You may go to stay with your father for seven days. But you must promise to return after that." Beauty was very happy and agreed. Then she left and went to stay with her father. Her father, on seeing Beauty, felt very happy and soon recovered. Beauty stayed with her family for seven days and more. She forgot the Beast and his castle. But one night, she had a terrible nightmare in which she saw the Beast was very ill and about to die. He was crying, "Beauty, please come back!"

Beauty woke up and went back to the castle because she did not mean to hurt the Beast. She cried and said, “Please don’t die, Beast! I will live with you forever!” The Beast miraculously changed into a handsome prince. He said, “I was under a curse all these years and could only be relieved when someone fell in love with me. I am now cured of the curse because you truly love me.” And then, Beauty and the Beast were married and together they lived happily ever after.

B. Relevant Study

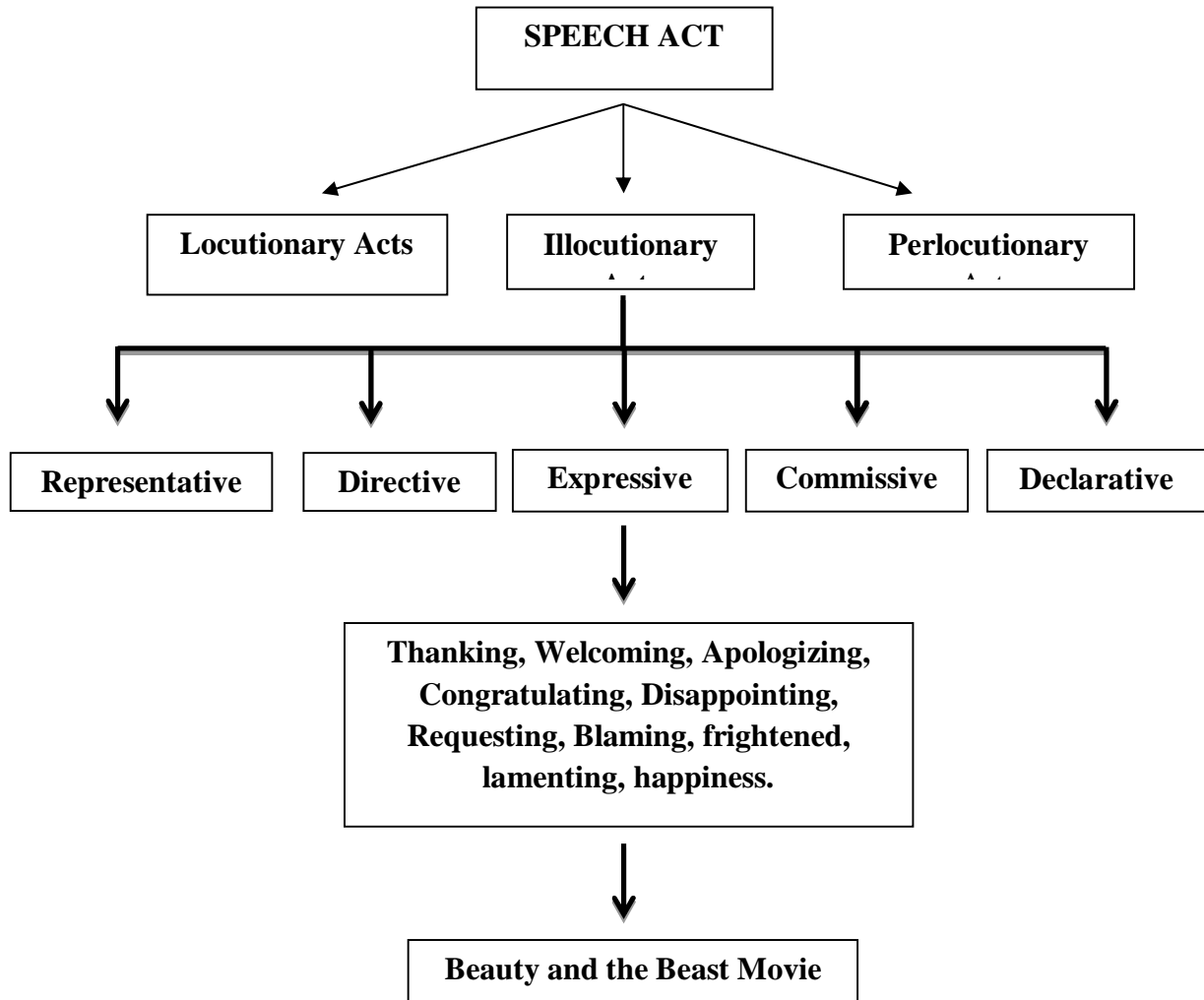
There were some studies that related to this research had been conducted before. The first study was conducted in the thesis by Marpaung (2012) on his title thesis entitled: *An Analyzed Illocutionary Acts in Naruto Shippuden Movie 3 “Inherited The Will of Fire”*. He discussed illocutionary acts used in the utterances of Naruto, one of character in the movie. The previous study found that the most dominant type of illocutionary acts uttered by Naruto was Directives. Unfortunately the study was still having a weakness that the writer did not mention the causes.

Fransisca (2013) in her thesis entitled *“Illocutionary Acts on Alex’s Dialogue in Movie Madagascar 3 :Europe’s Most Wanted”*. The previous study found that Representatives was the dominant type of illocutionary act used by Alex in the movie. It is caused by using of arguing, asserting, describing, informing and denying which are categorizing as Representativeness.

Hulu (2014), she analyzed illocutionary act used by the main character in the movie *Les Miserable*. The previous study found that the dominant type of illocutionary act uttered by main character in the movie was Representativeness. The study also has the strength, the writer explains more about the interpretation of illocutionary acts to the main character in *Les Miserable*.

Those three studies have some relevance on the research of illocutionary act in the movie script entitled "Beauty and the Beast". Those studies have similarities in analyzing the utterances spoken by the character in a movie based on illocutionary act theory. On the other hand, this research is different with those relevant studies because in this research the writer will analyze the types of expressive illocutionary act used by Beauty and the Beast based on Searle's theory and why the type of expressive illocutionary act coded in the utterances of the main characters used in the movie Beauty and the Beast.

C. Conceptual Framework



CHAPTER III

RESEARCH METHODS

A. Research Design

This study was a descriptive qualitative, because the result of this study was intended to describe illocutionary act in the movie *Beauty and the Beast*. The object of the research was expressive utterance found in the movie *Beauty and the Beast*, the function of expressive utterance, and how the illocutionary act coded in this movie. The data of this research were movie which contains expressive utterances that found in the data source that was in the movie *Beauty and the Beast* manuscript.

In collecting the data of this research, the researcher was documentation methods. The step of collecting data were follows; the first, watching the movie *Beauty and the Beast*, second, re-typing all the data of expressive utterances that found in the movie *Beauty and the Beast* manuscript, and the last coding and analyzing all the data of expressive utterances that found in the movie *Beauty and the Beast* manuscript. And then analyzing the data, the first, to find out the expressive utterance as used by the main character in the movie, to explained the function of expressive utterance were used by the main characters in the movie, and to describe how the main characters use the expressive utterance in the movie.

B. The Sources of the Data

The sources of the data of the study were taken from *Beauty and the Beast* movie script. The data was taken by downloading the competence script of *Beauty and the Beast* movie from Internet.

C. The Technique for Collecting Data

The technique for collecting data was documentation methods. Documentation was the combining collection of the data. Documentation that was the researchers get from process of observation. Documentation is a number of data that present the verbal data such as correspondence, journal, memory, report, and others' written text that mutually responsible. In this research, this kind of observation and documentation expected to know the kinds of expressive utterance used by the main characters in the movie *Beauty and the Beast*. The step of collecting data was watching, re-typing, coding, and analyzing.

