

**AN ANALYSIS OF COMMISSIVE EXPRESSIONS IN THE
FILM “HARRY POTTER AND THE GOBLET OF FIRE”**



THESIS

**Submitted as a Partial Fulfillment of the Requirement for
Sarjana Sastra Degree of English Department**

By:

FERY KUSUMAWATI

C1302018

**ENGLISH DEPARTMENT
FACULTY OF LETTERS AND ARTS
SEBELAS MARET UNIVERSITY
S U R A K A R T A
2 0 0 7**

**AN ANALYSIS OF COMMISSIVE EXPRESSIONS IN THE
FILM “HARRY POTTER AND THE GOBLET OF FIRE”**

Written by:

**FERY KUSUMAWATI
C1302018**

Approved to be examined before The Board of Examiners

Thesis Consultants:

Drs. Budi Waskito, Mpd.
NIP. 131286681

Drs. Agus Hari Wibowo, M.A
NIP.132044364

Head of English Department

Drs. Mugijatna, M.Si
NIP. 131569256

**AN ANALYSIS OF COMMISSIVE EXPRESSIONS IN THE
FILM “HARRY POTTER AND THE GOBLET OF FIRE”**

Written by:

FERY KUSUMAWATI

C1302018

Accepted and Approved by the Board of Examiners
Faculty of Letters and Fine Arts Sebelas Maret University

On

Position	Name	Signature
Chairman	<u>Prof.Dr.M. Sri Samiati Tarjana</u> NIP. 130 246 685	()
Secretary	<u>Agus Dwi Priyanto,S.S.,M.CALL</u> NIP. 132 281 604	()
First Examiner	<u>Drs. Budi Waskito, M.Pd.</u> NIP. 131 286 681	()
Second Examiner	<u>Drs. Agus Hari W, M.A.</u> NIP. 132 044 364	()

The Dean of Faculty of Letters and Fine Arts
Sebelas Maret University

Prof. Dr. Maryono Dwirahardjo, S.U.
NIP. 130675167

MOTTO

Smile...

And the world will smile with you.



DEDICATION

This thesis is dedicated to my father, my mother, my sisters,
my brother and those who always support and encourage me.



ACKNOWLEDGEMENT

Bismillahirrohmanirrohiim...

Alhamdulillahirrabil ‘aalamin. First of all, I want to praise ALLAH SWT for the entire blessing, protection and guidance in completing this thesis. However, the completion of this thesis would not be achieved without the assistance and encouragement from many people.

Therefore, in this opportunity, I would like to express my special gratitude to whom I owe a lot of insights and contributions:

1. Prof. Dr. Maryono Dwirahardjo, S.U, the Dean of Faculty Letters and Arts. Thank you for approval this thesis.
2. Drs. Riyadi Santosa, M.Ed, the Head of English Department. Thank you for giving permission to conduct this thesis.
3. Drs. Budi Waskito, MPd, my first consultant. Thank you for the big support, critical advice and encouragement in completing this thesis.
4. Drs. Agus Hari Wibowo, M.A., my second consultant. Thank you for the help, suggestions and support.
5. Prof.Dr.M. Sri Samiati Tarjana, the chairperson of my thesis examination. Thank you for the critical advice.
6. Agus Dwi Priyanto,S.S.,M.CAL, the secretary of my thesis examination. Thank you for the critical advice.
7. All English lecturers who have broaden my knowledge.

8. My beloved family. I am very grateful to my father and mother for their love, trust and pray. My sisters, Ita and Lia, and my brother, Bobby, for the amazing relationships.
9. Mbak Novi, thank you for the references. I do not know how to start writing this thesis without your guidance.
10. Mbak Yucik and mas Wawan, Rahma and mas Oji, thank you for the encouragement and support.
11. Wulan. On my up days, your friendship makes the good things that happen even better, on my down days, your friendship reassures me and reminds me of what really important and all days of the regular in between days, I'm just plain glad we're friend. Even though you are miles apart, you know you are always in my heart.
12. Diar, be a good teacher. Thank you for your contribution in passing the last year in UNS. Times run so fast when we have fun, right? Ninik, when will you spend the night in my house? Santi and Iis, when will we meet again? Ary and Sangsongko, thank you for traveling with me. Guys, we're all busy these days and we don't see each other as often as we'd like. So today I want to let you know how much I value all the good times all over the years and I know how much it means to have you for friendship.
13. Festika, Reni Rahayu and Anik, thank you for sharing your spirit and suggestions.
14. My CSO team in Valbury Asia Futures: Pak Sabath, Cie Mel, Cie Marisa, Feri, Suny, Rahma, Kristin, Yani, Ko Willy, Mas Eko, Mas Dony, Wisnu

and Eko, thank you for the support and understanding. It is very nice to work with all of you.

15. My big fellow of extension 2002: Dian, Ira, Meta, Paula, Ratih A, Ratih K, Anto, Dono, Wira, Yoga, and many others that I can not mention here. I must be the luckiest to have you all.

Surakarta. April 2007

Fery Kusumawati



LIST OF ABBREVIATION



AID	Albus Dumbledore
AmD	Amos Diggory
Ann	Announcer
AW	Arthur Weasley
BC	Barty Crouch
BCJr	Barty Crouch Junior
C	Cho
CD	Cedric Diggory
CF	Cornelius Fudge
DM	Draco Malvoy
GW	George Weasley
H	Hary warung
HP	Harry Potter
HG	Hermione Granger
IK	Igor Karkaroff
MdM	Madame Maxime
ME	Mad Eye 'Alastor Moodey'
MM	Minerva Mcdgonagall
N	Nigel
NL	Neville Longbottom
OL	Old Lady
P	Parvati
RS	Rita Skeeter
RW	Ronald Weasley
S	Seamus
SS	Severus Snape
Std	Student
UnM	Unknown Man
V	Voldemort
VK	Viktor Krum
W	Wormtail

PRONOUNCEMENT

Name : Fery Kusumawati

NIM : C1302018

Stated wholeheartedly that this thesis entitled **An Analysis of Commissive Expressions in the Film “Harry Potter and the Goblet of Fire”** is originally made by the researcher. It is not a plagiarism nor made by others. The things related to other’s people work are written in quotation and included within the bibliography.

If it is then proved that this pronouncement is incorrect, the researcher is ready to take the responsibility by withdrawing the academic title.

Surakarta, April 2007

The Reseacher

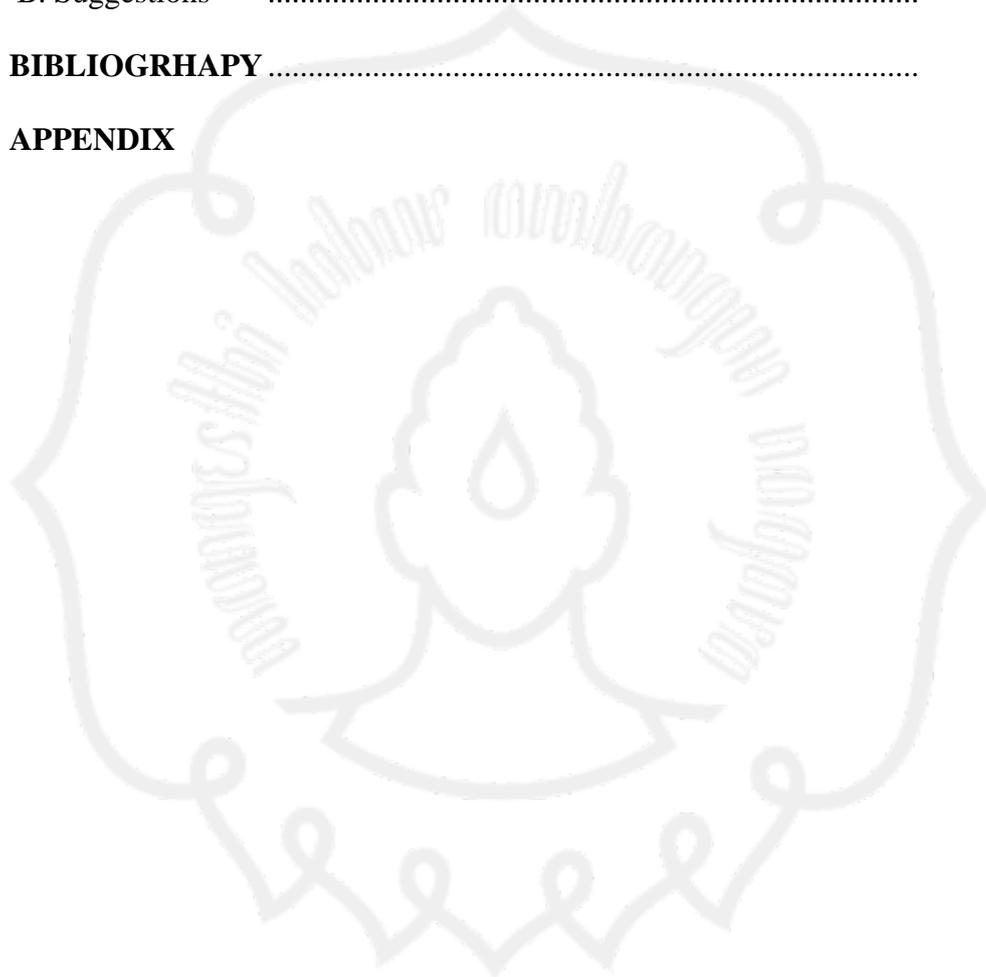
Fery Kusumawati
C1302018

TABLE OF CONTENTS

	PAGE
TITLE	i
THE APPROVAL OF THE SUPERVISORS	ii
THE APPROVAL OF THE BOARD OF EXAMINERS	iii
MOTTO	iv
DEDICATION	v
ACKNOWLEDGEMENT	vi
LIST OF ABBREVIATIONS	ix
PRONOUNCEMENT	x
TABLE OF CONTENTS	xi
LIST OF TABLES	xiv
ABSTRACT	xv
CHAPTER I: INTRODUCTION	1
A. Research Background	1
B. Problem Statement	4
C. Problem Limitation	4
D. Research Objective	4
E. Research Benefit	5
F. Research Methodology	5
G. Thesis Organization	5
CHAPTER II: LITERATURE REVIEW	7
A Sociolinguistics	7
1. Definition of Sociolinguistics	7

2. Scope of Linguistics	8
B. Ethnography of Communication	10
1. Speech Community	11
2. Speech Situations	12
3. Speech Events.....	13
4. Speech Act	14
5. Component of Speech	14
6. Communicative Competence.....	18
C. Speech Act	19
D. The Classification of Speech Acts	24
E. Domains of Language Use	31
F. Film Theory	32
G. Synopsis of the Film.....	34
CHAPTER III: RESEARCH METHODOLOGY	36
A. Type of the Research.....	36
B. Data and Source of Data.....	37
C. Sample and Sampling Technique	37
D. Research Instrument.....	38
E. Technique of Collecting Data.....	38
F. Technique of Analyzing Data	39

CHAPTER IV: ANALYSIS	40
Data Analysis	40
CHAPTER V: CONCLUSION AND SUGGESTIONS	68
A. Conclusion	68
B. Suggestions	70
BIBLIOGRHAPY	71
APPENDIX	



LIST OF TABLE

	Page
Table 1: The Distribution of Commissive Expressions.....	42



ABSTRACT

Fery Kusumawati. C1302018. An Analysis of Commissive Expressions in the Film “Harry Potter and the Goblet of Fire”. Thesis. Faculty of Letters and Fine Arts. Sebelas Maret University. Surakarta. 2007.

This research aims to explore the forms of commissive expressions and how they are employed by the characters of the film in accordance with the contexts of situation where the commissive expressions occur.

This is a speech act research that employs a descriptive qualitative method. The source of data is a film entitled “Harry Potter and the Goblet of Fire.” By using a purposive sampling technique, the researcher finds 36 data of commissive expressions in the film transcript. After the data have been collected, they are analyzed based on the domain of the dialogue and the researcher uses SPEAKING formula as the guiding theory. Each datum is analyzed further to know the contexts of the situations of the dialogues where the commissive expressions occur.

The findings of the research are as follows: first, the researcher finds six forms of commissive expressions in the dialogues of the film “Harry Potter and the Goblet of Fire,” they are promise, refuse, agree, offer, oppose, and threat; second, all the characters employ commissive expressions both in formal and informal situations and the domains found are school domain, friendship domain, family domain, public place domain, and graveyard domain. The characters use high intonation if their relationships are less intimate and they use usual or low intonation if their relationships are intimate.

