



Ima Frafika Sari

# Linguistic and Cartoon Movie

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*Linguistic*  
and  
**Cartoon Movie**



# LINGUISTIC AND CARTOON MOVIE

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## CHAPTER 1

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# What Is Linguistic and Movie?

Language is a universal human tool of communication. Virtually all of us as human beings use language to give and get information or messages from many people. According to Wareing (2004: 8) language is multiple functions. Sometimes, we use language to give instruction to people. Our instruction is referential because it provides information about what we want to place and where we want them to place. It means that, when people use language for communication, the information both verbal and non-verbal language will be delivered.

In various publications, Chomsky (in Sterkenburg, 1995: 53) has various meanings of the word "Language". Two notions have been constant: (1) a language considered as a set of utterances, sentences or what not; (2) a more abstract and idealized object connected to a grammar and more a virtual than an actual matter. It means that language produce an utterance, or whenever we hear and understand one, there is a great deal of elaborate activity going on in our brains.

Utterances is the most important part from us in daily activity. On any occasion, we always make utterances to act performing. Yule (1996: 47) assures that,

“The utterance can be used to perform the act of ending your employment. However, the action performed by utterance do not have to be as dramatic or as unpleasant as in. The action can be quite pleasant, as in the complaint performed by the acknowledgement of thanks in, or expression of surprise in”.

It means that the action performed of utterance includes apology, complaint, compliment, invitation, or request and every instruction is more than just a statement. There are many interesting issues in a language. To do that, we should understand linguistics.

Linguistics is the study of language as a system of human communication. Linguistic units can be the distinctive sounds of a language (phonemes), words, phrases, or sentences, or they can be larger units such as the utterances in a conversation. Richards and Schmidt (2002: 312),

“Linguistics includes many different approaches to the study of language and many different areas of investigation, for example sound systems (phonetics, phonology), sentence structure (syntax), relationships between language and cognition (cognitive linguistics), meaning systems (semantics, pragmatics, functions of language), as well as language and social factors (sociolinguistics)”.

It means that our utterance in communication has many meanings based on the meaning system in pragmatics.

Pragmatics is one of linguistics branches which studies how utterances communicate meaning in context. It is the

study of the use of language in communication, particularly the relationships between sentences and the contexts and situations in which they are used. Richards and Schmidt (2002: 312) added that pragmatics includes the study of: (1) how the interpretation and use of utterances depends on knowledge of the real world; (2) how the structure of sentences is influenced by the relationship between the speaker and the hearer; (3) how speakers use and understand speech acts.

Speech act is a kind of verbal communication. The words speech act are derived from two words namely *speech* and *act*. Speech is the utterance and act is action. This is the reason why people always show the certain expression when they are speaking. Yule (1996: 48) people not only produce utterance containing grammatical structures and words, but also they perform actions via those utterance. It means that when people speak, they use language as a variety of functions like expressing different emotions, starting an argument or event insulting someone. Searle (1999: 169) the point of talking about the "context" in which the speech act is performed: the speaker, the hearer and the speech act performed by the speaker are not in the air; they are very much on the ground. It means that utterance not only occur in real condition, but also occur in a movie in which the conversation happens among the characters.

According to Yule (1996: 48) point of view, speech acts are divided into three parts. There are locutionary act, illocutionary act, and perlocutionary act. First, Locutionary act which is basic act of utterance, or producing a meaningful linguistic expression. Actually, forming the sounds and

words to create a meaningful utterance in a language then might fail to produce a locutionary act. The purpose of this is just to inform the reader. Second, illocutionary act is performed via the communicative force of an utterance (Yule, 1996: 48). When we are making a statement, an offer, an explanation, or for some other communicative purpose. Third, perlocutionary act is the effect of the utterance on the hearer, depending on specific circumstances (Yule, 1996: 48). It carried out by a speaker making an utterance is the act of causing a certain effect on the hearer and others. Speech acts have five classification, namely directive, commissives, representative, declarative, and expressive (Yule, 1996: 53).

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## CHAPTER 2

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# What Is Pragmatics?