D. The Technique for Analyzing Data

The data was analyzed by using theory proposed by Miles and Huberman (2014), he said that the qualitative data analysis consist of three procedures. There are data reductions, data display, drawing and verifying conclusion.

1. Data Reduction

Data reduction means the process of sorting, focusing, identifying, simplifying, abstracting, and transforming of the data that are considered important. In the conducting research, the researcher selected the data and give

valuable information in research; the data was chosen by identifying and classifying the kinds of expressive utterance.

2. Data Display

Data display means the process to simplify the data in the form of sentences, narrative, or table. In displaying data, the researcher describes data by tabulating of the kinds of expressive utterance into table.

3. Drawing and Verifying Conclusion

The last step after doing the data display was drawing the conclusion and verification. It was used to describe all of the data, so that it become clearly. The conclusion can be able to answer the formulation of the problem that formulated from the beginning.

CHAPTER IV
DATA AND DATA ANALYSIS

A. The Data

The data in this study were taken from the types of expressive utterances produced by the main characters in *Beauty and the Beast* movie with duration 129 minutes, and analyzed according to Searle's theory. There were 314 utterances in the movie conveyed the name characters, namely; Belle, Beast, Gaston, Lefou, and Maurice. The researcher found 47 utterances of expressive utterances. The example of types expressive:

Table 4.1
The example of types expressive illocutionary act:

No	Type	Percentage	Utterances
1	Thanking	4%	Thank you.
2	Welcoming	4%	Good morning Monsieur Jean!
3	Apologizing	9%	I'm sorry I ever called your father a thief.
4	Disappointing	2%	My father is not crazy Gaston!
5	Blaming	2%	Your father is a thief, he stole a rose.
6	Requesting	47%	Please, just tell me one more thing about her.
7	Frightened	19%	Belle, you must leave here at once! This

			castle is alive! Now go, before he finds you!
8	Lamenting	4%	Well, I used to be on Gaston's side, but we are so in a bad place right now.
9	Happiness	9%	Thank you, your library makes our small corner of the world feel big.
10	Congratulating	0%	---
	Total	100%	47 Utterances

B. The Data Analysis

1. The types of expressive utterance are used by the main characters in *Beauty and the Beast* movie

After collecting the data, the data were analyzed based on Searle's theory. There were ten types of expressive utterance found in the movie *Beauty and the Beast*. They were Thanking, Welcoming, Apologizing, Congratulating, Disappointing, Blaming, Requesting, Frightened, Lamenting, and Happiness.

a. Thanking

Thanking is an expression where the speaker has observed that the addressee, who has done a service to the speaker. Based on the explanation above, from 47 expressive utterances that used in *Beauty and the Beast* movie. There were 2 (4%) thanking utterances found in *Beauty and the Beast* movie. For examples:

1. *Thank you*
2. *Captain, thank you*

b. Welcoming

Welcoming is an expression where the speaker expresses positive feelings towards the arrival of the addressee. Where the speaker expresses positive feelings towards the arrival of the addressee. Based on the explanation above, from 47 expressive utterances that used in *Beauty and the Beast* movie. There were 2 (4%) welcoming utterances found in *Beauty and the Beast* movie. For examples:

1. *Good morning Monsieur Jean!*
2. *Hallo beast!*

c. Apologizing

Apologizing is an expression where an agent-speaker expresses negative feelings towards patient-addressees to appease them. Based on the explanation above, from 47 expressive utterances that used in *Beauty and the Beast* movie. There were 4 (9%) apologizing utterances found in *Beauty and the Beast* movie. For examples:

1. *I'm sorry, not this evening.*
2. *Maurice please! Forgive me, old bean.*
3. *I'm sorry I ever called your father a thief*
4. *No, I set her free, I'm sorry I couldn't do the same for all of you.*

d. Congratulating

Congratulation is an expression that we use to give the congratulation utterance when he/she succeeds in doing something. Based on the explanation above, from 47 expressive utterances that used in *Beauty and the Beast* movie. There were 0% congratulating utterances found in *Beauty and the Beast* movie. For examples:

e. Disappointing

Disappointing is an expression where the speaker feel unhappy because someone or something was not as good as you hoped or expected, or because something did not happen. Based on the explanation above, from 47 expressive utterances that used in *Beauty and the Beast* movie. There were 1 (2%) disappointing utterances found in *Beauty and the Beast* movie. For examples:

1. *My father is not crazy gaston!*

f. Blaming

Blaming is an expression where the speaker feel or declare that (someone or something) did a mistake that should be responsibility, like choosing wrong way. Based on the explanation above, from 47 expressive utterances that used in *Beauty and the Beast* movie. There were 1 (2%) blaming utterance found in *Beauty and the Beast* movie. For examples:

1. *Your father is a thief, he stole a rose.*

g. Requesting

Requesting is an expression where the speaker makes a request, and asks someone to do something. Whether listeners would do it or not, depends on listener. Based on the explanation above, from 47 expressive utterances that used in *Beauty and the Beast* movie. There were 22 (47%) requesting utterance found in *Beauty and the Beast* movie. For examples:

1. *Look at her, lefou!*
2. *Please, just tell me one more thing about her*
3. *I asked for the rose. Punish me, not him.*
4. *Belle, I won't let you do this. I lost your mother, I won't lost you too, now go!*
5. *Oh no. Belle, listen to me it's all right. Now go live your life and forget me.*
6. *Don't hurt him!*
7. *Please! Please someone please!*
8. *Everybody, stop making fun of this man at once.*
9. *Don't thank me, Maurice. Lead us to the best.*
10. *Just a minute.*
11. *Will you join me for dinner?*
12. *Show me the girl.*
13. *You have to help me, you have to stand.*
14. *I told you to go away.*
15. *Deep breath gaston, deep breath*
16. *Gaston, stop it! Breath! Think happy thought, go back to the war blood explosions, countless widows.*

17. *Think of the one place you've always wanted to see, now find it in your midn's eye, then feel it in your heart.*

18. *Ask agathe, she recused me.*

19. *I'd like to see my father.*

20. *Take him away*

21. *You want proof? Show me the beast!*

22. *Stay there! I'm coming.*

h. Frightened

Frighten is an expression where the speaker feels induced by perceived danger. It makes they feel excessive or overly anxious about a problem or situation. Based on the explanation above, from 47 expressive utterances that used in *Beauty and the Beast* movie. There were 9 (19%) frightened utterance found in *Beauty and the Beast* movie. For examples:

1. *Oh Belle, do you know what happens to spinsters in this village after their father die? Coins! They beg for scraps like poor Agathe.*

2. *Belle, you must leave here at once! This castle is alive! Now go, before he finds you!*

3. *A beast! A huge, horrid, monstrous beast! My daughter's life is in danger. Why do you laugh? It's not a joke, his castle is hidden in the woods it's already winter there.*

4. *I'm worried about him, he's never been on his own*

5. *You could have damned us all get out from here.*

6. *I'm afraid it's my turn to leave.*
7. *Don't let me go, please I'll do anything, don't hurt me beast.*
8. *Don't, it's too far please!*
9. *Come back, please don't leave me, I love you.*

i. Lamenting

Lamenting is an expression where someone expresses regret over something considered unsatisfactory, unreasonable, or unfair. And the speaker expresses his or her own misfortune, either at their own or somebody else's doing, the speaker is also the main observer. Based on the explanation above, from 47 expressive utterances that used in *Beauty and the Beast* movie. There were 2 (4%) lamenting utterance found in *Beauty and the Beast* movie. For examples:

1. *Well, I used to be on gaston's side, but we are so in a bad place right now.*
2. *Of course I come back. I'll never leave you again.*

j. happiness

Happiness is an expression where the speaker satisfied with what has happened. It means something that happened in accordance with what is expected, and visible from facial expression or their utterance. Based on the explanation above, from 47 expressive utterances that used in *Beauty and the Beast* movie. There were 4 (9%) happiness utterance found in *Beauty and the Beast* movie. For examples:

1. *Thank you, your library makes our small corner of the world feel big.*
2. *And every year you bring it.*
3. *That was amazing!*
4. *It's so much smaller than I imagined.*

2. Why the expressive utterance are used by the main characters in “Beauty and the Beast” movie

After analyzing the types of expressive utterance by the main characters in *Beauty and the Beast* movie, the reason why expressive utterance are used in *Beauty and the Beast* movie were explained below:

a. Thanking

Gaston : I'll help Maurice

Lefou : what? You will?