Finally, the researcher hopes this thesis will be useful for the English Department students and the other researchers. The researcher also expects that the other researchers will be interested in conducting a further research about speech act.

CHAPTER I

INTRODUCTION

A. Research Background

Language plays a very important role as a means of communication.

People use language all the time to make things happen for instance: when we ask

someone to pass the salt; when we order pizza or even when we make a dental appointment, etc. Speech acts include asking for something, promising to do something, ordering something, threatening to do something and so on. Some special people can do extraordinary things with words, like a Priest baptizing a baby, the President declaring war or a judge sentencing a convict, etc.

In every chance of interaction, people as social creatures need to contact with other people. Conversation is playing its role by means of language. It is ruled to everybody. The conversation will succeed when there is no misinterpretation. The speaker should be aware of what he or she is doing with the language and the listener has to try to understand the speaker's intention. When a speaker utters, "The glass is empty", he may intend to express that the glass is not full or he wants someone to pour the water into the glass. Therefore, the hearer should know the speaker's communicative intention in producing an utterance. This is one of the realizations of certain social communication that is closely related to speech act.

One thing that commonly happens in a conversation between one person with another in a context of situation is when the speaker commits himself to some future action in which an intention is expressed with commissive expressions. Commissives operate a change in the world by means of creating an obligation that is created in the speaker not in the hearer, for instance: the promise that creates an obligation in the promiser. The speaker should be able to produce appropriate forms of commissives since it can be conveyed in lots of way and in lots of usage for example guarantee, bet, oppose, swear, offer, agree, volunteer,

pledge, vow, undertake and threat. Most people express commissives quite differently when they express it to different people: to a child, to a friend, to a superior at work, etc. With some they are relaxed, with others they are formal, some are intimates, and others are strangers. They even express commissives differently to same person when they are in different circumstances.

In Harry Potter Films, the researcher found that there are various forms of commissives employed by the character of the film. The variants of the commissives are influenced by the certain social and situational contexts used in the film. The use of commissives expressions in the films is something uncommon concerning that most of the audiences of Harry Potter Films are children. The use of the commissives can also indicate the social relationship between the participants of the exchange. Examples: The conversation takes place in a large house. The characters are Wormtail, Voldemort, and an unknown man and they are discussing a secret plan.

Wormtail : “Oh no no no my Lord Voldemort. I only meant...perhaps if we were to do it without the boy...”

Voldemort : “NO, The boy is everything, it cannot be done without him and it WILL be done exactly as I say.”

Unknown man : “I will not disappoint you my lord.”

Voldemort : “Good. First, gather our old comrades. Send them a sign.”

Based on the examples above, it can be seen that there are different forms of commissives used by the characters, they are offer (...perhaps if we were to do it without the boy...), refusal (...NO, the boy is everything, it can not be done without him and it WILL be done exactly as I say.) and promise (I will not disappoint you my lord.). Wormtail speaks to his superior so he pronounces the word 'no' in usual intonation but Voldemort as the superior pronounce the word 'no' in high intonation when he refuses Wormtail's offer.

Based on such phenomenon above, the researcher is interested in making an analysis of the use of commissives in the form of thesis entitled: AN ANALYSIS OF COMMISSIVE EXPRESSIONS IN THE FILM "HARRY POTTER AND THE GOBLET OF FIRE".

B. Problem Statement

The research will be conducted to answers the following questions:

1. What kinds of forms of commissive expressions are employed by the characters of the film "HARRY POTTER AND THE GOBLET OF FIRE?"
2. How are the forms of commissive expressions employed by the characters of the film in accordance with the context used in the film "HARRY POTTER AND THE GOBLET OF FIRE?"

C. Problem Limitation

In this research, the researcher explores the commissives occurred in the film “HARRY POTTER AND THE GOBLET OF FIRE”. The analysis is concentrated on the forms of commissives applied by the characters of the film in accordance with certain contexts affecting the character’s choice in using them.

D. Research Objective

The aims of the research are:

1. To show the kinds of commissive expressions forms employed by the characters of the film “HARRY POTTER AND THE GOBLET OF FIRE.”
2. To describe the relationship between the commissive expressions employed by the characters and the contexts used in the film “HARRY POTTER AND THE GOBLET OF FIRE.”

E. Research Benefit

The research is carried out which, hopefully, will bring benefits for the readers to obtain more comprehending insight in speech act especially commissives speech act. It is expected that they will get more knowledge about the relationship between the form of commissive expressions and the contexts that go along with them. For further researcher, it can be used as an additional reference in learning speech act or to make a comparison for the similar research.

F. Research methodology

In this research, the researcher uses a descriptive method, a kind of method that is conducted by collecting data, analyzing the data, and drawing conclusion. The researcher takes all the transcripts of dialogs of the film “HARRY POTTER AND THE GOBLET OF FIRE” as the data. They are all utterances of commissives expressions from the dialogs between the characters of the film.

Meanwhile, the analysis of the data is based on the microsociolinguistics approach in which the speech act, especially commissive expressions as a part of pragmatic study, is analyzed together with the context of situational and the social context that go along with it.

G. Thesis Organization

The organization of this research is based on the following arrangement:

CHAPTER I : Introduction

It consists of Research Background, Problem Statement, Research Limitation, Research Objective, Research Benefit, Research Methodology, and Thesis organization.

CHAPTER II : Literary Review

It consists of Sociolinguistics, Ethnography of Communication, Speech Act, The Classification of Speech Act and Domains of Language Use, Film Theory, and Synopsis of the Film.

CHAPTER III : Research Methodology

It consists of Research Method, Data and the Source of the Data, Sample and Sampling Technique, Research Instrument, Technique of Collecting Data, and Technique of analyzing Data.

CHAPTER IV : Analysis**CHAPTER V : Conclusion and Suggestions****CHAPTER II****LITERATURE REVIEW***Sociolinguistics*

1. Definition of Sociolinguistics

Language is not simply a means of communicating information, but also a very important means of establishing and maintaining relationship with other people. It also is used to indicate membership of different social groups or different speech community. In relation to function of language, Trudgill (1974: 2) states that:

“There are two aspects of language behavior which are very important from a social point of view: first, the function of language in establishing social relationship, and second, the role played by language in conveying information about the speaker. Both aspects of linguistic behavior are reflections of the fact that there is a close inter-relationship between language and society”.

A branch of linguistics which studies language from those perspectives is known as sociolinguistics. There are some sociolinguists who give some definitions of sociolinguistics. Spolsky (1998: 32) states:

“Sociolinguistics is the field that studies the relation between language and society, between the uses of language live. It is a field of study that assumes that human society is made up of many related patterns and behaviors, some of which are linguistics”.

Futhermore Holmes (1992: 1) says:

“Sociolinguists study the relationship between language and society. They are interested in explaining why we speak differently in different social context and they are concerned with identifying the social functions of language and the ways it is used to convey social meaning”.

Based on the two definitions above, it can be concluded that sociolinguistics concern the social function of language in accordance with its users. It also investigates the language varieties in relation to the different social context. This conclusion is in harmony with what Fishman (1972) says that:

“Sociolinguistics is the study of language varieties, the characteristics of their functions and the characteristics of their speaker as the three constantly interact, change and change one another within a speech community”.

Variety here is a sociolinguistics term referring to language in context. Holmes (1992: 6) adds “variety is a broad term which includes different accents, different linguistic styles, different dialects, and even different languages which contrast with each other for social reasons”.

Sociolinguistics does not only study linguistic factors but also non-linguistic factors and paralinguistic factors. The linguistic factors are the language itself. The non-linguistic factors that influence the language usage are the social factors such as who is speaking, to whom, when and concerning what, social

dimensions such as social distance, status, formality, and function, and situational factors. Paralinguistic factors involve intonation and kinesics factors. All of the factors above are discussed in detail by Dell Hymes in *Ethnography of Speaking*.

2. Scope of Sociolinguistics

The term sociolinguistics has a very broad application. According to Biber and Finegan (1994: 53):

“Many areas of exploration have a footing in sociolinguistics (or are otherwise closely related to it) including cross-cultural and interethnic communication; conversation analysis, discourse analysis, speech act theory and pragmatics, diglossia, code switching, and other macroscopic aspects of sociology of language; language planning, institutional linguistics,.....”

Based on Fishman (1972), sociolinguistics is divided into two studies, namely: macro sociolinguistics and micro sociolinguistics. Macro sociolinguistics is the study on sociolinguistics that takes account on the study of language history and development in the scope of society in general. Micro sociolinguistics is one that concerns the study of language in specific speech communities with the scope of discussion such as the behavior toward language, style of speech, domain of language use, register, speech act, etc.

Since this research focuses the discussion on speech act especially commissives used by the characters of the Harry Potter Film; the researcher takes

micro sociolinguistics as the frame of study. Therefore all of the theories used are under the scope of micro sociolinguistics study.

The study of speech acts usage, as a part of micro sociolinguistics, tells us about how the speakers of a particular language, in a particular community, organize their social relationship. The researcher applies ethnography of communication perspective, which is the approach of sociolinguistics of language in which the use of language in general is related to social and cultural values.

Ethnography of Communication

Hymes who is known as the acknowledged father of ethnography of communication in Fasold (1990: 39) defines that the ethnography of communication is concerned with the situation and uses, the patterns and functions, of speaking as an activity in its own right. Meanwhile Asher in Fasold (1990: 99) states:

“Ethnography of speaking is concerned with describing such way of speaking and with interpreting the meaning they have for these two who participated in them. It is concerned further with developing cross culturally valid concepts and theories for interpreting and explaining the interaction of language and social life”.

Based on the two definitions above, it can be concluded that the ethnography of communication concerns the diverse of ways of speaking in different speech in order to communicate appropriately a particular speech community.

The ethnography of communication thus seeks to account not merely for what can be said for when, where, by whom, to whom, in what manner, and in what particular circumstances. It concerns to how speakers use certain utterances, whether to show deference, to get someone to do something, to give someone else information which is considered outside the concerns of linguistic theory. Thus, all following fundamental concepts of ethnography of communication are necessary to be understood in order to get more comprehending of what the ethnography of communication is all about.

1. Speech Community

The term 'community' derives from Latin word 'communitae' which means 'held in common', where as sociolinguistics uses the term 'speech community' to refer to a community based on language. Fishman (1972: 28-29) defines a speech community as follows:

“A speech community is one, all whose members share at least a single speech variety and norms for its appropriate use. A speech community may be as small as a single close interaction network, all of whose members regard each other in but a single capacity”.

Meanwhile Coulthard in his book *An Introduction to Discourse Analysis* (1998: 35) gives an opinion about speech community as follows:

“Any group which shares both linguistic resources and rules for interaction and interpretation is defined as speech community and it is on such groups that ethnographers of speaking concentrate”.

Gumperz in Chaika (1994: 309) says that speech community is a group of speakers who share a set of norms about the use of a language or languages.

This is also emphasized by Romaine (1994: 22) that a speech community is not necessarily coextensive with languages. It is a group of people who do not necessarily share the same language, but share a set of norms and rules for the use of language.

Based on those opinions above, it can be summarized that a speech community is a group of people sharing at least a single speech variety and has the same rules for interacting and interpreting.

More over, individuals may normally belong to several speech communities simultaneously, just as they may participate in a variety of social settings, with consequences for uttering their norms for speech behavior to conform to the appropriate speech community. A single community will be linguistically homogenous including a communicative repertoire in which any single individual can produce a variety of codes, styles and registers.

2. Speech Situations

Within a speech community there are interrelated units of interaction called speech situation, speech event and speech act, in the sense that speech act is part of speech event which is, in turn, part of speech situation.

According to Hymes (1974: 51):

“Speech situations are situations associated with (or marked by the absence of) speech. The situations refer to any constellation of statuses and settings which constrains the interaction that should or may occur, for example between church and priest, school and teacher, clinic and physician, etc”.

If the same person encounters each other in particular speech situation, for instance at a baseball game, address terms may remain the same, but everything else about the interaction is likely to change.

The situations in the example above can be referred to by rules of speaking as contexts into aspects of setting (or of genre). Thus the speech situation is a non-verbal context which may be composed of communicative and other kinds of events. The speech situation can effect to the communicative behavior within a speech community. Bloom and Gumperz give an example that local residents of Hemnesberget might use standard Norwegian when enacting their roles as a buyer and seller, but if one wishes to initiate a private conversation on personal matters, he would shift to the local dialect (in Hymes, 1974).