Pragmatics is the study of those context-dependent aspect of meaning which are systematically abstracted away from in the construction of content or logical form. It is the study of speaker meaning. (Levinson, 1995: 1) defined that pragmatics is the study of “The relation of sign to interpreters”. It means that pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has, consequently more to do with the analysis of what people mean by their utterance than what the words or phrases in those utterances might mean by themselves. Pragmatics is the study of contextual meaning. This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires a consideration of how speakers organize what they want to say in accordance with who they’re talking to, where, when, and under what circumstances. On the other hand, studies in linguistic pragmatic need to be restricted a simple interpretation. It is

stated by Levinson (1995: 4):

“On another interpretation, all pragmatic parameters refer to users of the language, if only because such parameters must, in order to be relevant, be known or believed by participant.”

Related to the statement above it is the study of how more gets communicated than is said. This approach also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's meaning. Besides, pragmatics is the study of the expression of relative distance. The basic answer is tied to the notion of distance. On the assumption of how close or distant the listener is, speakers determine how much needs to be said.

Furthermore, Yule (1996: 4) defined that “Pragmatics is the study of the relationship between linguistic forms and the users of those forms”. It means that it investigates the language in communication. In this three-part distinction, only pragmatics allows humans into the analysis. The advantage of studying language via pragmatics is that one can talk about people's intended meaning, their assumptions, their purpose or goals, and the kinds of actions that they are performing when they speak. The big disadvantage is that all these very human concepts are extremely difficult to analyze in a consistent and objective way.

In conforming with Horn and Ward (2009: 2) there are six domains of pragmatics, namely implicature, presupposition, speech acts, reference, deixis, and definiteness and indefiniteness.

## A. Speech Act Theory

Speech act is a central point of pragmatics. In communication, we use utterance in acting that is known as speech acts. It is essential to understanding a dialogue because in fact speaker's intentions conveyed by utterances. According to Crystal (2008: 472),

“Speech act is used widely in linguistics, to refer to a theory which analyses the role of utterances in relation to the behavior of speaker and hearer in interpersonal communication. It is not an ‘act of speech’ (in the sense of parole), but a communicative activity (a locutionary act), defined with reference to the intentions of speakers while speaking (the illocutionary force of their utterances) and the effects they achieve on listeners (the perlocutionary effect of their utterances)”.

It means that speech act theory attempts to explain how speakers use language to deliver intended actions and how hearers infer intended meaning from what is said.

According to Austin in (Pamela, 1962: 466) speech act theory offers an unparalleled contribution to linguistic investigation. It means that, language had previously been conceived chiefly as an instrument for representation, and broken into units such as sentences or words for its study. Instead of this structural approach, speech act theory concentrates on action theoretic units, focussing on how the issuance of certain linguistic entities constitute a means for interpersonal action.

The speech acts of any language provide its speakers with culture-specific categories of verbal communication.



Nunan (1993: 65) defines "Identifying the speech act can be performed by a particular utterance can only be done if we know the context in which the utterance takes place". It means that, speech act is an action that is performed by utterance, then people will understand the meaning of culture context from the performed utterances.

According to Nunan (1993: 65), "Speech act are simply things people do through language – for examples, apologizing, complaining, instructing, agreeing, and warning". It means that because the basic of speech act is interaction or utterance, so that we can find the categories of speech act not only on real conversation, but also on movie. Of all the issues in the general theory of language usage, speech act theory has probably aroused the widest interest. Psychologists, for examples, have suggested that the acquisition of the concepts underlying speech act may be a prerequisite for the acquisition of language in general.

Real-life acts of speech usually involve interpersonal relations some kind: A speaker does something either respect to an audience by saying certain words to audience. Thus it would seem that ethnographic studies of such relationships and the study of discourse should be central to speech act theory, but in fact, they are not. Such studies have been carried out rather independently of the concerns of those philosophers and linguistic who have devoted their attention to speech acts.

## B. Types of Speech Act

According to Austin in Sadock (2009: 54) substituted a three-way contrast among the kinds of acts that are performed when language is put to use, namely the distinction between locutionary, illocutionary, and perlocutionary acts, all of which are characteristic of most utterance.

- 1) Locutionary acts are acts of speaking, acts involved in the construction of speech, such as uttering certain sounds or making certain marks, using particular words and using them in conformity with the grammatical rules of a particular language and with certain senses and certain references as determined by the rules of the language from which they are drawn.
- 2) Illocutionary acts are acts done in speaking (hence illocutionary), including and especially that sort of act that is the apparent purpose to use a performative sentence: christening, marrying, and so forth. It is attention to the fact that acts of stating or asserting, which are presumably illocutionary acts, are characteristic of the use of canonical constative and such sentences are, by assumption, not performatives.