Gaston : everybody, stop making fun of this man at once.

Maurice : thank you captain

From the utterance above, the researcher found thanking word. It can be seen from the utterance Maurice by saying “thank you”. Maurice saying “thank you” because Gaston want to help him. The expression above is used in the situation of informal and formal dialogue. He used expressive utterance “thanking” so that it can be categorized as an expressive utterance.

b. Welcoming

Monsieur : good morning Belle!

Belle : good morning monsieur! Have you lost something again?

Monsieur : well, I believe I have the problem is, I can't remember what.

From the utterance above, welcoming was uttered by Belle saying “*Good morning*”. The utterance “good Morning” often uses while we meet someone in the morning until mid-day about pass of mid-night until 12 a.m. In uttering, he has greeted guests as he knew and gets responses from his guests. Greeting many people at the beginning of the meeting in order to show a sense of caring. He used expressive utterance “Welcoming” So that it can be categorized as an expressive utterance.

c. Apologizing

Beast : I'm sorry I ever called your father a thief.

Belle : let's go home.

From the utterance above, apologizing was uttered by Beast by saying “I’m sorry I ever called your father a thief”. In this situation, Beast regret because ever saying belle father is a thief. He used expressive utterance “Apologizing” so that it can be categorized as an expressive utterance.

d. Disappointing

Belle : my father is not crazy! Gaston tell him!

Gaston : you know how loyal I am to your family, but your father's been making some unbelievable claims.

From the explanation above, disappointing was uttered by Belle by saying “my father is not crazy! Gaston tell him”. In this situation, Belle felt unhappy because all people said that her father crazy. And he used expressive utterance “disappointing” so that it can be categorized as an expressive utterance.

e. Blaming

Beast : who are you?

Belle : I have come for my father

Beast : your father is a thief!

From the utterance above, blaming was uttered by Beast by saying “your father is a thief”. In this situation, when Belle come to the castle and Beast knowing and then the Beast blamed Belle father as a thief. He used expressive utterance “blaming” so that it can be categorized as an expressive utterance.

f. Requesting

Gaston : look at her Lefou, my feature wife! Belle is the most beautiful girl in the village that makes her the best

Lefou : but she's so well-read, and you are so athletically inclined.

From the utterance above, requesting was uttered by Gaston by saying “look at her Lefou”. In this situation, Gaston ask Lefou to see his feature wife. He wants to show the Lefou that Belle is his feature and then Belle also the most beautiful girl in the village and that makes Belle the best. He used expressive utterance “requesting” so that it can be categorized as an expressive utterance.

g. Frightened

Maurice : Belle you must leave here at once! This castle is alive! Now go, before he finds you!

Belle : Who? Who's there? Who are you?

From the utterance above, frightened was uttered by Maurice by saying “*Belle you must leave here at once! This castle is alive! Now go, before he finds you*”. In this situation, the speaker uses the scary sentence to express his fear of something. He used expressive utterance “frightened” so that it can be categorized as an expressive utterance.

h. Lamenting

Lefou : Well, I used to be on Gaston's side, but we are so in a bad place right now.

Mrs. : You're too good for him, anyway

Lefou : Yeah

From the utterance above, lamenting was uttered by Lefou by saying “*well, I used to be on Gaston's side, but we are so in a bad place right now*”. It can be seen that Lefou felt was lamented of what happened and felt very desperate. He used expressive utterance “lamenting” so that it can be categorized as an expressive utterance.

i. Happiness

Robert : But you may read any of the old ones that you'd like

Belle : thank you, your library makes our small corner of the world feel big.

From the utterance above, happiness was uttered by Belle by saying “*thank you, your library makes our small corner of the world feel big*”. In this situation, Belle very thankful to Robert because he has makes small corner of the world feel big. It also express satisfied with what has happened. He used expressive utterance “happiness” so that it can be categorized as an expressive utterance.

C. Research Findings and Discussions

After analyzing the utterance was obtained from *Beauty and the Beast* movie, the writer founds findings and discussions are following:

1. There were ten types of expressive utterance used in *Beauty and the Beast* movie. Total 47 utterances by the main characters in the movie. The total numbers of expressive utterance in the movie *Beauty and the Beast* there were thanking with 2 utterances, welcoming with 2 utterances, apologizing with 4 utterances, disappointing with 1 utterance, blaming with 1 utterance, requesting with 22 utterances, frightened with 9 utterances, lamenting with 2 utterances, happiness with 10 utterances, and congratulating utterance was not found in the movie.
2. Finally, based the ten types of expressive utterance, the most dominant occurrence was requested because the character in this movie mostly speaks asked someone to do something. It means that there is feeling hopeful because of the psychological boost and for the speaker to order the hearer to do something.

3. Why expressive utterance mostly occur in *Beauty and the Beast* movie. In this research, the rarely appear were disappointing, blaming, and lamenting, because this film was romantic fantasy musical movie. Which tells of a prince cursed by a witch because of his pride and romance between Beast and Belle a very few found disappointing, blaming and lamenting. Another possible reason was also dominated that so many requests were disclosed to solve the problems and dismantle the plot.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

A. Conclusions

After the data was analyzed, some conclusions were drawn as the following:

1. There were ten types of expressive utterance used in *Beauty and the Beast* movie. Total 47 utterances by the main characters in the movie. The total numbers of expressive utterance in the movie *Beauty and the Beast* there are thanking with 2 utterances, welcoming with 2 utterances, apologizing with 4 utterances, disappointing with 1 utterance, blaming with 1 utterance, requesting with 22 utterances, frightened with 9 utterances, lamenting with 2 utterances, happiness with 10 utterances, and congratulating utterance is not found in the movie.
 - a. Finally, based the ten types of expressive utterance, the most dominant occurrence was request because the character in this movie mostly speaks asked someone to do something. It means that there is feeling hopeful because of the psychological boost and for the speaker to order the hearer to do something.
 - b. Why expressive utterance mostly occur in *Beauty and the Beast* movie. In this research, the rarely appear are disappointing, blaming, and lamenting, because this film was romantic fantasy musical movie. Which tells of a prince cursed by a witch because of his pride and romance between Beast and Belle a very few found disappointing,

blaming and lamenting. Another possible reason was also dominated that so many requests were disclosed to solve the problems and dismantle the plot.

B. Suggestions

In relation to the conclusion above, the followings are suggestions which gave the contribution to the reader:

1. For teachers, it is better for them to understand not only theory but also the application of it so they can apply in teaching.
2. For students, to learn more about how expressive utterance used in a text, book and especially a dialogue in the movie.
3. For the other researcher, to make as a reference for the further research to analyze the ten types of expressive utterances.