3. Speech Events

Speech events are both communicative and governed by rules for the use of speech. Hymes in *Foundation to Sociolinguistics* (1974) describes that the term speech event will be restricted to activities, or aspects or activities that are directly governed by rules of norms for the use of language.

A speech event takes place within a speech situation and is composed by one or more speech acts. It means that it is possible for speech act to be the whole of

speech event, for example a single invocation by a single prayer is the only event, in a rite. The speech event may consist of a set of speech acts which typically occur in pairs. For example, a promise might be a speech act that is a part of conversation (a speech event) which takes place at a dinner (a speech situation).

Yet, in most cases, a promise for example, may not be made by means of a single speech act, but is typically of speech event, as illustrated below:

Uncle Vernon : 36, Counted them myself

Dudley : 36?! But last year I had 37

Uncle Vernon : Yes, but some of them are a bit bigger than last year's!

Dudley : I don't care how big they are!

Aunt Petunia : Now, now, now, this is what we're going to do is that
when we go out we're going to buy you 2 new presents.
How's that pumpkin?

Aunt Petunia : It should be lovely day at the zoo. I'm really looking
forward to it.

The example above shows a promising speech event without central speech acts of promise. In the dialog, there is no actual promise from Aunt Petunia to Dudley to do something. The utterance 'is that when we go out we're going to buy you 2 new presents' is a promise.

4. Speech Act

Speech act is the minimal term of the set just discussed. It concerns the speakers' communicative intention in producing an utterance. The speaker normally expects that his or her communicative intention will be recognized by the hearer. Since this research is mostly concentrated on study of speech act, a further explanation of this study is given in separate section.

5. Components of Speech

Hymes suggests that there are certain components of speech and puts them into eight groups called SPEAKING which stands for:

a. Situation

Situation includes the setting and the scene. The setting is about the physical circumstances of a communicative event, including the time and place. Setting refers to time and place in which a speech act takes place. Hymes (1974: 60). The scene is the psychological setting which refers to the kind of speech event taking place according to cultural definition as formal or informal, serious or festive.

b. Participants

Participants are the second factor that consists of at least four parts namely roles, addressors, and addressees, hears or audiences all involved in a

conversation. It deals with who is speaking and who is the speaker speaking to. The social factors such as age, gender, status, social distance, and role or profession of the participants have also to be considered.

c. Ends

Ends refer to the purpose of the speech events and speech acts. This purpose can be divided into outcome and goals. Outcome is defined as the purpose of the event from a cultural point of view. Goals are defined as the purpose of the individual participants. Fasold (44) gives an example to the two purposes:

“In all sorts of bargaining events, for example, the overall outcome is to be the orderly exchange of something of value from one person to another. The goal of the seller, of course is to maximize the price; the buyer wants to minimize it. In the example above, the event is the bargaining process and the individual participants are the seller and the buyer”.

d. Act Sequence

Act Sequence refers to the message of speech event or speech act. It consists of message form and content. Message forms deal with how something is said by the participants, whereas the message content deals with what the participants talk about or it is simply called a topic of a conversation.

The following example may clarify the explanation:

If someone said:

- (1) He advised me, “Listen! If you buy a used car from that guy, you’ll regret it.”

(2) He advised me not to buy a used car from that guy.

In the first utterance, the speaker has reported both the form and content of the message. The message form is how it was given and the message content is what the advice was. The second utterance only reports the message content or the topic of conversation. The message form and the message content are central to the speech act.

e. Key

It is the fifth component that refers to the tone, manner or spirit in which an act or event is performed. Hymes (1974: 62) adds that keys also refer to the feeling; atmosphere, attitude. Manner, feeling and attitude are used in reference to the situation. The definition of each aspect above is given below to make a better understanding of the term “Key”:

- (1) Tone refers to the general spirit of the scene, such as brave, fierce, fearful, etc.
- (2) Manner refers to participant’s way of behavior toward other, such as mocking, serious, polite, impolite, and so on.
- (3) Feeling refers to the emotions, such as happiness, shock, anger, irony, etc.
- (4) Atmosphere refers to the feeling that affects the mind in a place or condition, such as good, evil, solemn and the like.
- (5) Attitude refers to the participant’s way of thinking and behaving towards a situation, such as sympathetic, optimistic, serious, bitter, etc.

The signaling key may be expressed by non-verbal action, such as wink, smile, gesture and posture or by conventional units of speech like English aspiration of vowel length to signal emphasis.

f. Instrument

Instrument includes both channel and form of speech. Hymes defines channel as the way a message travels from one person to another. It refers to the medium of transmission of speech. Generally, the medium to transmit a message is by oral or written, but the message can also be transmitted by another media such as telegraph, semaphore, smoke signals or drumming. Meanwhile, Hymes says that the form of speech deals with the language and its subdivisions such as dialects, codes, varieties and registers.

g. Norms

Norms include both interaction and interpretation. Norm of interaction refers to an underlying set of non-linguistic rules which governs when, how often speech occurs. Norm of interaction exists in all communities and varies from one culture to another. Fasold gives an example that Americans typically follow 'no gap, no overlap' norm of conversational turn taking, and that this norm is not followed in every other culture (1996: 45).

In order to be competent in communicating in a certain culture, it is necessary to follow norms of interpretation as well. For Hymes, norms of interpretation implicate the belief system of a community. It involves trying to understand what is being conveyed beyond what is in the actual words used (Hymes in Fasold, 1996: 45).

It is possible to make mistakes in interpreting communicative acts among members of the same community, and it is far more common to occur in a cross-cultural communication. The norm-breaking is accepted as the performance of someone who does not share the same norms.

h. Genre

Genre refers to the categories like poems, myths, proverbs, lectures, and commercial messages. Genres often coincide with speech events, but have to be distinguished from speech event. This is exemplified by Hymes by which a sermon as a genre occurring outside the context of a church service for serious or humorous effect.

6. Communicative Competence

The notion of communicative competence is used by sociolinguist to refer to a speaker's underlying of the rules of grammar and rules for their use in socially appropriate circumstances. Hymes gives a broad definition of communicative competence as:

“What a speaker needs to know to communicate appropriately within a particular speech community which involves knowing not only the language code but also what to say, to whom, and how to say it appropriately in a given situation”. (Saville – Troike in Nancy and Hornberger, 1996: 362).

An utterance ‘I pronounce you husband and wife’, for instance, is known by native speakers of English as something which can be said by someone with the authority to perform a marriage ceremony. They also know

that an utterance like ‘would you mind setting the table?’ is not usually a question requiring a yes/no answer, but instead is a polite request to set the table.

Hymes confirmed Chomsky’s notion of linguistic competence (knowledge of systemic potential, or whether or not an utterance is a possible grammatical Structure in a language) with knowledge of appropriateness (whether and to what extent something is suitable), occurrence (whether and to what extent something is done), and feasibility (whether and to what extent something is possible under particular circumstances).

It means that not all grammatical sentences can be used in the same circumstances. Speakers rely on their communicative competence in choosing what to say, how to say and when to say. For example, ‘Close the window’, ‘Would you mind closing the window please?’ and ‘Do you think it is cold in here?’ Are all grammatical sentences of English to request someone to close the window, but they differ in terms of their appropriateness for use in particular situation.

Speech Acts

1. Definition of Speech Act.

The speech act is a concept in Linguistics and the philosophy of language. It can be described as “in saying something we do something.” Speech acts are commonly accepted as being

useful methods of accomplishing certain tasks. A speaker uses speech when he wants to commit something; likewise, when a speaker wants to commemorate an event he uses speech. Among other things, speech acts are also used to ask others to accomplish certain tasks, to respond to proposals, to describe something (“It is raining.”), to ask a question (“Is it raining?”), to make a request or to give an order, to make a promise, etc.

In speaking activities, a speaker is also doing a thing. The ways the speaker utters the intention might vary.

Austin in Fasold (1996) states, “*the uttering of the sentence is, or is part of, the doing of an action, which again would not normally be described as saying something.*” Austin calls uttering such sentences speech act.

Whereas according to Dijk (1977: 195), the notion of speech act is as follows:

“ What is meant by saying that we do something when we make an utterance is that we accomplish some specific social acts, e.g. making a promise, a request, giving advice, etc. usually called speech act or more specifically illocutionary act.”

Searle (1974: 16) says that in the production or issuance of a sentence token under certain condition is “a speech act, and speech acts are the basic or minimal units of linguistic communication”.

Based on the opinions above, it can be concluded that speech act is the type of act performed by a speaker in uttering a sentence which covers action such as requesting, commanding, questioning, informing and so on.

Speech act is the term taken to refer exclusively to what Austin had introduced as illocutionary act (Levinson, 1983). Mey (1993: 10) states that speech act is “*words that do things.*”

In other words, act in the speech act theory refers to the action that is performed in making utterances. Austin isolates three basic senses in which in saying something one is doing something and hence three kinds of acts that are simultaneously performed (Levinson, 1983: 236):

1. Locutionary act: the utterance of a sentence with determinate sense and reference.
2. Illocutionary act: the making of a statement, offer, promise, etc, in uttering a sentence by virtue of the conventional force associated with it.
3. Perlocutionary act: the bringing about of effect on the audience by means of uttering the sentence, such effects being special to the circumstances of utterance.

In short, locutionary act is the simple act of saying and interpreting the things the speaker says, illocutionary act is what is done in the act of saying something, and perlocutionary act is the effect that the speaker produces by saying something.

Example:

- A. : “Would you close the door?”
B. : “Oh, yes. Of course.”

The act of saying “Would you close the door?” is the locutionary act. A requesting B to close the door is the illocutionary act. While the act of closing the door by B is perlocutionary act. Perlocutionary act is non – linguistic act performed as a consequence of the locutionary and illocutionary act.

Both the philosophy of language and linguistic pragmatics link the speech act to any unit at any level of grammatical theory, whereas the ethnography of communication studies speech acts in relation to what grammatical theory and social contexts are. In the same discussion, Hymes in Fasold (1996: 43) states that the level of speech act mediates immediately between the usual levels of grammar and the rest of a speech event or situation in it that implicates both linguistics form and social norms.

A speech act may have variation in forms depending on the social context, whereas the status of Speech act can be seen from the social context as well as grammatical form and intonation.

2. Direct and Indirect Speech Act.

a. Direct Speech Act.

Direct speech act occurs when there is a direct relationship between a structure and function. Hunford and Heasley (1996: 259) define direct speech as follows:

The direct illocution of utterances is the illocution most directly indicated by a literal reading of grammatical form and vocabulary of the sentence uttered.

b. Indirect Speech Act.

An Indirect speech act occurs when there is an indirect relationship between a structure and a function. For instance, a declarative and an interrogative used to make a request are indirect speech acts.

Allan (1986: 204) states, “In Indirect speech acts the speaker communicates the hearer more than he actually says.....”

It means that the speaker express his intention implicitly.

Example: (taken from Yule, 1996: 55).

- (a) Do you have to stand up in front of the TV?
- (b) You're standing in front of the TV?
- (c) You'd make a better door than a window.

All utterances above are indirect commands or requests. The interrogative structure in (a) is not being used only as a question, and the declarative structure in (b) and (c) are not being used only as statements, hence all of them are requests.

The use of indirect speech act is generally associated with greater politeness than direct speech act as stated by Yule (1996: 133):

“Perhaps the crucial distinction in the use of these two types of speech act is based on the fact that indirect commands or request are simply considered more polite in the society than direct commands.”

In order to understand why the speaker tends to use a direct or an indirect speech act with its variations, it is necessary to look at some social assumptions, namely social and situational context of the utterance.

The other types of indirect speech act can be seen from the examples below:

(a). Could you pass me the salt?

(b) Would you open the window?

Both (a) and (b) have the form of interrogative but normally count as a request to do something by asking a question about the hearer's assumed ability (a), or future likelihood with regard to doing something (b).

D. The Classification of Speech Acts

There are various classifications of speech act but the researcher only focuses on Searle's and Fraser's classification because of their similarity.

1. SEARLE'S Classification

In attempt to further development to further analysis of speech act, Searle in Levinson (1985: 240) states that there are basic kinds of action that one can perform in speaking, by means of five types of utterance:

- 1.1. Representatives: utterances that commit the speaker to the truth of they expressed proposition (paradigm cases: asserting, concluding, etc.)
- 1.2. Directives: utterances that commit the speaker to some future course of action (paradigm cases: promising, threatening, offering, etc).