It means that it is the act that is done in speaking including wishes that is conveyed from communication. According to Austin in Sadock (2009: 64) there are five classes of illocutionary acts. A brief explanation of each, and a few examples of each are as follows:

- a) Verdictives is acts that consist of delivering a finding (sentencing, pleading, pronouncing, acquit, hold, read something as etc.) as a matter of law.

- b) Exercitives is acts of giving a decision for or against a course of action (appointing, voting, ordering, urging, advising, warning, dismiss, order, sentence etc.).
  - c) Commesives is acts whose point is to commit the speaker to a course of action (promising, announcing, opening, declaring, contract, give one's word etc.).
  - d) Behabitives is expressions of attitudes toward the conduct, fortunes, or attitudes of others (apologizing, congratulating, commending, condoling, cursing, challenging, welcome etc.).
  - e) Expositives is acts of expounding of views, conducting of arguments, and clarifying (deny, inform, concede, etc.).
- 3) Perlocutionary act are a consequence or by-product of speaking, whether intended or not. As the name is designed to suggest, perlocutionary acts are performed by speaking. Its consist in the production of effects upon the thoughts, feeling, or actions of the addressees, speaker, or other parties, such as causing people to refer to a certain ship.

Related to the statement above it can be said that locutionary acts is the certain sound are produced that comprised words, arranged on the basis of a particular grammar and has a certain sense and reference. The illocutionary act is the conventional force associated with the uttering of the words in a particular context, and the perlocutionary acts is refers to the effect the utterance has on the hearer.

### C. Other Speech Act Classification

According to Yule (1996: 53) one general classification system list five types of general functions performed by speech acts: declarations, representatives, expressives, directives, and commissives.

- 1) Declarations are those kinds of speech acts that change the world via utterance. The speaker has to have a special institutional role, in a specific context, in order to perform a declaration appropriately. In using a declaration, the speaker changes the world via words. For examples:
  - a) Priest: I now pronounce you husband and wife.
  - b) Referee: You are out!
  - c) Jury Foreman: We find the defendant guilty.
- 2) Representative are those kinds of speech acts that state what the speaker believes to be the case or not. Statements of fact, assertions, conclusions, and descriptions, are all examples of the speaker representing the world as he or she believes it is. In using a representative the speaker makes words fit the world (of belief).  
For example:
  - a) The earth is flat.
  - b) Chomsky didn't write about peanuts.
  - c) It was a warm sunny day.
- 3) Expressives are those kinds of speech acts that state what the speaker feels. They express psychological states and can be statements of pleasure, pain, likes, dislikes, joy, or sorrow, apologizing, welcoming, and sympathizing. They can be caused by something the speaker does or the

hearer does, but they are about the speaker's experience. In using an expressive, the speaker makes words fit the world (of feeling). For example:

- a) I'm really sorry.
  - b) Congratulations!
  - c) Oh, yes, great, mmmm, ssahh!
- 4) Directives are those kinds of speech acts that speakers use to get someone else do something. They express what the speakers wants. They commands, orders, requests, and suggestions. In using a directive, the speaker attempts to make the world fit the words (via the hearer). For example:
- a) Give me a cup of coffee. Make it black.
  - b) Could you lend me a pen, please?
  - c) We will not do that.
- 5) Commensives are those kinds of speech act that speakers use to commit themselves to some future action. They express what the speaker intends. They are promises, threats, refusals, pledges. In using commensives, the speakers understakes to make the world it the words (via the speaker).
- a) I'll be back
  - b) I'm going to get it right next time
  - c) We will not do that

These five general function of speech acts, with their key features, an summarized in under table:

**Table 2.1**  
**The five general functions of speech acts**  
**(following Searle 1979)**

Speech Acts Type	Direction of Fit	S = Speaker; X = Situation
Declarations	Words change the world	S causes X
Representatives	Make words fit the world	S believes X
Expressives	Make words fit the world	S feels X
Directives	Make world fit the words	S wants X
Commissives	Make world fit the words	S intends X

Related to the statement above that Yule gives easy statement and easy explaining for the researcher, so that when the researcher reads the statement and kinds of classification of speech acts, the researcher knows clearly. He gives consistent principle or set of principle on basis of which the taxonomy is constructed clearly.