REFERENCES

- Austin, J.L. 1971 Performative constative, in J.R. Searle (ed.) *The philosophy of Language*, Oxford: Oxford University Press.
- Chaer, Abdul. 2012. *Linguistik Umum*. Jakarta: Rineka Cipta
- Cruse, Alan D. 2000. *Meaning In Language: An Introduction to Semantics and Pragmatics*. New York: Oxford University Press
- Fransisca. 2013. *Illocutionary Acts on Alex's Dialogue in Movie Madagascar 3: European's Most Wanted*. Unpublished Thesis. Faculty of Languages and Arts. State University of Medan
- Hulu, Elniscaya Riasetia. 2014. *Illocutionary Acts by the Main Character in the Movie Les Mirable*. Unpublished Thesis. Faculty of Languages and Arts. State University of Medan.
- Khothari. C.R. 1985. *Research Methodology*. New Delhi: New Age International
- Levinson, Stephen. C. 1983. *Pragmatics*. Cambridge: Cambridge University Press
- Marpaung, Helli B. 2012. *The Illocutionary Acts of Naruto Shippuden Movie 3. "Inherited The Will of Fire."* Unpublished Thesis. Faculty of Languages and Arts . Stated University of Medan
- Miles, M B., Huberman, A.M., & Saldana, J. (2014). *Qualitative Data Analysis: A methods sourcebook*. Thousand Oaks: Sage.
- Miller. Hillis J. 2001. *Literature as Conduct: Speech Acts in Henry James*. USA. Fordham University Press.
- Peccei, Jean Stilwell. 1999. *Pragmatics*. New Pragmatics: Routledge
- Rankema, J. 1993. *Discourse Studies: AN Introductory Text Book*. Philadelphia/ Amsterdam: John Benjamin's Publishing Company.
- Searle, J. R. 1969. *Speech Acts*. Cambridge: Cambridge University Press.
- Searle, J. R. 1976. *A Classification of Illocutionary Acts*. Cambridge: Cambridge University Press.
- Yule, George. 1996. *Pragmatics*, Oxford: Oxford University Press

<http://wiki/Wikipedia/moviescrip/>. Accessed on November 11 2017.

<http://shortstoriesshort.com/story/beauty-and-the-beast/>. Accessed on November 11 2017.

APPENDIX 1

Script of Beauty and the Beast Movie

SCENE 1

Monsieur Jean: Good morning, Belle!

Belle : Good morning, Monsieur Jean! Have you lost something again?

Monsieur Jean : Well, I believe I have. The problem is, I can't remember what!

Belle : Oh, well. I'm sure it will come to me.

Monsieur Jean :Where are you off to?

Belle : To return this book to Père Robert. It's about two lovers in fair Verona.

Monsieur Jean : Sounds boring.

SCENE 2

Père Robert : Ah, if it isn't the only bookworm in town. So, where did you run off to this week?

Belle : Two cities in Northern Italy. I didn't want to come back! Have you got any new places to go? I'm afraid not.

Père Robert : But you may reread any of the old ones that you'd like.

Belle : Thank you. Your library makes our small corner of the world feel big. Bye.

SCENE 3

Gaston: Look at her, LeFou. My future wife. Belle is the most beautiful girl in the village. That makes her the best.

LeFou : But she's so well-read. And you're so... athletically inclined.

Gaston: I know. Belle can be as argumentative as she is beautiful.

LeFou : Exactly! Who needs her when you've got us!

Gaston: Yes... But ever since the war, I've felt like I've been missing something. And she's the only girl that gives me that sense of... I don't know what that means.

SCENE 4

LeFou : It's never gonna happen, ladies.

SCENE 5

Gaston: Good morning, Belle! Wonderful book you have there.

Belle : Have you read it?

Gaston: Well, not that one. But, you know, books... For your dinner table. Shall I join you this evening?

Belle : Sorry, not this evening.

Gaston: Busy?

Belle : No...

LeFou : So, moving on?

Gaston: No, LeFou. It's the ones who play hard to get that are always the sweetest prey. That's what makes Belle so appealing. She hasn't made a fool of herself just to gain my favor. What would you call that?

LeFou : Dignity?

Gaston: It's outrageously attractive, isn't it?

Ladies : Gaston!

Gaston: Mmm.

LeFou : Mmm.

SCENE 6

Maurice : Oh. Belle.

Belle : Hmm.

Maurice : Could you... Hand me a Thank you. And I also need... No. No. No. Actually... yes, that's exactly what I need. Thank you.

Belle : Papa, do you think I'm odd?

Maurice : Odd? My daughter? Odd? Where did you get an idea like that?

Belle : I don't know. People talk.

Maurice : This is a small village, you know. Small minded as well. But small also means safe. Even back in Paris, I knew a girl like you, who was so... ahead of her time. So different. People mocked her. Until the day they all found themselves imitating her. Belle : Please, just tell me one more thing about her.

Maurice : Your mother was... fearless. Fearless.

Maurice : So.. what can I bring you from the market?

Belle : A rose. Like the one in the painting.

Maurice : You ask for that every year!

Belle : And every year you bring it.

Maurice : Then I shall bring you another. You have my word.

Belle : Goodbye, Papa.

Maurice : Goodbye, Belle. Come on, Philippe. You know the way.

Belle : I'll see you tomorrow!

Maurice : Right. Tomorrow, with the rose.

Belle : Stay safe.

SCENE 7

Kids : What are you doing?

Belle : The laundry. Come! Come!

Kids : "The blue bird..." "That flies... "over the dark... "wood."

Belle : That was amazing!

Headmaster : What on earth are you doing? Teaching another girl to read? Isn't one enough? We have to do something.

SCENE 8

Gaston: You are the wildest... most gorgeous thing I have ever seen. Nobody deserves you. But at least I know our children will be beautiful.

LeFou : Am I catching you at a bad time?

Gaston: What is it, LeFou?

LeFou : A certain damsel is in distress.

Gaston: Ah. It's hero time.

Gaston: I'm not done with you yet.

LeFou : Me, neither.

SCENE 9

Belle : All I wanted was to teach a child to read.

Gaston: The only children you should concern yourself with... are your own.

Belle : I'm... not ready to have children.

Gaston: Maybe you haven't met the right man.

Belle : It's a small village, Gaston. I've met them all.

Gaston: Well, maybe you should take another look. Some of us have changed.

Belle : Gaston... we could never make each other happy. No one can change that much.

Gaston: Oh, Belle. Do you know what happens to spinsters in this village after their fathers die? Coins? Got any spare coins? They beg for scraps, like poor Agathe. This is our world, Belle. For simple folk like us, it doesn't get any better.

Belle : I might be a farm girl. But, I'm not simple... and I'm never going to marry you, Gaston I'm sorry!

SCENE 10

Maurice : The woods are lovely. I only wish I recognized them. Do you know where we are, Philippe? Because I don't. It's all right. It's all right, Philippe. Hmm. Yes, we can go this way. Go on. To the right. That's it. Steady! Walk on! One path closes... another one opens. It's all right, boy. It's just a bit of snow. In June. Mind your step. It's slippery. Go! Go, Philippe! Come on! Come on! Whoa. Come on! Go! Philippe, go! Go, go! Whoa! Philippe! Good boy. Go, boy. Go! Oh, Philippe, you saved my life. Well done. Yes.

SCENE 11

Maurice : They'll have to get their dinner somewhere else, won't they? Look! There's hay. And water. You're all set, my old friend. I'll go pay my respects to our unwitting host. Who ever that may be. Hmm. Thank you. Thank...

Maurice : Hello? Hello? Sorry to intrude. I'm just a traveler... seeking shelter from the storm. Sorry to disturb you. Anyone home? Anyone awake?

Cogsworth : He must have lost his way in the woods.

Lumiere : Shut up, you idiot!

Maurice : Excuse me? Hmm. Beautiful. Extraordinary.

Lumiere : A man of taste.

Cogsworth : He was talking about me.

: Oops!

Maurice : Well, wherever you are... I'm just going to warm myself by the fire. That's better. Oh, much better. Ooh. Thank you.

Chips : Mum said I wasn't supposed to move because it might be scary. Sorry.

Maurice : It's all right. I, uh... I cannot... thank you enough for your hospitality. I'll... bid you adieu... and good night.

Maurice : Come on, Philippe! Go! Go! No, wait, wait, wait! Roses. I nearly forgot. We're safe here. I promised Belle a rose. There! Philippe! What happened?

SCENE 12

Belle : Where's Papa? Take me to him!

SCENE 13

Lumiere : Look, Cogsworth. A beautiful girl!

Cogsworth : Yes! I can see it's a girl. I lost my hands, not my eyes.