- 1.3. Commissives: utterances that commit the speaker to some future course of action (paradigm cases: promising, threatening, offering, etc).
- 1.4. Expressive: utterances that express a psychological state (paradigm cases: thanking, apologizing, welcoming, congratulating, etc).
- 1.5. Declarations: utterances which affect immediate changes in the institutional state of affairs and which tend to rely on elaborate extra linguistic institutions (paradigm cases: communicating, declaring war, christening, etc).

The following explanation may help to clarify the quotation above:

Representatives are the kinds of speech acts in which the speaker express belief that the propositional content is true. The term, 'propositional content' will be used to refer to what a sentence is all about. Acts of describing, concluding asserting are all examples of the speakers expressing his attitude of belief, as illustrated in (1).

- (1) - The earth is flat.
 - It was a hot day.

In using a representative, the speaker fits his words to the world which incorporate his belief that the expressed proposition is true.

Directives are the kind of speech acts in which the speaker expresses an attitude towards a prospective action by the hearer. Acts of commanding, ordering, requesting, inviting are all instances of the speakers expressing his wants, as shown in (2).

- (2) - Could you lend me your notebook, please?
- Don't sit there.

In this case, the speaker wants to achieve a future situation in which the world will match his words.

Commissives are the kinds of speech acts in which the speaker expresses his intention concerning some future actions. Acts of promising, refusing are all examples of the speaker's expressing his intention, as illustrated in (3) they can be uttered by the speaker alone or as a member of group.

- (3) - I'll go there.
- We'll go there.

Commissives concerning with altering the world to match the words by committing the speaker himself to acting.

Expressives are the kinds of speech acts which the speaker expresses his psychological attitude towards a state of affairs specified in the propositional contents. Acts of thanking, apologizing, congratulating are all examples of what speakers feel, as shown in (4).

- (4) - I'm really happy
- Congratulations on your graduation.

In the fourth class, the speakers makes the words fit the world which incorporates his feeling.

Declarations are the kinds of speech in which in their uttering alters the world. Searle says that they are very special categories of speech acts (Leech, 1983: 106). The speaker of that act is someone who is especially authorized by an

linguistic institution which provides rules for their use, such as a court, committee, and church and so on.

They include many of those considered as performatives.

Example:

- (5) - Priest: I now pronounce you husband and wife.
- Judge: I sentence you to be hanged by the neck until you be dead.

2. FRASER'S Classification

Another classification of speech act is suggested by Fraser (1983). He classified acts based on four major attitudes, those are: *belief, desire, commitment, and evaluation*. The classification, including, a number of species and sub-species, is presented as follow:

2.1. Representatives

The speaker expresses the belief proposed is true

(a). Indicate the belief is his own opinion

- Without time restriction (affirm, allege, assert, aver, claim, declare, maintain, say, state).

Example: I have a good book.

- With future time restriction (forecast, predict, prophesy)

Example: There will be a nice party tonight.

- With past time restriction (report, account)

Example: There was an accident in Woolton Street yesterday.

(b). Indicate the belief rest on some verifiable knowledge

(Advice, announce, apprise, disclose, inform, insist, notify, point out, report, reveal, tell, and testify)

Example: Traffic jam is common in Jakarta.

- (c). Indicate the belief rests on some truth-seeking procedure

(Appraise, assess, certify, conclude, confirm, corroborate, diagnose, find, judge, substantiate, validate, verify)

Example: You are allergic to cast because you always sneeze whenever there is a cat.

- (d). Indicate the belief is contrary to the previous belief.

(Acknowledge, admin, agree, allow, assent, concede, concur, confer, grant) Example: My real name is jack, not Ernest.

- (e). Indicate the belief is no longer held on.

(Correct, disavow, disclaim, renounce, retract, deny)

Example: I'm not interesting with the game anymore.

- (f). Indicate the belief is that of another person.

(Accept, agree, assent, and concur)

Example: I agree with your last statement.

- (g). Indicate the belief is not that of another person.

(Differ, disagree, dissent, reject)

Example: I do not agree with your opinion.

- (h). Indicate the belief is tentative.

(Conjecture, guess, hypothesize, speculate, suggest)

Example: I guess, he is having dinner right now.

- (i). Indicate the belief is worth consideration.

(Assume, hypothesize, postulate, stipulate, suppose, and theorize)

Example: I assume that the story will have a happy ending.

- (j). Indicate the belief is not shared by all.

(Demur, dispute, object, protest, question)

Example: Why I can't go out while you let her go to the party?

- (k). Indicate the belief accurately

(Appraise, assess, call, categorize, characterize, classify, date, describe, diagnose, evaluate, grade, identify, rank)

Example: A dolphin is not a fish but a mammal.

2.2. Directives

Speaker expresses a desire regarding the action specified in the propositional content.

- (a). The hearer is to carry out the action

- Indicating that the hearer do so in virtue of the speaker's desire (ask, beg, beseech, implore, invite, petition, plead, request, solicit, summon, urge, inquire, question).

Example: Stay here please, just for tonight.

- Indicating that the hearer do so in virtue of the speaker's authority over the hearer (bid, charge, command, dictate, direct, enjoin, instruct, order proscribe, require)

Example: Bring me my new shoes.

- (b). The hearer does not carry out the action indicating that the hearer does so in virtue of the authority of the speaker over him.

(Enjoy, forbid, prohibit, proscribe, restrict)

Example: Don't ever come to my house anymore.

- (c). The hearer is to believe he is now entitled to carry out the action in virtue of the speaker's authority over him.

(Agree to, allow, authorized, bless, consent to dismiss, excuse, exempt, forgive, grant, license, pardon, sanction)

Example: Don't be late or I will no give you extra money.

- (d). The hearer is to consider the merits of taking the action in virtue, of the speaker's belief that there is sufficient reason for him to act.

(Admonish, advice, caution, counsel, propose, recommend, suggest, urge, warn)

Example: Keep on the left side, it is more safety.

2.3. Commissives

The speaker intends that his utterance obligates him to carry out the action specified in the propositional content.

- (a). Without any further precondition
(Promise, swear, guarantee, vow)

Example: I promise I will come before noon.

- (b). Subject to favorable response by the hearer
(Offer, propose, bet, volunteer, bid)

Example: I will give you five dollars if you can win.

2.4. Evaluatives

The speaker expresses his attitudes toward some earlier action.

- (a). Regret for a prior action for the hearer : feels responsible

(Apologize)

Example: I'm sorry for being late.

- (b). Sympathy for the hearer's having suffered.

(Condole, commiserate)

Example: I'm sorry about your father's death.

- (c). Gladness for the hearer's having performed some action.

(Compliment, congratulate)

Example: Congratulation for you graduation.

- (d). Pleasure at having encountered the hearer.

(Greet)

Example: Nice to meet you.

- (e). Gratitude for the hearer's participation in some prior action.

(Thank)

Example: Thanks for helping me.

F. Domains of Language Use

In the process of social communication, there may occur some different varieties used in some specific settings, topics, and by certain participants. The variety chosen, generally, is used in conveying certain social meaning, and, in the relation to social dimensions of communication, it is used to conduct an appropriate social interaction. The choice of certain variety in accordance with social dimensions of communication above is closely related to domains of

language use. The term of **domain** that is popularized by Joshua Fishman is the term to point at the choice of certain variety in accordance with typical settings, typical topics, and typical participants. Holmes in **An Introduction to Sociolinguistics** (1992) states that certain social factors- who you are talking to, the social context of the talk, the function and topic of the discussion – turn out to be important in accounting for language choice in many different kinds of speech community (p.23).

There is another similar definition given by Downes (1984) that can give us further understanding on it.

“A domain is grouping together of recurring situation types in such a way that one of languages or varieties in repertoire, as opposed to the others, normally occurs in that that class of situations. And members of the speech community judge that the use of that variety, and not the others, is appropriate to that domain.”

A domain involves typical interactions between typical participants in typical settings. It is a very general concept that draws on three important social factors in code choice, namely participants, setting, and topic (Holmes, 1992:26). The term of domain refers to a kind of a place where certain communication takes place in a specific occasion and combined with social and situational context. It is the constellation of setting, participants and topic.

From the definition of domain above, the term of domain represents the constellation of the three aspects above in social communication occurring in family, friendship, religion, employment, and education circumstances. The progress of sociolinguistics study brings broader and more specific divisions of

kinds of domain. Among them are home, school, office, hotel, market, church, transaction, etc.

G. Film Theory

The illusion of reality in visual media can be defined as film. Film presents the audience images in illusory motion which is represented on the screen, acted by stars, has its own style, genre and certain events. There are two major classes of film, namely documentary film and fictional film.

A documentary film is typically contrasted with fiction film. It leads us to assume that the persons, places, and events had ever existed and that the information presented about them is trustworthy. It purports to present factual information about the world outside the film. On the contrary, a fictional film presents imaginary beings, places, or events. All of the characters in this film are not real or never exist, and the activities in this film never take place. Bordwell (1989) says that through theme, subject, characterization, and other means, a fictional film can directly or obliquely present ideas about the world outside the film (p.21).

The study of film cannot be separated from society as stated by Allen and Gomery as follows;

Furthermore, however indirectly and obliquely, movies are social representations. That is, they derive images and sounds, themes and stories ultimately from their social environment. In fictional films, characters are given attitudes, gestures, sentiments, motivations, and appearance that are, in part at least, based on social roles, and on general notions about how policeman, factory worker, debutante, mother, or husband is "supposed" to act" (1993:158).

Kracauer, Bergman, and Monaco add that films are the indirect expression of society's fears, aspirations, and preoccupations.

Based on the opinions above, it can be concluded that whatever the kind of the film, whether documentary or fictional film, it is a visual medium which is assumed to be reflection of real life. In short, film is a social representation in which characters are supposed to act based on their social roles as if they are real in society.

H. Synopsis of the Film

Harry Potter and the Goblet of Fire is a fiction film written by Steven Kloves based on the best seller novel by J.K Rowling. Harry Potter is the student of Hogwart magic school. Be set by nightmares, Harry Potter is all too happy to escape his disturbing dreams by attending the Quidditch World Cup. But something sinister ignites the skies at the Quidditch campsite-the Dark Mark, the sign of the evil Lord Voldemort. It is conjured by his followers, the death Eaters, who have not dared to appear in public since Voldemort was last seen thirteen years ago- the night he murdered Harry's parents. Harry longs to get back inside the safe walls of Hogwarts School of Witchcraft and Wizardy, where Professor Dumbledore can protect him. But Dumbledore announces that Hogwarts will host the Triwizard Tournament, one of the most exciting and dangerous of the wizarding community's magical competition. One champion will be selected from each of three most prestigious wizarding to compete in a series of life-threatening

tasks in pursuit of winning the coveted Triwizard cup. Ministry of Magical Official Barty Crouch and Professor Dumbledore hold a candlelight ceremony as the enchanted Goblet of Fire selects one student from each school to compete. Amidst a hail of sparks and flames, the cup names Dumstrang's Institute's Quidditch superstar Viktor Krum, followed by Beauxbatons' Academy exquisite Fleur Delacour and finally, Hogwarts' popular all-around golden boy Cedric Diggory. But then, strangely, the Goblet spits out one final name: Harry Potter. Suspecting that whoever entered Harry's name wants to put him in grave danger, Dumbledore asks Alastor "Mad-Eye" Moody, the eccentric new Defense Against The Dark Arts professor, to keep his magical eye trained on the teenage ground. As they edge closer to the Triwizard Cup, Harry soon finds himself hurtling toward an encounter with true evil.

CHAPTER III

RESEARCH METHODOLOGY

A. Type of the Research

In doing his research, the researcher uses descriptive qualitative research. Bodgan and Taylor define qualitative research as a research procedure that produces descriptive data in the form of written or oral words of people and behavior, which can be observed (Moleong, 1990:3). Whereas a descriptive method is a kind of method in which the researcher not only collects the data, but also analyzes and interprets them (Surahmad, 1994: 139). By using a descriptive

method, the researcher of this research tries to describe the facts concerning the objects of the research, namely commissive speech act. Therefore, the researcher collects the data, analyzes and interprets them, and draws conclusion about the various forms of commissive speech act, the relationship between the forms of commissive and the contexts of the dialogs, and the intention of the speakers in using them.

Qualitative research concerns with collecting and analyzing information in as many forms, chiefly non-numeric, as possible (Blaxter, Hugest and Tigt, 1996: 60). This research is qualitative because the data are in the form of words and sentences. Furthermore it is not dealing with numerical measurement or statistic procedure.