In this research, the researcher just focus in others speech act classification to make presentages, so that from this classification will be appear the dominant from the classification of speech acts.

#### **D. Direct and Indirect Speech Acts**

According to Meyer (2009: 52),

“Speech acts can also be either direct or indirect. A speech act is direct if its intent is clearly conveyed by the words and structure of the utterance, and indirect is a yes/no question. Typically, such structures elicit a yes or no response. But in this context, the speaker is asking an individual to leave but in a less direct manner”.

It means that speech acts described is useful for an overall classification based on functions that are provided in speech act.

According to Huang (in Kurniawan, 2012: 10) argued that, indirect speech act as kind of speech act with no direct relation between the sentence type and the illocutionary force. It means that the intention of the speakers to produce the kind of effect that locutionary, illocutionary, and perlocutionary acts create the direct and the indirect acts. So that, the words from our utterance can be classification to direct and indirect speech acts.

Searle (1999: 31) defined that,

“The problem posed by indirect speech acts is the problem of how it is possible for the speaker to say one thing and mean that but also to mean something else, and since meaning consists in part in the intention to produce understanding in the hearer, a large part of that problem is that of how it is possible for the hearer to understand the indirect speech act when the sentence he hears and understands means something else”.

It means that the problem is made more complicated by the fact that some sentences seem almost to be conventionally used as indirect requests. The opposition between direct and indirect is also used to identify the two main ways of reflecting a person's speech: (1) indirect speech (or 'reported speech') refers to the use of a grammatical construction where the words of the speaker are subordinated to a verb in a main clause, e.g. *she said that she had a cold*, where the 'direct speech' would have been *I have a cold*; (2) in the classification of speech

acts, indirect refers to an utterance whose linguistic form does not directly reflect its communicative purpose, as when *I'm feeling cold* functions as a request for someone to close a door. If on the other hand, someone produced the same sentence to express, literally, the fact that he or she was feeling cold, then the speech act would be 'direct' – an assertion.

In indirect speech acts the speaker communicates to the hearer more than he actually says by way of relying on their mutually shared background information, both linguistic and nonlinguistic, together with the general powers of rationality and inference on the part of the hearer. A fairly simple structural distinction between three general types of speech acts is provided, in English by the three basic sentence types. There is an easily recognized relationship between the three structural forms (declarative, interrogative, imperative) and the three general communicative functions (statement, question, command/request). According to Yule (1996: 55) defined that "whenever there is a direct relationship between a structure and a function, we have a direct speech act and whenever there is an indirect relationship between structure and a function, we have an indirect speech act." Here, the examples of direct speech acts:

- a) You wear a seat belt (declarative)
- b) Do you wear a seat belt ? (interrogative)
- c) Wear a seat belt! (imperative)

It means that when it is used to make a statement, as paraphrased it is functioning as a direct speech act, and when used to make a command/request, as paraphrased it is



functioning an indirect speech act. Thus, a declarative used to make a statement is a direct speech act, but a declarative used to make request is an indirect speech act.

Different structures can be used to accomplish the same basic function, where the speaker wants the addressee not to stand in front of TV. The basic function of all the utterances is a command/request, but not only the imperative structure in represent speech act, the interrogative structure is not being used only as a question, hence it is an indirect speech act. One of the most common types of indirect speech act in English has the form of an interrogative, but is not typically used to ask a question. Indirect speech acts are generally associated with greater politeness in English than direct speech act. Here, this is the syntactic form of an utterance reflects the direct and indirect speech act:

**Table 2.2**  
**The syntactic form of an utterance reflects**  
**in direct speech act**

No	Utterances	Syntactic Form	Direct Speech Act
1.	The earth is round	Declarative	Stating
2.	What time is it?	Interrogative	Asking
3.	Get off my foot	Imperative	Ordering or requesting

Related to these examples, the syntactic form of the utterance matches the direct speech act. Those are: (1) a declarative form is used to make a statement; in (2) an interrogative form is used to ask a question; in (3) an imperative form is used to give an order or make a request.

Thus, the direct speech act is the one that matches the syntactic form of the utterance.