Lumiere : But what if she is the one? The one who'll break the spell?

Belle : Who said that? Who's there?
Uh-oh. Papa? Papa, is that
you?

Maurice : Belle! How did you
find me?

Belle : Your hands are ice. We
need to get you home.

Maurice : Belle, you must
leave here at once! This
castle is alive! Now go,
before he finds you!

Belle : Who? Who's there? Who are
you?

Beast : Who are you?

Belle : I've come for my father.

Beast : Your father is a thief.

Belle : Liar!

Beast : He stole a rose.

Belle : I asked for the rose. Punish
me, not him.

maurice : No! He means
forever. Apparently, that's
what happens around here
when you pick a flower.

Belle : A life sentence for a rose?

Beast : I received eternal damnation
for one. I'm merely locking
him away. Now, do you still
wish to take your father's
place?

Belle : Come into the light.

Beast : Choose.

Maurice : Belle, I won't let you
do this. I lost your mother. I
won't lose you, too. Now, go.
Go!

Belle : All right, Papa. I'll leave. I
need a minute alone with
him. Are you so cold-
hearted.. you won't allow a
daughter to kiss her father
goodbye? Forever can spare a
minute.

Beast : When this door closes, it
will not open again.

Belle : I should have been with
you.

Maurice : Oh, no, no. Belle,
listen to me. It's all right.
Now go. Live your life. And
forget me.

Belle : Forget you. Everything I am
is because of you.

Maurice : I love you, Belle.
Don't be afraid.

Belle : I love you too, Papa. I'm not
afraid. And I will escape. I
promise.

Maurice : What?

Beast : You took his place.

Belle : He's my father.

Beast : He's a fool. And so are you.

Maurice : Belle...

Belle : Papa! Don't hurt him! Papa!
No!

Maurice : I'll come back! I
promise!

SCENE 14

Lumiere : Forgive my
intrusion, mademoiselle... but
I have come to escort you to
your room.

Belle : My room? But I thought...

Lumiere : Oh, what? That
"Once this door closes it will
not open again"? I know. He
gets so dramatic. Hello.

Belle : Ooh!

Lumiere : Oh, you are very
strong. This is a great quality.

Belle : What are you?

Lumiere : I am Lumière!

Belle : And you can talk?

Cogsworth : Well, of course he
can talk. It's all he ever does.
Now, Lumière, as head of the
household... I demand that
you put her back in her cell at
once.

Lumiere : What do you want to be for the rest of your life, Cogsworth? A man, or a mantle clock? Ready, miss? Trust me.
Cogsworth : Oh...

SCENE 15

Lumiere : You must forgive first impressions. I hope you are not too startled.
Belle : Why would I be startled? I'm talking to a candle.
Lumiere : Candelabra, please. Enormous difference. But consider me at your service. The castle is your home now... so feel free to go anywhere you like.
Cogsworth : Except the west wing. Which we do not have.
Belle : Why? What's in the west wing?
Lumiere : Oh, nothing. Nothing. Storage space.
Cogsworth : Storage space.
Lumiere : That's it.
Cogsworth : That's it. Yes, that's it.
Lumiere : This way, please. To the east wing. Or as I like to call it, the only wing. Watch your step, s'il vous plaît!

SCENE 16

Lumiere : Welcome to your new home. It's modest, but comfortable.
Belle : It's beautiful.
Lumiere : But of course! Master wanted you to have the finest room in the castle. Oh, dear. We were not expecting guests.
Plumette : Enchantée, mademoiselle. Don't worry.

I'll have this place spotless in no time.

Lumiere : This plan of yours is dangerous. I would risk anything to kiss you again, Plumette.

Plumette : No, my love. I've been burned by you before. We must be strong.

Lumiere : How can I be strong when you make me so weak?

Belle : Is everything here alive? Hello. What's your name?

Cogsworth : That is a hairbrush.

Lumiere : Do not be alarmed. This is just your wardrobe. Meet Madame De Garderobe. A great singer.

Cogsworth : When she can stay awake.

Madam : Cogsworth! A diva needs her beauty rest.

SCENE 17

Lumiere : Stay with us, Madame. We have someone for you to dress!

Madam : Finally... a woman. Pretty eyes. Proud face. Perfect canvas. Yes! I will find you something worthy of a princess.

Belle : Oh, I'm not a princess.

Madam : Nonsense! Now, let's see what I've got in my drawers. Oh! How embarrassing. Froufrou, come help Mama.

Lumiere : Subtle. Understated. I love it!

Madame : Froufrou, send my love to the maestro.

SCENE 18

Gaston: Picture it, LeFou. A rustic cabin... my latest kill roasting

on the fire... adorable
children running around us as
my love... rubs my tired feet.
But what does Belle say? "I
will never marry you,
Gaston!"

LeFou : You know, there are other
girls.

Gaston: A great hunter doesn't waste
his time on rabbits.

SCENE 19

Maurice : Please, please.
Someone, someone.

A boy : You, help... Whoa, whoa.

Maurice : You must help me.
It's Belle! He's got, he's got
Belle. She's locked in a
dungeon.

A boy : Who's got her?

Maurice : A beast! A huge,
horrid, monstrous beast! My
daughter's life is in danger.
Why do you laugh? It's not a
joke. His castle is hidden in
the woods. It's already winter
there.

A boy : Winter in June? Crazy old
Maurice!

Maurice : Listen to me! The
beast is real. Do you
understand? Will no one help
me?

Gaston: I'll help, Maurice.

LeFou : What? You will?

Gaston: Everybody.. stop making
fun of this man at once.

Maurice : Captain, thank you.

Gaston: Don't thank me, Maurice.
Lead us to the beast.

Maurice : Come.

Gaston: Hmm.

SCENE 20

Chip : Mama! There's a girl in the
castle!

Mrs. Potts : Yes, Chip, we know!

Chip :What kind of tea does she
like? Herbal, oolong...
chamomile... I'm too excited!

Mrs. Potts : Slow down before
you break your handle.

Lumiere : Oh! Be calm. Let me
do the talking.

Beast :You're making her dinner!

Lumiere : Well, we thought
you might appreciate the
company.

Cogsworth : Master, I just want to
assure you... that I had no
partin this hopeless plan.
Preparing a dinner, designing
a gown for her, giving her... a
suite in the east wing!

Beast : You gave her a bedroom?

Cogsworth : No, no, no. He gave
her a bedroom. This is true.

Lumiere : But if this girl is the
one who can break the spell...
then maybe you could start
by using dinner to charm her!
Good thinking, Cogsworth.

Cogsworth : What?

Beast : That's the most ridiculous
idea... I've ever heard. Charm
the prisoner!

Lumiere : But you must try,
Master With every passing
day..we become less human.

Beast : She's the daughter of a
common thief. What kind of
person do you think that
makes her?

Mrs. Potts : Oh, you can't judge
people... by who their father
is, now can you?

SCENE 21

Beast : You'll join me for dinner.
That's not a request. Gently,
Master.

Mrs. Potts :The girl lost her father... and her freedom in one day.

Lumiere : Yes, the poor thing is probably in there, scared to death. Exactly.

Belle :Just a minute.

Lumiere : You see? There she is. Now, remember, be gentle.

Plumette : Kind! Charming! Sweet!

Lumiere : And when she opens the door, give her a dashing, debonair smile. Come, come. Show me the smile.

Plumette : Oh, mon dieu! Oh, no.

Beast : Will you join me for dinner?

Belle : You've taken me as your prisoner and now you want to have dinner with me? Are you insane?

Beast : Uh-oh. He's losing it.

Cogsworth : Oh, dear!

Beast : I told you to join me for dinner.

Belle : And I told you no.

Madam : Ooh! What time is it? What's happening?

Belle : I'd starve before I ever ate with you.

Beast : Well, be my guest. Go ahead and starve. If she doesn't eat with me... then she doesn't eat at all. Idiots!