B. Source of the Data and Data

Data are all facts and numbers which can be made into materials to find information (Arikunto, 1991). Meanwhile Sutopo (1998: 23) states that the source of research data maybe in the forms of human beings and their social behavior, events, documents, articles and so on. In conducting this research, the researcher employs the films scripts as the data sources. The data in this research are dialogs spoken by the characters that support the occurrence of commissive expressions in the film "Harry Potter and the Goblet of Fire" by Steven Kloves based on the original novel written by J.K. Rowling. The films are selected since it has interesting phenomena of commissive expressions.

C. Sample and Sampling Technique

A part of individuals which will be investigated is called sample. Sudaryanto (1983) states that sample should be collected by using a specific technique of sampling. Sampling of a quantitative research is obviously different from a qualitative one. In a qualitative research, sample has a close relationship to contextual factors. Each datum of the research is treated based on its context. In this research, the researcher employs purposive sampling. Sutopo (1988) says that there is no random sampling in qualitative research but purposive sampling. Henceforth, the term sampling technique is used to refer to the way of choosing sample in purposive sampling technique; sample is based on certain considerations, whereas the considerations taken are based on the aim of the research. The considerations are as follows:

- The forms of commissive expressions which are employed by the characters of the film are in variant.
- The variations of commissive expressions are caused by contexts which affect the use of them.

D. Research Instrument

According to Moleong (2000, 4-5), in qualitative research, the researcher himself with or without the help of other people is the main instrument of the research. Here, the main instrument plans the research, collects the data, analyzes the data, interprets the data and finally reports the result of the research.

As the main instrument, the researcher conducts the research and uses some equipment, such as a set of VCD player, television and the VCD of the films.

E. Technique of Collecting Data

Several steps used to collect the data are as follows:

1. Replaying the Harry Potter films several times by using a set of VCD player and a television set.
2. Finding the transcript of the film from the internet.
[[http://www.imsdb.com/scripts/Harry Potter/html](http://www.imsdb.com/scripts/Harry_Potter/html)]
3. Identifying and coding the commissive expressions in the context of culture to the dialogs.
4. Classifying the data based on the related variables. Since there are three variables in the data, namely participants, topic and setting, the data are classified based on the domains of dialogs.

F. Technique of Analyzing Data

All of the data collected are analyzed by applying socio-pragmatic approach. The analysis of the data is conducted based on the following chronology of the data analysis:

1. Watching the “Harry Potter and the Goblet of Fire” movie several times in order to understand the story of the film and the context of situation.
2. Selecting data containing commissive expressions.
3. Classifying the kinds of commissive expressions.

4. Describing the relationship between the commissive expressions employed by the characters and the contexts used in the film using SPEAKING formula.

CHAPTER IV

ANALYSIS

This research is aimed to reveal the phenomena of the commissive expressions used by the characters of the Harry Potter film. It covers the analysis of forms of commissive used in the film, the relationship between the commissive and the contexts used in the dialogs containing commissive.

DATA ANALYSIS

There are many forms of commissive expressions but Fraser classifies them into commissive that do not need any further precondition for examples: promise, refuse, agree, pledge, swear, guarantee and vow, and commissive that subject to favorable response of the hearer for examples offer, propose, oppose, bet, volunteer, threat, bid, and invite.

Based on the classification above, the researcher analyses the data in relation to the contexts of the dialogue when a certain commissive occurs. The contexts of the dialogue cover the domains of the dialogues, the social dimensions of communication, and the situational contexts of the dialogues.

1. The Forms of Commissive Expressions Employed by the Characters in the Dialogues of Film ‘Harry Potter and the Goblet of Fire’

From the data obtained, the researcher found that there are seven forms of commissive expressions found in the dialogues of the film. They are promise, refuse, agree, offer, oppose, bet, threat. There are 36 data containing forms of commissive expressions in the film ‘Harry Potter and the Goblet of Fire’, the distribution of the data found in those dialogues is as follows:

a. The commissive expressions that do not need any further precondition are:

Promise : 14 data

Refuse : 7 data

Agree : 2 data

b. The commissive expressions that subject to favorable response of the hearer

are:

Offer : 8 data

Oppose : 1 data

Threat : 4 data

Table 1: The distribution of commissive expressions in the dialogues of the film
'Harry Potter and The Goblet of Fire'.

Forms of Commissives	Data Number
Offer	2,3,4,6,10,18,30,31
Refuse	7,13,20,22,23,24,35
Promise	1,5,8,9,12,14,17,19,21,25,26,29,34,36
Agree	11,27
Oppose	16
Threat	15,28,32,33

Based on the table of distribution of the forms of commissive expressions employed by the characters in the dialogues of the film 'Harry Potter and the Goblet of Fire' above, the researcher found that there are 36 data distributed into 20 dialogues.

2. The Description of the Relationship between the Commissive Expressions Employed by the Characters and the Contexts Used in the Film 'Harry Potter and the Goblet of Fire'.

In doing the analysis, the researcher uses Ethnography of Communication with SPEAKING formula as the guiding theory. The SPEAKING formula is used as the base of description of the contexts of the dialogs. The ethnography of communication is the theory that is used as the guiding line during the analysis. In this case, the researcher analyzes the data by using the theory and then draws the conclusion by referring to the theory.

Dialogue 1

The dialogue is in the darkroom at the night time. The old man is wandering up to the house carrying a lit torch. He opens the front door. The inside of the house is very dark. He begins climbing the stairs. He hears whispers and hushed voices coming from upstairs. The old man waits outside the room where the conversation is taking place and listens on.

W : Oh no no no my Lord Voldemort. I only meant...perhaps if we were to do it without the boy...

V : NO. The boy is everything, it cannot be done without him and it WILL be done exactly as I say.

UnM : **I will not disappoint you my Lord. (1)**

V : Good. First gather our old comrades. Send them a sign.

Data Interpretation

The conversation is among Wormtail, Voldemort, and an Unknown man. The conversation is in business domain. Voldemort sits on an armchair while Wormtail and the unknownman stand in front of Voldemort. They are talking about something seriously although the situation is informal. The commissive used in the dialogue is promise (datum 1). Wormtail suggests a plan to Voldemort. Voldemort is the superior therefore he has the authority to make a decision. He refuses Wormtail's suggestion. The unknownman promises to Voldemort. The unknown man commits himself not to disappoint his superior. From the intonation and the way Wormtail and the unknownman call Voldemort 'my Lord', we know that Voldemort is the superior. When Wormtail speaks to Voldemort, he uses usual intonation to suggest ("Oh no no no my lord Voldemort. I only meant...perhaps if we were to do it without the boy). While Voldemort refuses Wormtail's suggestion, he uses a rising intonation ("NO. The boy is everything, it cannot be done without him and it WILL be done exactly as I say). The unknown man replies Voldemort with a respect intonation. He promises not to disappoint him (I will not disappoint you my Lord). .

Dialogue 2

Harry, Ronald and Hermione sit on a train. A voice calls out.

Lady : **Anything from the trolley (2)? Anything from the trolley? (3)**

The lady appears at their door.

Lady : **Anything from the trolley dears? (4)**

RW : Packet of drywalls and a liquorice wand.

Ron sees he hasn't enough money.

RW : On second thought, just the drewbals.

HP : **It's alright. I'll get it. (5)**

RW : Just the drewballs, thanks.

Lady : **Anything sweet for you dear? (6)**

HP : **Oh no thank you I'm not hungry. (7)**

Data Interpretation

The commissives found in the dialogue 2 are offer (datum 2, datum 3, datum 4 and datum 6), promise (datum 5) and refusal (datum 7). The conversation is in transaction domain. The situation is informal because Harry, Ron and Ronald are sitting on a train on the way to Hogwart. As usual, there is a merchant who offers food and beverages and the passengers can buy what they need. Ronald wants to buy drewbals and liquorice wand but he changes his mind because he does not have enough money to buy both. He only buy drewbals. In datum 7, Harry intends to pay the liquorice wand for Ronald but he refuses Harry's intention. Harry refuses to buy anything for himself because he is not hungry. Although the merchant and the children do not know each other, the conversation is quite intimate. The merchant is a friendly old lady. She wants to attract the

consumer therefore she must be very patient and uses good words and good intonation, for example by adding such a word like 'dear'.

Dialogue 3

In the Hogwarts

They saw four horses flying through the air pulling a carriage coming in to land at Hogwarts. The crowds cheer.

H : Clear the runway.

HP : Well there's something you don't see everyday.

A large ship emerges from under the water and approaches too.

AID : **I'd like to make an announcement (8).** This castle will not only be your home this year but home to some very special guests as well.

Data Interpretation

The commissive expression used in datum 8 is a promise. The dialogue happens in school domain. The situation is formal. All the students and the lecturers of Hogwarts magic school are gathering in the school hall to welcome the representatives of Beauxbatons and Drumstrang magic school. After all the guests come, Albus Dumbledore, as the headmaster and the host, gives an announcement

Dialogue 4

Alastor Moody teaches Harry Potter's class.

ME : Alastor Moody

He writes his name on the board

ME : Ministry malcontent. And your new defense against the dark arts teacher. I'm here because Dumbledore asked me, end of story, goodbye, the end. Any questions? When it comes to the dark arts, I believe in a practical approach. But first, which of you can tell me how many unforgivable curses there are?

HG : Three Sir.

ME : And they are so named?

HG : Because they are unforgivable. Use of any one of them will...

ME : Will earn you a one way ticket to Azkaban. Correct. Now the ministry says you're too young to see what these curses do. I say different! You need to know what you're up against, you need to be prepared, and you need to find somewhere else to put your chewing gum other than the underside of your desk Mr. Finnigan!

Pupil : Aw no way, the old codger can see out the back of his head.

Mad-Eye throws the chalk in anger.

ME : So, which curse shall we see first? WEASLEY!

RW : Yes...

ME : Give us a curse.

RW : Well, my dad did tell me about one... The imperious curse.

ME : Ahhh yes, your father would know all about that. Gave the ministry quite a bit of grief a few years ago. **I will show you why. (9)**

Mad-Eye pops open a jar with a spider in it.

ME : Hello. What a little beauty.

He uses his wand to send it around the class.

ME : Don't worry. Completely harmless.

The class is unsettled

ME : But if she bites... she's lethal!

Draco laughs

ME : What are laughing at?

Mad-eye sends the spider onto Draco's face

ME : Talented isn't she? **What shall I have her do next? Jump out the window? Drown herself? (10)**

Mad-Eye has the spider over a bucket of water, it's wriggling.

Data Interpretation

The commissives found in the dialogue 4 are promise (datum 9) and offer (datum 10). The conversation is in classroom domain and the situation is formal. All the students pay attention to Alastor Moody or Mad eye when he teaches in the classroom. They are talking about three unforgivable curses. Mad Eye agrees to the opinion that using one of the curses will earn a one way ticket to Azkaban. At first he uses usual intonation but then he raises his intonation because he does not agree with the ministry's opinion that the students in that classroom are too

young to see what the curses do. Suddenly he threatens one of the students who puts his chewing gum underside his desk although he does not look at the student. After throwing the chalk to the student in anger he asks Ronald to mention one of the curses and he agrees to Ronald's answer. Next he uses a spider to practice the curse and sends it around the class. He says that the spider is completely harmless and asks the students not to worry, unfortunately then he threatens the students by telling them that the spider is lethal when she bites therefore the class is unsettled. Draco Malfoy laughs at other students so that Moody sends the spider onto Draco's face. After the class settled, he offers the students to decide what he should do with the spider. He gives some options, finally he sends the spider into a bucket of water. Then he asks Neville Longbottom to mention the second curse and he agrees to Neville's answer. Again Mad Eye begins torturing the spider with magic. It squeals. Being disturbed with the suffering spider, Hermione Granger opposes Mad Eye to stop the torture. At last after he stops torturing the spider, he offers Hermione to mention the third curse.

Dialogue 5

Some Hogwart lecturers have a meeting discussing about what happens in the goblet room.

MM : This can't go on Albus. First the dark mark, now this?

AID : What do you suggest Minerva?

MM : Put an end to it. Don't let Potter compete.

AID : You heard Barty the rules are clear.

- MM : Well the devil with Barty and his rules. And since when did you accommodate them...
- SS : Master I too find it too difficult to believe this mere coincidence, if we are to truly discover the meaning of these events perhaps we should for the time being let them unfolds.
- MM : Do nothing?? Offer him up as bait? Potter is a boy not a piece of meat.
- AID : **I agree with Severus (11).** Alastor, keep an eye on Harry will you?
- ME : **I can do that. (12)**
- AID : Don't let him know though, he must be anxious enough as it is... knowing what lies ahead. Then again, we all are.