## **E. Domain Analysis**

According to Spradely (in Santoso, 2014: 7) defined that,

*“Analisis domain melibatkan pengumpulan data yang benar sesuai dengan domain masing-masing. Dalam proses ini, ada proses yang sangat penting, yaitu memilahkan data dan yang bukan data pada setiap masing-masing domain. Pengumpulan data lanjut untuk memperoleh gambaran atau menjelaskan secara detail bagian atau tipe domain, yang nantinya akan bermanfaat untuk mengidentifikasi pengelompokan sub bagian atau hirarki di dalam analisis taksonomi”.*

It means that using domain analysis we can know each classification of speech act types, besides the dominant speech act will appear after collating the data based on each domain. The domain analysis can help us know the percentages of speech act types in *Spongebob Squarepants* movie. Moreover, in domain analysis explains about how the strategy to collect the data, because this analysis involves some data that are true or false data.

Peterson (1990: 2) defined that,

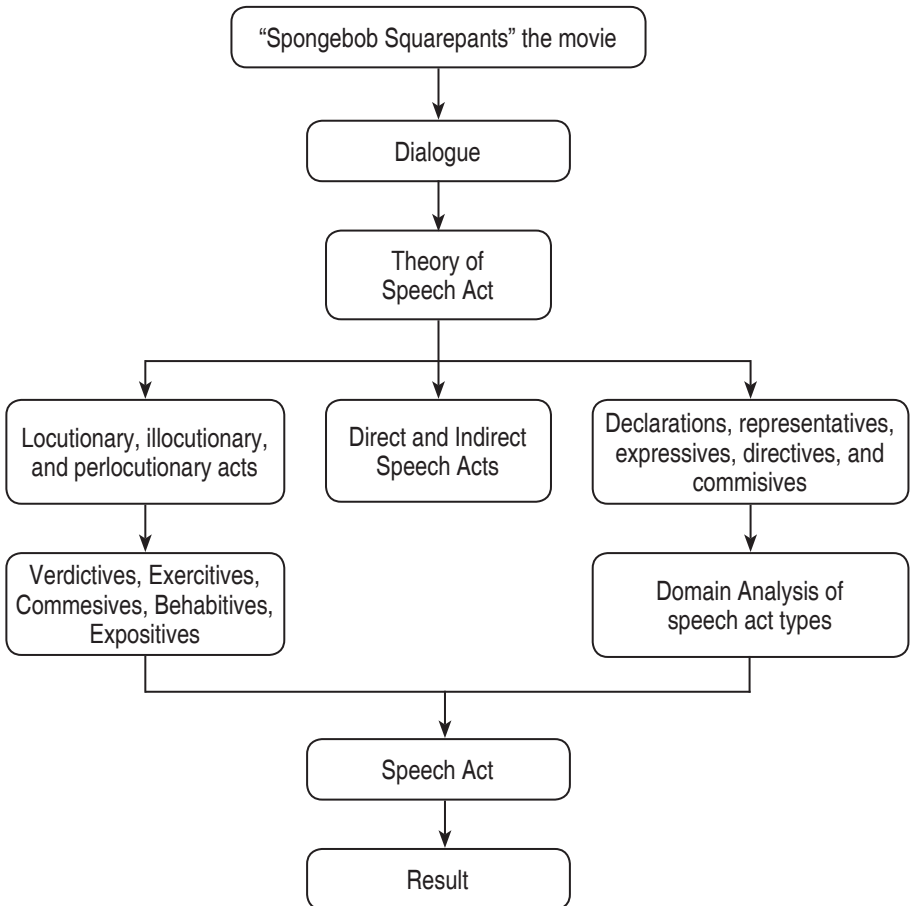
*“Domain analysis is the process of identifying, collecting, organizing, and representing the relevant information in a domain based on the study of existing systems and their development histories, knowledge captured from domain experts, underlying theory, and emerging technology within the domain”.*

It means that the majority of data is domain from the types, because it can represent of data.

## **F. Spongebob Squarepants Movie**

The SpongeBob SquarePants Movie is a 2004 American animated comedy film based on the Nickelodeon television series, SpongeBob SquarePants. The film was directed by series creator Stephen Hillenburg, and stars the regular television cast of Tom Kenny, Bill Fagerbakke, Clancy Brown, Rodger Bumpass, and Mr. Lawrence, with guest performances by Scarlett Johansson, Jeffrey Tambor, Alec Baldwin and David Hasselhoff. The series chronicles the adventures and endeavors of the title character and his various friends in the fictional underwater city of Bikini Bottom. The series' popularity has made it a media franchise, as well as the highest rated series to ever air on Nickelodeon, and the most distributed property of MTV Network. The spongebob squarepants movie was released in theaters on November 19, 2004, and a sequel is currently in production with a project release date of February 6, 2015. On July 21, 2012, the series was renewed and aired its ninth season, beginning with the episode "Extreme Spots".