Cogsworth : You can't talk to us like that. I forbid it.Uh... Oh. Am I too late? Shame, I was really going to tell him off this time.

Lumiere : Oh, Master, you've returned. Oh, very funny. I got you there.

Beast : Show me the girl.

Lumiere : Another petal fell.

Plumette : Lumière... I grew three more feathers. And I just plucked yesterday.

Lumiere : I know, darling. I'm getting more metallic every day.

Cogsworth : Oh, no. It's happening again Pardon me.

Mrs. Potts : Oh, everyone, calm yourselves.

Chip : We still have time. Mama... am I ever going to be a boy again?

Mrs.Potts : Oh, yes, Chip. You'll have your days... in the sun again. You just leave it to me.

SCENE 22

Belle : I told you to go away.

Mrs. Potts : Don't worry, dear. It's only Mrs. Potts. Oh! Oh, aren't you a vision!How lovely...to make your acquaintance. It's a very long journey. Let me fix you up.before you go. I have found... that most troubles seem less troubling...after a bracing hinto this family?

SCENE 23

Maurice : So, that means... that the castle is that... No. No, it's. That way. Definitely, that way.

Gaston:I am done playing this game of yours. Where is Belle?

Maurice : The beast took her and she...

Gaston: There are no such things as beasts. Or talking teacups. Or magic! But there are wolves, frostbite, and starvation.

LeFou : Deep breaths, Gaston. Deep breaths.

Gaston: So, why don't we just turn around? Go back to Villeneuve. I'm sure Belle is at home, cooking up a lovely dinner.

Maurice : If you think I've made all this up... then why did you offer to help?

Gaston: Because I want to marry your daughter! Now, let's go home.

Maurice : Belle is not at home. She is with the...

Gaston: You say beast one more time...I will feed you to the wolves!

LeFou : Gaston! Stop it! Breathe! Think happy thoughts. Go back to the war. Blood. Explosions. Countless widows.

Gaston: Widows. Yes. Yes.

LeFou : That's it. That's it.

Gaston: Maurice! Please, forgive me, old bean. That's no way to talk to my future father-in-law... now is it?

Maurice : Future father-in-law?

Gaston: Yeah!

Maurice : You will never marry my daughter.

LeFou : I saw that coming.

Gaston: If Maurice won't give me his blessing.. then he is in my way. Once the wolves are finished with him... Belle will have no one to take care of her but me.

LeFou : For the sake of exhausting all of our options... do we maybe wanna consider a slightly less... gruesome alternative?

Gaston: Are you coming?

SCENE 24

Beast : That hurts!

Belle : If you held still, it wouldn't hurt as much.

Beast : Well, if you hadn't run away,

none of this would have happened.

Belle : Well, if you hadn't frightened me,

I wouldn't have run away.

Beast : Well, you shouldn't have been in the west wing.

Belle : Well, you should learn to control your temper! Try to get some rest.

Mrs. Potts : Thank you, miss.

Lumiere : We are eternally grateful.

Belle : Why do you care about him so much?

Mrs. Potts : We've looked after him all his life.

Belle : But he's cursed you somehow. Why? You did nothing!

Mrs. Potts : You're quite right there, dear. You see, when the master lost his mother... and his cruel father took that sweet, innocent lad... and twisted him up to be just like him... we did nothing.

Lumiere : Let him sleep.

SCENE 25

Belle : What happens when the last petal falls?

Lumiere : The master remains a beast forever. And we become... Antiques. Knick-knacks.

Plumette : Lightly-used houseware.

Cogsworth : Rubbish. We become rubbish.

Belle : I want to help you. There must be some way to break the curse.

Cogsworth : Well, there is one.

Mrs. Potts : It's not for you to worry about, lamb. We've made our bed and we must lie in it.

SCENE 26

Agathe: Drink.

Maurice : Thank you, Agathe.

SCENE 27

Belle : "Love can transpose to form and dignity. "Love looks not with the eyes "but with the mind and therefore..."

Beast : "And therefore is winged Cupid painted blind."

Belle : You know Shakespeare?

Beast : I had an expensive education.

SCENE 28

Belle : Actually, Romeo and Juliet's my favorite play.

Beast : Why is that not a surprise?

Belle : I'm sorry? Well, all that heartache and pining and...

Beast : So many better things to read.

Belle : Like what?

Beast : Well, there are a couple of... things in here you could start with. Are you all right?

Belle : It's wonderful!

Beast : Yes. I suppose it is. Well, if you

like it so much, then it's yours.

Belle : Have you really read every one of these books?

Beast : What? Well, not all of them. Some of them are in Greek.

Belle : Was that a joke? Are you making jokes now?

Beast : Maybe.

SCENE 29

Belle : "The air is blue and keen and cold... "and in a frozen sheath, enrolled. "Each branch, each twig... "each blade of grass seems clad miraculously with... "grass."

Beast : I feel as if I'm seeing it for the first time. Is there any more?

Belle : Um... "But in that solemn silence is heard the whisper... "of every sleeping thing. "Look. Look at me. "Come wake me up. "For still here I be."

Belle : What are you reading?

Beast : Nothing.

Belle : Guinevere and Lancelot.

Beast : Well, actually... King Arthur and the Round Table. Knights and men and swords and things.

Belle : Mmm. Still... it's a romance.

Beast : All right.

Belle : I never thanked you for saving my life.

Beast : Well, I never thanked you... for not leaving me to be eaten by wolves.

Belle : They know how to have a good time.

Beast : Yes. But when I enter the room, laughter dies.

Belle : Me too. The villagers say that I'm a funny girl... but I'm not sure

they mean it as a compliment.

Beast : I'm sorry. Your village sounds terrible.

Belle : Almost as lonely as your castle.

Beast : What do you say we run away?

SCENE 30

Beast : Another little gift from the enchantress. A book that truly allows you to escape.

Belle : How amazing!

Beast : It was her cruelest trick of all. It was just another curse. The outside world has no place for a creature like me... but it can for you. Think of the one place you've always wanted to see. Now find it in your mind's eye. Then feel it in your heart. Where did you take us?

Belle : Paris.

Beast : Oh, I love Paris. What would you like to see first? Notre Dame... The Champs-Élysées...

Belle : No?

Beast : Too touristy?

Belle : It's so much smaller than I imagined.

This is the Paris of my childhood These were the borders of my life In this crumbling, dusty attic Where an artist loved his wife Easy to remember Harder to move on Knowing the Paris of my childhood Is gone

Beast : What happened to your mother?

Belle : It was the one story Papa could never bring himself to tell. I knew better than to ask.

Beast : Oh. A doctor's mask. Plague.

Mother: You must leave now. Quickly... before it takes her too.

Beast : I'm sorry I ever called your father a thief.

Belle : Let's go home.

SCENE 31

LeFou : This is some storm, huh? At least

we're not tied to a tree in the middle of nowhere... surrounded by bloodthirsty wolves. You know it's not too late. We could always turn back...

gaston : It's just... every time I close my eyes... I picture Maurice stranded alone. And then when I open them... he's...

LeFou : Maurice!

A boy : Gaston... did you try to kill Maurice?

Gaston: Maurice! Thank heavens! I've spent the last five days... trying to find you. You tried to kill me.

Maurice : You left me to the wolves.

Gaston: Wolves? It's one thing to rave about your delusions. It's another to accuse me of attempted murder.

A boy : Maurice... do you have any proof of what you're saying?

Maurice : Ask Agathe. She rescued me.

Gaston: Agathe! You'd hang your accusations on the testimony... of a filthy hag? No offense, Agathe.

Maurice : Monsieur LeFou. He was there. He saw it all.

LeFou : Me?

Gaston: You're right. Don't take my word for it. LeFou... my dearest companion... did I. your oldest friend and most loyal compatriot... try to kill

the father of the only woman
I've ever loved?