Data Interpretation

The commissives used in the dialogue above are agreement (datum 11) and promise (datum 12). The conversation is in school domain. The meeting takes place in the darkened room and the participants are Albus Dumbledore, Minerva McGonagall, Severus Snape and Mad Eye Moody. The situation is very formal and they look very serious. Minerva does not agree to let Harry Potter to compete but Severus offers Dumbledore to let the problem being unsolved for the time being to discover the meaning of the bad events that happen lately. Once again Minerva refuses Severus's opinion to make Harry Potter as bait. Unfortunately Dumbledore agrees with Severus's opinion and he asks Mad-Eye to keep an eye

on Harry so he will not be in danger. Mad eye promises to Dumbledore and commits to take care of Harry.

Dialogue 6

Harry Potter and Neville Longbottom are sitting near the lakeside. Neville waves to Ronald and Hermione. They walk up to them.

HG : (Whispering to Ron) we've already been through enough people why don't you just go and do it yourself? Ughh. What do you want me to say again?

Ron whispers some words to Hermione. It's clear Ron and Harry are not on speaking terms.

Hermione walks up to Harry.

HG : Ronald would like me to tell you that Seamus told him that Dean was told by Parvati that Hagrid was looking for you.

HP : Is that right? Well...what?

HG : Uhhh....

She walks back to Ron for more whispering and comes back.

HG : Dean was told by Parvati that... Please don't ask me say it again. Hagrid's looking for you.

HP : Well you can tell Ronald...

HG : **I'm NOT an owl! (13)**

Data Interpretation

The commissive used in datum 13 is a refusal. The conversation is in friendship domain. Harry, Neville, Ronald and Hermione are in the lake side. Harry and Ronald are not on speaking terms so the situation is very awkward. In friendship domain, it is very usual if we do not talk to each other sometimes. To communicate to each other, Harry and Ronald ask Hermione as the speaker. Ronald whispers some words to Hermione and she will tell it to Harry. After Harry gives the answer Hermione walks back to Ronald for more whispers and comes back. After sometimes, finally Hermione loses her patience. Being tired and angry, she shouts 'I'm NOT an owl' in a high intonation. It means that she refuses to represent Harry and Ronald anymore.

Dialogue 7

Harry is walking along the schoolyard when Draco calls out. He is sitting up a tree.

DM : Why so tense potter? My father and I have a bet you see. I don't think you're gonna last ten minutes in this tournament. He disagrees. He thinks you won't last FIVE.

HP : I don't give a damn what you or your father thinks Malfoy. He's vile and cruel, and you're just pathetic.

Harry walks away and Draco angrily tries casting a spell. Mad-Eye appears and quickly turns Malfoy into a ferret.

ME : **I'll teach you to cast when someone's back is turned. (14)**

Data Interpretation

The commissive found in the dialogue above is a promise (datum 14). The conversation is in school domain. The conversation takes place in the schoolyard and the situation is informal. Actually Draco is a swanker boy and he is quite envious to Harry Potter. He usually finds the way to mock Harry. This time he says that he makes a bet with his father about how long Harry will survive in the tournament. Harry responds calmly to what Draco says and he calls Draco's father as a vile and cruel person while Draco is the pathetic one. Being angry, Draco tries to cast a spell but suddenly Mad-Eye appears and turns Malfoy into a ferret. Then Mad-Eye promises to Draco to give him the lesson not to cast behind someone's back.

Dialogue 8

Mad-Eye is making the ferret hover around. He sends it up the trouser leg of one of Draco's friends. He squirms and looks uncomfortable. Everyone else is laughing. Mad-eye winks to Harry and he laughs. Eventually it comes back out and McGonagall turns Draco back to normal.

DM : **My father will hear about this! (15)**

ME : Is that a threat!

Draco runs away. Mad-Eye shouts after him.

ME : **I could tell you stories about your father that would curl even your greasy hair boy! It doesn't end here! (16)**

Data Interpretation

The commissives used in dialogue 8 are threat (datum 15) and oppose (datum 16). The conversation is in school domain. The situation in the school yard is very funny. Mad-Eye wants to give the lesson to Draco but Madame Minerva helps him and turns Draco back to normal. Draco looks very angry so he threatens Mad-eye that he will report this to his father. Mad-Eye smiles at him and of course he is not afraid of his threat and he opposes Draco. Realizing that it is useless for him against Mad-Eye, Draco runs away. Once again Mad-Eye shouts and threatens him to tell the stories about his father and he says that the problem does not end at that time. Although it is not usual for the student and his lecturer to threat between each other, in this case it is the exception because both Draco and Mad-Eye have a unique character.

Dialogue 9

Albus Dumbledore enters the waiting tent for the champions. The champions gather around him in a circle.

AID : What are you doing Miss Granger?

HG : **Oh um...Sorry I'll just go. (17)**

AID : Barty. The bag.

BC : Champions, in a circle around me. Miss Delacour over here, Mr Krum, and Potter over here. Right.

Data Interpretation

The commissive used in datum 17 is a promise. The conversation takes place in the waiting tent for the champions. The conversation is in school domain. The participants are the champions, Dumbledore, Barty Crouch, and Hermione. The situation is informal. Dumbledore enters the tent and he sees Hermione in there. He asks her what she is doing in the tent Hermione should not be in that place therefore she intends to go outside right away.

Dialogue 10

Harry can beat the dragon and takes the golden egg as the clue for the second task

S : Go on Harry, what's the clue?

Seamus hands Harry the golden egg.

HP : **Who wants me to open it? You want me to open it? (18)**

He opens the egg and a loud horrific screech comes out, he closes it again.

Data Interpretation

The commissive used in datum 18 is an offer. The conversation is in friendship domain. The situation is informal because the conversation takes place in the school corridor. Everybody feels happy because Harry brings the golden egg. People around him are cheering. Everybody is very curious about the second

task and they want to know the clue from the golden egg so Harry offers his friends whether he needs to open the egg or not.

Dialogue 11

In the classroom

- HG : It might interest you to know that Neville's already got someone.
- RW : Now I'm really depressed. Well Hermione, you're a girl.
- HG : Oh well spotted
- RW : Come on. It's one thing for a bloke to show up alone. For a girl it's just sad.
- HG : **I won't be going alone (19).** Someone's asked me and I said yes.
- RW : Bloody hell.

Data Interpretation

The commissive expression used in datum 19 is a promise. The dialogue happens in the classroom domain. The situation is informal. Hermione and Ronald are talking about the ball. Ronald is depressed because he has not got someone to go with him to the ball. He mocks Hermione because he thinks that Hermione will go to the ball alone too. Actually someone has already asked her to go with him and she intends to go with him. Hermione tells Ronald that she will not go to the party alone. Ronald feels more depressed.

Dialogue 12

Harry is walking up some steps. He reaches the top and bumps into Cho who has come around the corner.

Cho : Harry!

HP : Cho!

Cho : Watch yourself on the stairs, it's a bit icy at the top.

HP : Ok thanks. Cho?

Cho : Yes?

HP : Um. (Mumbling) I just wondered if maybe you wanted to go to the ball with me?

Cho : Sorry? I didn't catch that.

HP : Um. I was just wondering if maybe you wanted to go to the ball with me.

Cho : **Oh. Um. Harry I'm sorry but someone's already asked me (20). And well I've said I'll go with him. (21)**

HP : Ok. Great. Fine. No problem. Good.

Cho : Harry I really am sorry.

Data Interpretation

The commissives found in the dialogue above are refusal (datum 20) and promise (datum 21). The conversation is in friendship domain. There will be a ball

in Hogwarts. Harry is interested to Cho since a long time ago so when he meets her accidentally, he tries to ask Cho to go with him to the ball. The situation is very awkward. Harry Potter is a shy boy so he has to repeat his invitation twice because when he says the first invitation he is quite mumbling. Unfortunately Cho refuses his invitation. Someone has already asked her and she already commits to go with him.

Dialogue 13

Loud music is played as the champions head to the dance floor with their partners. They dance. Soon others are joining in, Dumbledore and McGonagall, Mr. Filch and his cat, Hagrid and Madame Maxime. Mad-Eye sits on the sidelines drinking. The scene changes, the rock music is played now by Jarvis Cocker. Cool! The crowd is jumping.

HG : Hot isn't it? Viktor's gone get drinks. Care to join us?

RW : **No, we'd NOT care to join you and Viktor. (22)**

HG : What's got your wand in a knot?

RW : He's a Durmstrang. You're fraternizing with the enemy.

HG : The enemy?? Who was it wanting his autograph? Besides the hole point of the tournament is international magical cooperation, to make friends.

RW : Hrmph, I think he's got a bit more than friendship on his mind.

Hermione walks off

P : Are you going to ask me to dance or not?

RW : No. (23)

Data Interpretation

The commissive used in dialogue above is refusal (datum 22 and datum 23). The conversation is in friendship domain. The situation is very fun. Harry, Ron and their dates are sitting some distance away looking miserable. Hermione comes up after a great time with Viktor. Hermione feels that the air is very hot therefore she invites Harry, Ronald and their partners to join her and Viktor Krum who has gone to get drinks. But Ronald refuses her invitation with high intonation. Hermione gets offended with Ronald's response since she already tries to be polite by inviting him. They have some argument for sometimes and finally Hermione decides to walk off. Parvati, Ronald's partner gets bored because they just sit down therefore he offers Ronald to ask her to dance but Ronald has already been in such a bad mood that he refuses his partner's offer.

Dialogue 14

Dumbledore, Fudge and Mad-Eye have a meeting in the dark room

- AID : A man has died here. And he won't be the last, you must take action.
- F : **I will not (24)**. In times like these the wizard world looks to its leader for strength Dumbledore.
- AID : Then for once show them some.

F : The tri-wizard tournament will not be canceled. I will not be seen as a coward.

AID : But surely that is what's right, no matter what others think.

Data Interpretation

The commissive used in datum 24 is a refusal. The conversation is in school domain. Dumbledore, Fudge and Mad-Eye are having a serious conversation in the darkroom. Dumbledore asks Fudge to take action because a man has died there and he feels sure that he won't be the last. Fudge refuses Dumbledore's wish since he thinks that at that time the wizard world looks at its leader for strength. Then Dumbledore asks Fudge to show them and of course Fudge promises that the tri-wizard tournament will not be cancelled so the world will find its leader.

Dialogue 15

In the Hogwarts dark room.

ME : Excuse me gentlemen, it may interest you to know that this conversation is no longer private.

Mad Eye points to the door. Harry enters.

CF : Cornelius Fudge.

Harry! Harry how good to see you again.

HP : **I will come back later Professor. (25)**

AID : Oh not necessary Harry the minister and I are done. **I'll be back in a moment (26)**. Minister, after you. Harry do feel free to indulge in a liquorice snack in my absence, but I have to warn you they are a little bit sharp.

Data Interpretation

The commissive expression found in the dialogue 15 is a promise (datum 25 and datum 26). The conversation takes place in the Hogwarts darkroom. The dialogue is in school domain. The situation is informal. The participants are Harry Potter, Mad Eye, Cornelius Fudge and Albus Dumbledore. Dumbledore, Fudge and Mad Eye have a meeting in the darkroom when Mad Eye notices that Harry is listening behind the door. Harry enters the room and promise that he will come back later to see Dumbledore. Dumbledore says that the meeting has finished and he intends to go back in his room in a moment.

Dialogue 16

Dumbledore sits next to where Harry is but Harry is invisible.

The man seated next to Dumbledore speaks.

Man : Professor

Dumbledore and the man shake hands. Their handshake goes through Harry's body, he appears to be some kind of ghost with no presence. Proceedings begin, a cage is raised from inside the floor.

BC : Igor Karkaroff, you have been brought from Azkaban at your own request to present evidence to this counsel. Should your testimony prove consequential? Counsel may be prepared to order your immediate release.

Until such time you remain in the eyes of the ministry a convicted deatheater. Do you accept these terms?

IK : **I do sir. (27)**

BC : What do you wish to present?

IK : I have a name sir. There was a Rosier, Evan Rosier.

BC : Mr. Rosier is dead.

Data Interpretation

The commissive used in datum 27 is an agreement. The conversation is in court domain. The situation in the courtroom is very formal. Everybody looks very serious. Barty Crouch leads the proceedings. Igor Karkaroff has been brought from Azkaban at his own request to present evidence to this counsel. Barty offers Igor Karkaroff that the counsel maybe orders his immediate release if the testimony proves consequential. Until that time, Igor is still considered as a convicted death eater in the eyes of the ministry. Igor agrees the offer. Then Barty offers the chance to Igor to present the testimony.