## G. Theoretical Framework



The main topic of this research is the study of speech act in "Spongebob Squarepants" the movie. In movie, the main unit for performing of action is utterance that always dialogue in its communication as a way to deliver message. From these dialogues, most of utterances contains of speech act that is

interesting to be analyzed. Speech acts have many categories that can be analyzed to know each category. Moreover, in the *SpongeBob SquarePants* movie, besides the movie being very popular in children's movies, it has a style of language from each actor. It is why the researcher wants to analyze *SpongeBob SquarePants* the movie. In this occasion, when analyzing the types of speech act, the researcher analyzes the utterance spoken by the main character only, but when analyzing indirect speech acts, the researcher analyzes of all characters in *SpongeBob SquarePants* the movie.

The researcher used the theory of speech act to analyze the speech act used by Yule, Austin, and Searle. Because the speech act has many types, then the researcher collected the data. View the domain data of speech act types, the percentages of speech act types will appear. The percentages of speech act types to know what kinds the majority speech act theory in *SpongeBob SquarePants* movie. In this movie, the researcher explained the indirect of speech act utterance too. After collecting the data, the researcher explains the meaning of each utterance.

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## CHAPTER 3

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# Types of Linguistics and Speech Act

### A. Classification of Types of Speech Acts Used by Main Character

The utterances of spongebob squarepants movie are included into classification of others speech acts types. This part consists of declaration, representative, expresives, directives, and comensives. The main chacacter of spongebob squarepants movie is spongebob squarepants. The explanation are described as follow:

**Table 3.1**  
**Taxonomi Analysis of Speech Acts Types**  
**Used by Main Character**

No	F. Research	Time	Classification Of Others Speech Acts					$\Sigma$
			Decl	Rep	Exp	Direc	Com	
1.	Talk to me, Krabs.	(00:03:19)				√		1
2.	Get a hold of yourself, Eugene.	(00:03:32)				√		1
3.	I'm going in.	(00:03:33)					√	1

No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Dirac	Com	
4.	Take it easy, friend.	(00:03:36)				√		1
5.	I'm the manager of this establishment.	(00:03:37)		√				1
6.	Everything's gonna be just fine.	(00:03:40)					√	1
7.	You got a name?	(00:03:45)				√		1
8.	You got a family, Phil?	(00:03:48)				√		1
9.	Come on, Phil, stay with me.	(00:03:52)				√		1
10.	Let's hear about that family.	(00:03:53)				√		1
11.	That's what it's all about.	(00:03:58)		√				1
12.	I want you to do me a favor, Phil.	(00:03:59)				√		1
13.	Say "cheese"	(00:04:02)				√		1
14.	Order up.	(00:04:19)		√				1
15.	Hooray!	(00:04:37)			√			1
16.	Gary, I had that dream again!	(00:04:40)		√				1
17.	And it's finally going to come true!	(00:04:42)		√				1
18.	Sorry about this, calendar.	(00:04:45)			√			1
19.	Because today is the grand-opening ceremony for The Krusty Krab 2, where Mr. Krabs will announce the new manager.	(00:04:46)					√	1

No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Direc	Com	
20.	Who's it gonna be, Gary?	(00:04:56)				√		1
21.	Well, let's ask my wall of 374 consecutive employee-of-the-month awards.	(00:04:59)				√		1
22.	I'm ready. Promotion.	(00:05:07)			√			1
23.	Cleanliness is next to manager-liness.	(00:05:49)		√				1
24.	I have to tell you something, Squidward.	(00:06:18)				√		1
25.	There's no shower at work.	(00:06:23)		√				1
26.	I just wanted to say you I'll be thanking you in my managerial acceptance speech today.	(00:06:27)					√	1
27.	Okey, see you at the ceremony.	(00:06:34)		√				1
28.	Oh, thanks, Patrick.	(00:06:45)			√			1
29.	And tonight, after my big promotion, we're gonna party till we're purple.	(00:06:46)					√	1
30.	We're going to the place where all the action is.	(00:06:52)					√	1
31.	Oh, I mean	(00:06:55)		√				1