LeFou : Well, it's a complicated
question on a number of
accounts... But no. No, he did
not.

Maurice : You...

Gaston: Maurice... it pains me to say
this, but you've become a
danger to yourself and others.
No wonder Belle ran away.
You need help, sir. A place to
heal your troubled mind.
Everything's going to be fine.
Just fine.

SCENE 32

Beast : Well, I saw her in the
ballroom... and said, "You're
making everything look so
beautiful. "We should have a
dance tonight." I never
imagined she'd actually say
yes. What was I thinking?

Lumiere : No, Master. It's
perfect. The rose has only
four petals left which means
tonight... you can tell her how
you feel.

Beast : I feel like a fool. She will
never love me.

Lumiere : Do not be
discouraged. She is the one.

Beast : I wish you'd stop saying
that! There is no "one."

Lumiere : You care for her,
don't you? Well, then, woo
her with beautiful music and
romantic candlelight.

Plumette : Yes, and when the
moment's just right...

Beast : Well, how will I know?

Cogsworth : You will feel slightly
nauseous.

Lumiere : Don't worry, Master.
You'll do fine.

Mrs. Potts : Just stop being so
nervous and tell Belle how
you feel. Because if you
don't... I promise you'll be
drinking cold tea for the rest
of your days!

Lumiere : In the dark.

Plumette : Covered in dust.

Lumiere : Dark and very, very
dusty.

Cogsworth : Start with the hair.
Women love nice hair!

Mrs. Potts : I'll take the fingers
and toes.

Chapeau : Chapeau, brush
those teeth. They need it. Dip,
dip. Snip, snip. Polish the
nails.

Lumiere : Shine the horns.

Plumette : Eyes closed. Poof,
poof.

Chapeau : And to top it all off...
Voilà!

Lumiere : Okay, I can fix this.

Madam : Oh! Beautiful! But
something is missing. Oh,
yes. The finishing touch.

SCENE 33

Beast : I haven't danced in years. I'd
almost forgotten the feeling.
It's foolish, I suppose.. for a
creature like me to hope...
that one day he might earn
your affection.

Belle : I don't know.

Beast : Really? You think you
could be happy here?

Belle : Can anybody be happy if
they aren't free? My father
taught me to dance. I used to
step on his toes a lot.

Beast : You must miss him.

Belle : Very much.

Beast : Would you like to see him?

Belle : I'd like to see my father.
Papa! What are they doing to
him? He's in trouble!

Beast : Then you must go to him.

Belle : What did you say?

Beast : You must go to him. No
time to waste. No... you keep
it with you. Then you'll
always have a way to look
back on me.

Belle : Thank you.

SCENE 34

Mrs. Potts : Oh...

Cogsworth : Well, Master, I have
had my doubts, but
everything is moving like
clockwork. True love really
does win the day!

Beast : I let her go.

Cogsworth : You what?

Lumiere : Master, how could
you do that?

Beast : I had to.

Cogsworth : But why?

Mrs. Potts : Because he loves
her.

Lumiere : Then why are we not
human?

Cogsworth : Because she doesn't
love him. And now, it's too
late.

Plumette : But she might still
come back.

Beast : No. I set her free. I'm sorry I
couldn't do the same for all of
you. Now, go. Our time is
almost past.

Lumiere : Come, my love.

SCENE 35

A boy : This man is weak. Please!
He needs a hospital... not an
asylum!

Gaston: Have you ever seen the
inside of a mad house,
Maurice? You wouldn't last a
week. Just give me your
daughter's hand, and I'll set
you free.

Maurice : Never.

Gaston: Take him away!

Belle : Stop! Papa.

Maurice : Oh, Belle. I thought
I'd lost you.

Belle : Let him out! He's hurt.

A boy : We can't do that, miss. But
we'll take very good care of
him.

Belle : My father's not crazy.
Gaston, tell him!

Gaston: You know how loyal I am to
your family... but your
father's been making some
unbelievable claims.

A boy : It's true, Belle. He's been
raving about a beast... in a
castle!

Belle : I've just come from the
castle and there is a beast!

Gaston: You'd say anything to set
him free. Your word is hardly
proof.

Belle : You want proof? Show me
the Beast! There's your proof.

Gaston: This is sorcery! Look at this
beast! Look at his fangs!

Gaston: His claws!

Belle : No. Don't be afraid. He's
gentle and kind.

Gaston: The monster has her under
his spell. If I didn't know
better, I'd say she even cared
for him!

Belle : He's not a monster, Gaston.
You are! The Beast wouldn't
hurt anyone.

Gaston: I've heard of the effects of
dark magic... but I've never
before seen it with my own

eyes! This is a threat to our very existence! We can't have her running off to warn the beast. Lock her up too.

Belle : No!

People: Come here! Shut up!

Belle : You won't get away with this, Gaston!

People : Oh, Belle!

LeFou : Gaston, with all due respect...

Gaston: Do you want to be next? Fetch my horse. Stand guard! Don't let them escape. This creature will curse us all if we don't stop him. Well, I say, we kill the beast!

People : Kill the beast! We're not safe until he's dead He'll come stalking us at night Set to sacrifice our children To his monstrous appetite He'll wreak havoc on our village If we let him wander free

Gaston: So it's time to take some action, boys It's time to follow me

SCENE 36

Gaston: Show me the castle.

SCENE 37

Lumiere : At least he has finally learned to love.

Cogsworth : A lot of good that does us if she doesn't love him in return.

Plumette : No. This is the first time I've had any real hope she would.

Chip : Did you hear that, Mama? Is it her? Is she coming back?

Lumiere : Could it be?

Plumette : I told you!

Lumiere : Sacré bleu!

Invaders! Ruffians!

Cogsworth : Well, there you go. much for true love.

Lumiere : Man the barricades... and hold fast!

Maestro : Move aside! Hearts ablaze, banners high We go marching into battle Unafraid, although the danger's just increased

People : Raise the flag, sing the song Here we come, we're fifty strong And fifty Frenchmen can't be wrong Let's kill the beast!

Cogsworth : We need help.

SCENE 38

Belle : I have to warn the Beast.

Maurice : Warn him? How did you get away from him?

Belle : He let me go, Papa. He sent me back to you.

Maurice : I don't understand.

Maurice : Where did you...

Belle : He took me there. I know what happened to Maman.

Maurice : Then you know why I had to leave her there. I had to protect you. I've always tried to protect my little girl. Probably too much.

Belle : I understand.

Belle : Will you help me now?

Maurice : It's dangerous.

Belle : Yes. Yes, it is.

Maurice : I could try to pick the lock. After all... it's only gears and springs. But I would need... something long and sharp.

Belle : Like that.

Maurice : Perfect.

SCENE 39

Cogsworth : Oh, excuse me, Master. I'm so sorry to disturb you.

Beast : She's not coming back.

Cogsworth : No. They're breaking down the doors!

Beast : Doesn't matter now. Just let them come.

SCENE 40

People : Kill the beast! Kill the beast!

SCENE 41

Plumette : This isn't working!

Lumiere : I know what to do.

SCENE 42

People : Kill the beast! Kill the beast! Kill the beast!

LeFou : Are you not the least bit concerned... that this castle might be haunted?

Gaston: Don't lose your nerve, LeFou. Where are we?

A boy : This place seems familiar. Like I've been here before.

LeFou : Oh, hello, there. You must be the talking tea cup. And you must be... his grandmother.

Mrs. Potts : Grandmother? Attack! Oh, hello!

LeFou : Gaston! Gaston. Help.

Gaston: Sorry, old friend. It's hero time.

LeFou : Ooh, ouch!

SCENE 43

Maurice : Hello. Oh, uh... I believe this is yours. She's very headstrong. Do you have children?

SCENE 44

Plumette : No one to protect you now, huh?

Chip : One, two, three, four... five, six, seven, eight...