Dialogue 17

Harry is walking along. He hears raised voices from inside the herbs store.

IK : It's a sign Severus, you know what it means as well as I.

The door opens and they see Harry. He looks at them. Igor leaves.

SS : Potter! What's your hurry? Congratulations, your performance in the black lake was inspiring. Gilliweed, am I correct?

HP : Yes sir.

SS : Ingenious. A rather rare herb gillweed, not something found in your everyday garden. Nor is this, know what it is?

HP : Bubble juice sir?

SS : Veritaserum. Three drops of this and you-know-who himself will spill his darkest secrets.

The use of this on a student is regrettably forbidden, however should you ever steal from my personal stores again, my hand might just slip over your morning pumpkin juice! (28)

HP : I haven't stolen anything.

SS : Don't lie to me. Gillweed might be innocuous, but boomslang skin? Lacewing flies? You and your friends are brewing polyjuice potion. **I'm going to find out why. (29)**

Severus closes the door in Harry's face.

Data Interpretation

The commissives used in the dialogue above are threat (datum 28) and promise (datum 29). The conversation is in school domain. Harry is walking along the corridor when he hears raised voices from inside the herb stores. Igor Karkarof and Severus Snape are having serious conversation. When they see Harry, they stop talking and Igor leaves. Then Severus talks to Harry and accuses him of stealing gillweed and veritaserum, of course Harry denies it. Severus threatens Harry if he finds the proof that he steals from his personal stores again He also

promises that he will find out the reason why they are brewing the polyjuice potion.

Dialogue 18

In the graveyard

V : (To Cedric's corpse) Oh, such a handsome boy.

HP : Don't touch him.

V : Harry! I'd almost forgotten you were here. Standing on the bones of my father. I'd introduce but word has it you're almost as famous as me these days. The boy who lived. How lies have fed your legend Harry. **Shall I reveal what really happened that night thirteen years ago (30)? Shall I divulge how I truly lost my powers (31)?** It was love. You see when dear sweet Lily Potter gave her life for her only son she provided the ultimate protection. I could not touch you. It was old magic, something I should have foreseen. But no matter, no matter. Things have changed. I can touch you now!

Voldemort puts his hands on Harry's head and he screams.

V : Astonishing what a few drops of your blood will do eh Harry? Pick up your wand Potter. I said pick it up, get up! You've been taught how to duel I presume yes? First we bow to each other. Come on now Harry the niceties must be observed, Dumbledore would not want you to forget your manners now would he? I said bow!

Voldemort forces Harry to bow with magic.

V : That's better. And now...

Voldemort casts at Harry and he wriggles in pain.

V : Atta boy Harry, your parents would be proud. Especially your filthy mongrel mother. **I'm going to kill you Harry Potter (32). I'm going to destroy you (33).** After tonight if they speak of you they'll speak only of how you begged for death, and I being a merciful lord obliged. Get up.

Voldemort pulls Harry to his feet. Harry begins to move away.

Data Interpretation

The commissives used in dialogue 21 are offer (datum 30 and datum 31), and threat (datum 32 and datum 33). The conversation is in graveyard domain and the situation is very gloomy. Voldemort is getting angry with his followers because nobody tries to find him. Realizing that Harry is in that place, Voldemort offers him to reveal what really happened in the night thirteen years ago or divulge how he truly lost his power. Harry Potter cannot speak and do anything. Voldemort opposes and threatens Harry. He intends to kill and to destroy Harry Potter. Voldemort starts attacking Harry and Harry decides to fight him.

Dialogue 19

Dumbledore, Harry and Barty Crouch Junior are in the dark room.

AD : Barty Crouch Junior

BCJr : **I'll show you mine if you show me yours. (34)**

Barty Jr rolls up his sleeve to reveal a skull and snake marking

AID : Your arm Harry.

BCJr : You know what this means don't you? He's back. Lord Voldemort has returned.

Data Interpretation

The commissive used in datum 34 is a promise. The conversation is in school domain. Dumbledore, Harry and Barty Crouch Junior are in the dark room. They are all in tense. Alastor Moody groans. The Mad-Eye Moody is locked up in a chair. He begins to twitch about restlessly making strange noises. He appears to be transforming. He rips off his fake eyepiece that falls on the floor. Dumbledore and Harry see that he has transformed into Barty Crouch Junior. Barty Crouch Junior offers to show his mark if Harry shows it first. Then Harry opens his arms.

Dialogue 20

There is a large crowd gathers, the pupils are going home. Viktor Krum gives Hermione a kiss and hands her some paper.

VK : Write to me. Promise.

HG : Bye

Ron is sitting alone. The French sisters approach him, they both in turn give him a kiss on the head.

Fleur : Au revoir Ron.

The Beauxbatons girls leave in uniform, the crowd applauds. The Durmstrang boys leave too, shaking hands as they go.

- RW : Do you think we'll ever just have a quiet year at Hogwarts?
- HG : No
- HP : No I don't think so
- HG : Everything's going to change now isn't it?
- HP : Yes
- HG : Promise you'll write this summer. Both of you.
- RW : **Well I won't. You know I won't. (35)**
- HG : Harry will won't you?
- HP : **Yeah. Every week (36)**

Data Interpretation

The commissives used in dialogue 23 are refusal (datum 35) and promise (datum 36). The conversation is in friendship domain. They look over the balcony. The flying horses pull a carriage head off into the distance. The Bulgarians' ship goes underwater. It is time to say the farewell. Viktor Krum says goodbye and asks Hermione to promise that she will write the letter for him. Hermione also asks Harry and Ronald to promise that they will write for her that summer. Ronald refuses directly. Ronald does not have any intention at all to write a letter to Hermione. Hermione asks Harry once again whether he will write for her or not and Harry promises that he will write a letter every week.

CHAPTER V

CONCLUSION AND RECOMMENDATION

The chapter is presented after the data description and data analysis were conducted. This chapter is divided into two subchapters. The first contains the

conclusion, which is drawn from the result of the whole data analysis and the discussion as the answer of some questions based on the problem statements of the research. The second one offers recommendation to some parties concerning the forms of commissive expressions.

A. CONCLUSION

According the data analysis in the previous chapter, there are two conclusions that can be drawn. Those conclusions are:

1. Forms of Commissive Expressions.

There are six forms of commissive expression found in the dialogues of the film “Harry Potter and the Goblet of Fire.” They are promise, refuse, agree, offer, oppose, and threat.

The researcher found 36 data containing forms of commissive expressions in the film and the distribution of the data are promise 14 data, refusal 7 data, agreement 2 data, offer 8 data, oppose 1 data, and threat 4 data.

2. The forms of commissive expressions employed by the characters of the film in accordance with the contexts used in the film “Harry Potter and the Goblet of Fire”

The dialogues of “Harry Potter and the Goblet of Fire” mostly take place in Hogwart magic school therefore most of commissive expressions occur in school domain. The rest of the dialogues happen in public place domain, friendship domain, transaction domain, court domain and graveyard domain.

The commissive expressions applied both in formal and informal situation. The setting of the film is Hogwart magic school so that the

participants of the dialogues are the students and the lecturers of Hogwart, the representatives of Beauxbatons and Dumstrang magic school, the minister of international magic department and the antagonists. The topic of dialogues are varies. They talk about the tournament, friendship, love and fight against the enemies. The characters use both high and low intonation in uttering the commissive expressions. It depends on the degree of relationship among the characters. Some of the characters are intimate and the others are less intimate.

B. SUGGESTIONS

After finishing the research, the recommendations are presented and expected to be beneficial for the students and other researchers.

1. To the students, especially the English Departement students, are expected to explore the speech act especially about commissive expression
2. To other researchers, in this research, the researcher only analyzes one classification of speech act found in the dialogues of the film. There are still many other classifications of speech act that can be taken into the similar field of research. Henceforth, the researcher expects that the other researchers will be interested in conducting a research about speech act as a further and a more

detailed analysis in the same field by taking the other classifications of speech act used by the characters of the film “Harry Potter and the Goblet of Fire.”

BIBLIOGRAPHY

- Allan, Keith. 1986. **Linguistics Meaning Volume 2**. London: Monash University/Routledge & Kegan Paul.
- Arikunto, S. 1991. **Prosedur Penelitian: Suatu Pendekatan Praktek**. Jakarta: Rineka Cipta.
- Austin, J. L. 1962. **How to Do Things with Words**. Oxford University Press.
- Biber and Finnegan. 1994. **Sociolinguistics Prespective on Register**. New York: Oxford University Press.
- Bordwell, David & Kristin Thompson. 1997. **Film arts. An Introduction**. New York: Mcgraw-Hill.Inc.
- Chaika, Elaine. 1994. **Language: The Social Mirror**. Boston, Massachusetts USA: Heinle Publishers.
- Coulthard, Malcolm. 1998. **An Introduction to Discourse Analysis**. UK: Longman Group.
- Dijk, Teun A, van. 1977. **Text and Context. Exploration in the Semantics and Pragmatics of Discourse**. London: Longman.
- Downes, William. 1984. **Language and Society**. London: Fontana Paperbacks.
- Fasold, Ralph. 1990. **The Sociolinguistics of Language**. UK: Basil Blackwell Publishers Limited.
- Fishman, Joshua A. 1972. **The Sociology of Language**. Rowley, Massachusetts: Newburry House Publisher.
- Gumperz, J. 1964. **Linguistics and Social Interaction in Two Communities American Anthropologist**.
- Holmes, J. 1983. **The Structure of Teachers Directives in Richards & Schmidt (eds) Language and Communication**. Longman, London.

- Hunford and Heasley. 1996. **Semantics: A Coursebook**. New York: Cambridge University Press.
- Hymes, Dell. 1974. **Foundation in Sociolinguistics: An Ethnographic Approach**. Philadelphia: University of Pennsylvania Press.
- Leech, Geoffrey. 1983. **Principle of Pragmatics**. New York: Longman Limited.
- Levinson, S. C. 1983. **Pragmatics**. Cambridge: Cambridge University.
- Mckay, Sandra lee, Nancy h. hornberger. 1996. **Sociolinguistics and Language Teaching**. Australia: Cambridge University Press.
- Mey, Jacob L. 1993. **Pragmatics: An Introduction**. Oxford: Blackwell.
- Moleong, J. L. 2000. **Metodologi Penelitian Kualitatif**. Bandung; PT. Remaja Rosdakarya.
- Richard, J. C. and Richard W. Schmidt. 1983. **Language and Communication**. London and New York: Longman.
- Romaine, Suzane. 1994. **Language in Society: An Introduction to Sociolinguistics**. New York: Oxford University Press.
- Searle, J. R. 1976. **Speech act. An Analysis in Philosophy of Language**. Cambridge: Cambridge University Press.
- Spolsky, Benrad. 1998. **Sociolinguistics**. Oxford: Oxford University Press.
- Sudaryanto. 1983. **Metode dan Aneka Teknis Analisis Bahasa**. Yogyakarta. Duta Wacana University.
- Surachmad. 1994. **Pengantar Penelitian Ilmiah: Dasar, Metode & Teknik**. Bandung: Tarsito Press.
- Sutopo, H. 1998. **Pengantar Penelitian Kualitatif**. Surakarta: UNS Press.
- Trudgill, Peter. 1974. **Sociolinguistics: An Introduction**. UK, Harmondsworth: Penguin Books.
- Turnes, Graeme. 1993. **Film as Social Practice. Second Edition**. USA: Routledge.
- Yule, George. 1996. **The Study of Language**. Cambridge: Cambridge University Press.

[[http://www.imsdb.com/scripts/Harry Potter/html](http://www.imsdb.com/scripts/Harry_Potter/html)]

APPENDIX

Harry Potter and the Goblet of Fire

Film Transcript by Steven Kloves

Based on the Novel written by J.K Rowling

Dialogue 1

- W : Oh no no no my Lord Voldemort. I only meant...perhaps if we were to do it without the boy...
- V : NO. The boy is everything, it cannot be done without him and it WILL be done exactly as I say.
- UnM : **I will not disappoint you my Lord. (1)**
- V : Good. First gather our old comrades. Send them a sign.

Dialogue 2

Harry, Ronald and Hermione sit on a train. A voice calls out.

- Lady : **Anything from the trolley (2)? Anything from the trolley? (3)**

The lady appears at their door.

- Lady : **Anything from the trolley dears? (4)**

- RW : Packet of drywalls and a liquorice wand.

Ron sees he hasn't enough money.