Cogsworth : Good show, Chip, my boy. Excellent! The infantry's arrived. Now, go and teach them a lesson. Go. Yes, those are called books, you third rate musketeers. Oh! I'm off.

People : Just a clock.

Madam : Come here... little boys. I spin you this way. I put it on. Yes, pretty little boys. Yes! Beautiful! Go, be free! Be free. Be free!

Mrs. Potts : How do you like your tea? Piping hot? Or boiling? Oh!

Chip : Mama!

Mrs. Potts : Thank you!

LeFou : Take that!

Mrs. Potts : Nicely handled!

LeFou : Well, I used to be on Gaston's side... but we are so in a bad place right now.

Mrs. Potts : You're too good for him, anyway.

LeFou : Yeah.

Mrs. Potts : Should we get back to it, then? Such sweet music.

People : Stand back. Silence that harpsichord! What? Uh-oh!

Madam : Maestro! Darling! At last! I'm coming, my love. This is it The fat lady is singing.

Maestro : Bravissima!

Lumiere : Watch your toes! That's it! Go! Go! Bon voyage. Safe trip home. And stay out!

Gaston: Hello, beast. I'm Gaston.
 Belle sent me. Are you in
 love with her?
 Did you honestly think she'd
 want you? Belle!
 Belle : Where is he?
 Gaston: When we return to the
 village... you will marry me.
 And that beast's head... will
 hang on our wall.
 Belle : Never!
 Gaston: I'm coming for you, beast.
 Belle : No!
 Beast : Belle? Belle! You came
 back!
 Belle : I tried to stop them!
 Beast : Stay there! I'm coming.
 Belle : Gaston! No!
 Gaston: Don't let me go. Please. I'll
 do anything. Don't hurt me,
 beast.
 Beast : I am not... a beast. Go! Get
 out!
 Belle : Don't! It's too far! Please!
 Come on.
 Beast : You came back.
 Belle : Of course I came back. I'll
 never leave you again.
 Beast : I'm afraid it's my turn to
 leave.
 Belle : We're together now. It's
 gonna be fine.
 Beast : At least I got to see you.
 One last time.
 Belle : No! Please, no. Come back.

SCENE 45

Lumiere : We did it, Plumette!
 Victory is ours.
 Oh...Plumette? Plumette Oh,
 my darling, Plumette. Oh, no.
 Madam : Maestro, you were
 so brave. Goodbye, my love.
 Maestro : Amore. No! Don't
 leave me!

Mrs. Potts : Chip! Chip! Have
 you seen Chip? He ran off.
 Where is my little boy?
 Chip : Mama!
 Lumiere : Oh, no!
 Chip : Mom!
 Cogsworth : Lumière... I can't...
 speak.
 Lumiere : It's all right,
 Cogsworth.
 Cogsworth : I can't... Lumière...
 my friend. It was an honor to
 serve... with you.
 Lumiere : The honor was mine.

SCENE 46

Belle : Come back. Please don't
 leave me.
 I love you.
 Madam : Oh. Maestro!
 Maestro : Madame!
 Madam : Maestro!
 Cogsworth : Ooh Lumière!
 Lumiere : Ah? Cogsworth, we
 beat the clock! Mon ami!
 Plumette! Plumette! oh. Mon
 amour. Oh. Oh. Oh.
 Mrs. Potts : Chip! Look at you!
 You're a little boy again!
 What did I tell you, darling?
 You smell so good!
 Maestro : Froufrou,
 finalmente! Darling?
 Beatrice : Oh! Mr. Potts!
 Mrs. Potts : Beatrice! I
 remember! I do!
 Women : Henry? Henry!
 Cogsworth : Oh! Oh, dear. Oh! I've
 been so
 lonely. Turn back into a
 clock. Turn back into a clock.
 Plumette : Lumière, look!
 Lumiere : Oh, my Prince!
 Prince : Hello, old friend. Oh!

Lumiere : It's so good to see
you. You saved our lives,
mademoiselle.

Chip : Belle! It's me!

Belle : It's Chip!

SCENE 46

Prince : What? What is it?

Belle : How would you feel about
growing a beard?

APPENDIX 2

Beauty and the Beast Movie Manuscript Analysis

No	Type	Percentage	Utterances
1	Thanking	4%	1. Thank you. 2. Captain, thank you
2	Welcoming	4%	3. Good morning Monsieur Jean! 4. Hallo beast!
3	Apologizing	9%	5. I'm sorry I ever called your father a thief. 6. I'm sorry, not this evening. 7. Maurice please! Forgive me, old bean. 8. No, I set her free, I'm sorry I couldn't do the same for all of you.
4	Disappointing	2%	9. My father is not crazy Gaston!
5	Blaming	2%	10. Your father is a thief, he stole a rose.
6	Requesting	47%	11. Look at her, lefou! 12. Please, just tell me one more thing about her 13. I asked for the rose. Punish me, not him. 14. Belle, I won't let you do this. I lost your mother, I won't lost you too, now go! 15. Oh no. Belle, listen to me it's all right. Now go live your life and forget me.

			<p>16. Don't hurt him!</p> <p>17. Please! Please someone please!</p> <p>18. Everybody, stop making fun of this man at once.</p> <p>19. Don't thank me, Maurice. Lead us to the best.</p> <p>20. Just a minute.</p> <p>21. Will you join me for dinner?</p> <p>22. Show me the girl.</p> <p>23. You have to help me, you have to stand.</p> <p>24. I told you to go away.</p> <p>25. Deep breath gaston, deep breath</p> <p>26. Gaston, stop it! Breath! Think happy thought, go back to the war blood explosions, countless widows.</p> <p>27. Think of the one place you've always wanted to see, now find it in your midn's eye, then feel it in your heart.</p> <p>28. Ask agathe, she recused me.</p> <p>29. I'd like to see my father.</p> <p>30. Take him away</p> <p>31. You want proof? Show me the beast!</p> <p>32. Stay there! I'm coming.</p>
--	--	--	---

7	Frightened	19%	<p>33. Oh Belle, do you know what happens to spinsters in this village after their father die? Coins! They beg for scraps like poor Agathe.</p> <p>34. Belle, you must leave here at once! This castle is alive! Now go, before he finds you!</p> <p>35. A beast! A huge, horrid, monstrous beast! My daughter's life is in danger. Why do you laugh? It's not a joke, his castle is hidden in the woods it's already winter there.</p> <p>36. I'm worried about him, he's never been on his own</p> <p>37. You could have damned us all get out from here.</p> <p>38. I'm afraid it's my turn to leave.</p> <p>39. Don't let me go, please I'll do anything, don't hurt me beast.</p> <p>40. Don't, it's too far please!</p> <p>41. Come back, please don't leave me, I love you.</p>
8	Lamenting	4%	42. Well, I used to be on gaston's side, but

			<p>we are so in a bad place right now.</p> <p>43. Of course I come back. I'll never leave you again.</p>
9	Happiness	9%	<p>44. Thank you, your library makes our small corner of the world fell big.</p> <p>45. And every year you bring it.</p> <p>46. That was amazing!</p> <p>47. It's so much smaller than I imagined.</p>
10	Congratulating	0%	---
	Total	100%	47 Utterances

CURRICULUM VITAE

Personal Details

Name : Wildatun Jannah
Register Number : 1402050206
Place/Date of Birth : Simpang Polsus/ December 27, 1996
Sex : Female
Religion : Islam
Marital Status : Single
Father's Name : Sudianto
Mother's Name : Isni
Address : Simpang Polsus, Kec. Simpang Kanan Kab. Rokan
Hilir
Mobile : 082328031006
E-mail : wildatunjannah86@gmail.com

Education Background

2001-2007 : SD N 004 Bukit Datuk
2007-2010 : MTS Al-Falah Simpang Kanan
2010-2013 : SMA N 1 Simpang Kanan
2013-2017 : University of Muhammadiyah Sumatera Utara
Medan

Medan, maret 2018
The Researcher

(Wildatun Jannah)