- RW : On second thought, just the drewbals.

- HP : **It's alright. I'll get it. (5)**

- RW : Just the drewballs, thanks.

- Lady : **Anything sweet for you dear? (6)**

- HP : **Oh no thank you I'm not hungry. (7)**

Dialogue 3

In the Hogwarts

They saw four horses flying through the air pulling a carriage coming in to land at Hogwarts. The crowds cheer.

H : Clear the runway.

HP : Well there's something you don't see everyday.

A large ship emerges from under the water and approaches too.

AID : **I'd like to make an announcement (8).** This castle will not only be your home this year but home to some very special guests as well.

Dialogue 4

Alastor Moody teaches Harry Potter's class.

ME : Alastor Moody

He writes his name on the board

ME : Ministry malcontent. And your new defense against the dark arts teacher. I'm here because Dumbledore asked me, end of story, goodbye, the end. Any questions? When it comes to the dark arts, I believe in a practical approach. But first, which of you can tell me how many unforgivable curses there are?

HG : Three Sir.

ME : And they are so named?

HG : Because they are unforgivable. Use of any one of them will...

ME : Will earn you a one way ticket to Azkaban. Correct. Now the ministry says you're too young to see what these curses do. I say different! You need to know what you're up against, you need to be prepared, and you need to find somewhere else to put your chewing gum other than the underside of your desk Mr. Finnigan!

Pupil : Aw no way, the old codger can see out the back of his head.

Mad-Eye throws the chalk in anger.

ME : So, which curse shall we see first? WEASLEY!

RW : Yes...

ME : Give us a curse.
 RW : Well, my dad did tell me about one... The imperious curse.
 ME : Ahhh yes, your father would know all about that. Gave the ministry quite a bit of grief a few years ago. **I will show you why. (9)**

Mad-Eye pops open a jar with a spider in it.

ME : Hello. What a little beauty.

He uses his wand to send it around the class.

ME : Don't worry. Completely harmless.

The class is unsettled

ME : But if she bites... she's lethal!

Draco laughs

ME : What are laughing at?

Mad-eye sends the spider onto Draco's face

ME : Talented isn't she? **What shall I have her do next? Jump out the window? Drown herself? (10)**

Mad-Eye has the spider over a bucket of water, it's wriggling.

Dialogue 5

Some Hogwarts lecturers have a meeting discussing about what happens in the goblet room.

MM : This can't go on Albus. First the dark mark, now this?

AID : What do you suggest Minerva?

MM : Put an end to it. Don't let Potter compete.

AID : You heard Barty the rules are clear.

MM : Well the devil with Barty and his rules. And since when did you accommodate them...

SS : Master I too find it too difficult to believe this mere coincidence, if we are to truly discover the meaning of these events perhaps we should for the time being let them unfolds.

MM : Do nothing?? Offer him up as bait? Potter is a boy not a piece of meat.

- AID : **I agree with Severus (11).** Alastor, keep an eye on Harry will you?
- ME : **I can do that. (12)**
- AID : Don't let him know though, he must be anxious enough as it is... knowing what lies ahead. Then again, we all are.

Dialogue 6

Harry Potter and Neville Longbottom are sitting near the lakeside. Neville waves to Ronald and Hermione. They walk up to them.

- HG : (Whispering to Ron) we've already been through enough people why don't you just go and do it yourself? Ughh. What do you want me to say again?

Ron whispers some words to Hermione. It's clear Ron and Harry are not on speaking terms.

Hermione walks up to Harry.

- HG : Ronald would like me to tell you that Seamus told him that Dean was told by Parvati that Hagrid was looking for you.

HP : Is that right? Well...what?

HG : Uhhh....

She walks back to Ron for more whispering and comes back.

- HG : Dean was told by Parvati that... Please don't ask me say it again. Hagrid's looking for you.

HP : Well you can tell Ronald...

HG : **I'm NOT an owl! (13)**

Dialogue 7

Harry is walking along the schoolyard when Draco calls out. He is sitting up a tree.

- DM : Why so tense potter? My father and I have a bet you see. I don't think you're gonna last ten minutes in this tournament. He disagrees. He thinks you won't last FIVE.

HP : I don't give a damn what you or your father thinks Malfoy. He's vile and cruel, and you're just pathetic.

Harry walks away and Draco angrily tries casting a spell. Mad-Eye appears and quickly turns Malfoy into a ferret.

ME : **I'll teach you to cast when someone's back is turned. (14)**

Dialogue 8

Mad-Eye is making the ferret hover around. He sends it up the trouser leg of one of Draco's friends. He squirms and looks uncomfortable. Everyone else is laughing. Mad-eye winks to Harry and he laughs. Eventually it comes back out and McGonagall turns Draco back to normal.

DM : **My father will hear about this! (15)**

ME : Is that a threat!

Draco runs away. Mad-Eye shouts after him.

ME : **I could tell you stories about your father that would curl even your greasy hair boy! It doesn't end here! (16)**

Dialogue 9

Albus Dumbledore enters the waiting tent for the champions. The champions gather around him in a circle.

AID : What are you doing Miss Granger?

HG : **Oh um...Sorry I'll just go. (17)**

AID : Barty. The bag.

BC : Champions, in a circle around me. Miss Delacour over here, Mr Krum, and Potter over here. Right.

Dialogue 10

Harry can beat the dragon and takes the golden egg as the clue for the second task

S : Go on Harry, what's the clue?

Seamus hands Harry the golden egg.

HP : **Who wants me to open it? You want me to open it? (18)**

He opens the egg and a loud horrific screech comes out, he closes it again.

Dialogue 11

In the classroom

HG : It might interest you to know that Neville's already got someone.

RW : Now I'm really depressed. Well Hermione, you're a girl.

HG : Oh well spotted

RW : Come on. It's one thing for a bloke to show up alone. For a girl it's just sad.

HG : **I won't be going alone (19).** Someone's asked me and I said yes.

RW : Bloody hell.

Dialogue 12

Harry is walking up some steps. He reaches the top and bumps into Cho who has come around the corner.

Cho : Harry!

HP : Cho!

Cho : Watch yourself on the stairs, it's a bit icy at the top.

HP : Ok thanks. Cho?

Cho : Yes?

HP : Um. (Mumbling) I just wondered if maybe you wanted to go to the ball with me?

Cho : Sorry? I didn't catch that.

HP : Um. I was just wondering if maybe you wanted to go to the ball with me.

Cho : **Oh. Um. Harry I'm sorry but someone's already asked me (20). And well I've said I'll go with him. (21)**

HP : Ok. Great. Fine. No problem. Good.

Cho : Harry I really am sorry.

Dialogue 13

Loud music is played as the champions head to the dance floor with their partners. They dance. Soon others are joining in, Dumbledore and McGonagall, Mr. Filch and his cat, Hagrid and Madame Maxime. Mad-Eye sits on the sidelines drinking. The scene changes, the rock music is played now by Jarvis Cocker. Cool! The crowd is jumping.

HG : Hot isn't it? Viktor's gone get drinks. Care to join us?

RW : **No, we'd NOT care to join you and Viktor. (22)**

HG : What's got your wand in a knot?

RW : He's a Durmstrang. You're fraternizing with the enemy.

HG : The enemy?? Who was it wanting his autograph? Besides the whole point of the tournament is international magical cooperation, to make friends.

RW : Hrmph, I think he's got a bit more than friendship on his mind.

Hermione walks off

P : Are you going to ask me to dance or not?

RW : **No. (23)**

Dialogue 14

Dumbledore, Fudge and Mad-Eye have a meeting in the dark room

AID : A man has died here. And he won't be the last, you must take action.

F : **I will not (24).** In times like these the wizard world looks to its leader for strength Dumbledore.

AID : Then for once show them some.

F : The tri-wizard tournament will not be canceled. I will not be seen as a coward.

AID : But surely that is what's right, no matter what others think.

Dialogue 15

In the Hogwarts dark room.

ME : Excuse me gentlemen, it may interest you to know that this conversation is no longer private.

Mad Eye points to the door. Harry enters.

CF : Cornelius Fudge.

Harry! Harry how good to see you again.

HP : **I will come back later Professor. (25)**

AID : Oh not necessary Harry the minister and I are done. **I'll be back in a moment (26)**. Minister, after you. Harry do feel free to indulge in a liquorice snack in my absence, but I have to warn you they are a little bit sharp.

Dialogue 16

Dumbledore sits next to where Harry is but Harry is invisible.

The man seated next to Dumbledore speaks.

Man : Professor

Dumbledore and the man shake hands. Their handshake goes through Harry's body, he appears to be some kind of ghost with no presence. Proceedings begin, a cage is raised from inside the floor.

BC : Igor Karkaroff, you have been brought from Azkaban at your own request to present evidence to this counsel. Should your testimony prove consequential? Counsel may be prepared to order your immediate release.

Until such time you remain in the eyes of the ministry a convicted deatheater. Do you accept these terms?

IK : **I do sir. (27)**

BC : What do you wish to present?

- IK : I have a name sir. There was a Rosier, Evan Rosier.
 BC : Mr. Rosier is dead.

Dialogue 17

Harry is walking along. He hears raised voices from inside the herbs store.

- IK : It's a sign Severus, you know what it means as well as I.
 The door opens and they see Harry. He looks at them. Igor leaves.
 SS : Potter! What's your hurry? Congratulations, your performance in the black lake was inspiring. Gilliweed, am I correct?
 HP : Yes sir.
 SS : Ingenious. A rather rare herb gilliweed, not something found in your everyday garden. Nor is this, know what it is?
 HP : Bubble juice sir?
 SS : Veritaserum. Three drops of this and you-know-who himself will spill his darkest secrets.
The use of this on a student is regrettably forbidden, however should you ever steal from my personal stores again, my hand might just slip over your morning pumpkin juice! (28)
 HP : I haven't stolen anything.
 SS : Don't lie to me. Gilliweed might be innocuous, but boomslang skin? Lacewing flies? You and your friends are brewing polyjuice potion. **I'm going to find out why. (29)**

Severus closes the door in Harry's face.

Dialogue 18

In the graveyard

- V : (To Cedric's corpse) Oh, such a handsome boy.
 HP : Don't touch him.
 V : Harry! I'd almost forgotten you were here. Standing on the bones of my father. I'd introduce but word has it you're almost as famous as me these days. The boy who lived. How lies have fed your

legend Harry. **Shall I reveal what really happened that night thirteen years ago (30)? Shall I divulge how I truly lost my powers (31)?** It was love. You see when dear sweet Lily Potter gave her life for her only son she provided the ultimate protection. I could not touch you. It was old magic, something I should have foreseen. But no matter, no matter. Things have changed. I can touch you now!

Voldemort puts his hands on Harry's head and he screams.

V : Astonishing what a few drops of your blood will do eh Harry? Pick up your wand Potter. I said pick it up, get up! You've been taught how to duel I presume yes? First we bow to each other. Come on now Harry the niceties must be observed, Dumbledore would not want you to forget your manners now would he? I said bow!

Voldemort forces Harry to bow with magic.

V : That's better. And now...

Voldemort casts at Harry and he wriggles in pain.

V : Atta boy Harry, your parents would be proud. Especially your filthy mongrel mother. **I'm going to kill you Harry Potter (32). I'm going to destroy you (33).** After tonight if they speak of you they'll speak only of how you begged for death, and I being a merciful lord obliged. Get up.

Voldemort pulls Harry to his feet. Harry begins to move away.

Dialogue 19

Dumbledore, Harry and Barty Crouch Junior are in the dark room.

AD : Barty Crouch Junior

BCJr : **I'll show you mine if you show me yours. (34)**

Barty Jr rolls up his sleeve to reveal a skull and snake marking

AID : Your arm Harry.

BCJr : You know what this means don't you? He's back. Lord Voldemort has returned.

Dialogue 20

There is a large crowd gathers, the pupils are going home. Viktor Krum gives Hermione a kiss and hands her some paper.

VK : Write to me. Promise.

HG : Bye

Ron is sitting alone. The French sisters approach him, they both in turn give him a kiss on the head.

Fleur : Au revoir Ron.

The Beauxbatons girls leave in uniform, the crowd applauds. The Durmstrang boys leave too, shaking hands as they go.

RW : Do you think we'll ever just have a quiet year at Hogwarts?

HG : No

HP : No I don't think so

HG : Everything's going to change now isn't it?

HP : Yes

HG : Promise you'll write this summer. Both of you.

RW : **Well I won't. You know I won't. (35)**

HG : Harry will won't you?

HP : **Yeah. Every week (36)**