No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Dirac	Com	
32.	I'd better get going.	(00:07:15)		√				1
33.	Eww, I think I stepped in something.	(00:09:43)		√				1
34.	Oh. Sorry, Plankton.	(00:09:52)			√			1
35.	Are you on your way to the grand-opening ceremony?	(00:09:54)				√		1
36.	Well, good luck with that.	(00:10:06)		√				1
37.	Yay! Yeah!	(00:10:38)			√			1
38.	Now we're talking!	(00:10:39)			√			1
39.	Oh, better luck next time, buddy.	(00:11:10)		√				1
40.	People of Bikini Bottom, as the manager of...	(00:11:22)		√				1
41.	Hold the phone, folks, I'm getting an important news flash from Mr. Krabs.	(00:11:25)		√				1
42.	Go ahead, Mr. K.	(00:11:28)		√				1
43.	The most embarrassing thing you've ever seen?	(00:11:37)				√		1
44.	And now it's worse because I'm repeating everything you say into the microphone?	(00:11:42)				√		1
45.	But... But why?	(00:11:53)				√		1
46.	I'm not... mature?	(00:12:11)				√		1

No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Direc	Com	
47.	I guess so, Mr. Krabs.	(00:12:49)			√			1
48.	I'm ready. Depression.	(00:12:56)			√			1
49.	Get it together, old boy.	(00:16:40)			√			
50.	I'll just stop thinking about it. Hey, you know,	(00:16:43)					√	1
51.	I actually feel a little better.	(00:16:46)			√			1
52.	I don't even remember why I was sad.	(00:16:48)		√				1
53.	No, Pat, you don't understand.	(00:17:00)		√				1
54.	I didn't get the promotion.	(00:17:02)		√				1
55.	Mr. Krabs think I'm a kid.	(00:17:06)		√				1
56.	I'm gonna head home, Pat.	(00:17:23)			√			1
57.	Yeah. I'm not in a Goober mood.	(00:17:24)			√			1
58.	Triple Gooberberry Sunrise, huh?	(00:17:37)				√		1
59.	I guess I could use one of those.	(00:17:40)		√				1
60.	Boy, Pat, that hit the spot.	(00:17:59)		√				1
61.	I'm feeling better already.	(00:18:02)			√			1
62.	Waiter, let's get another round over here.	(00:18:05)				√		1

No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Direc	Com	
63.	Oh, Mr. Waiter. Two more, please.	(00:18:11)				√		1
64.	Waiter!	(00:18:18)				√		1
65.	All right, folks, this one goes out to my two bestest friends in the whole world.	(00:18:32)		√				1
66.	Patrick and this big peanut guy.	(00:18:38)		√				1
67.	Oh, my head.	(00:18:58)		√				1
68.	Patrick. Hey, what's up, buddy?	(00:19:09)				√		1
69.	Mr. Krabs is gonna be...	(00:19:16)					√	1
70.	I've got something to say about Mr. Krabs.	(00:21:48)		√				1
71.	I have worked for Mr. Krabs for many years and always thought he was a great boss.	(00:22:00)		√				1
72.	I now realize that he's a great big jerk!	(00:22:10)		√				1
73.	I deserve that manager's job!	(00:22:16)		√				1
74.	But you didn't give it to me, because you say I'm a kid.	(00:22:18)		√				1
75.	Well, I am 100% man!	(00:22:23)		√				1
76.	And this man has got something to say to you.	(00:22:24)		√				1

No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Direc	Com	
77.	I'm flattered you would do this on my account, but being manager isn't worth killing Mr. Krabs over.	(00:23:13)					√	1
78.	Doesn't it seem a little harsh to kill someone over a crown?	(00:23:25)				√		1
79.	Would you spare Mr. Krabs' life if I went to get your crown back?	(00:23:50)					√	1
80.	But I'm not a kid.	(00:24:10)		√				1
81.	No! I won't let you.	(00:24:17)					√	1
82.	What's in here?	(00:26:01)				√		1
83.	How did you know my name?	(00:26:15)				√		1
84.	Thanks, Mindy	(00:26:33)			√			1
85.	Don't worry, Mr. Krabs. Patrick, Squidward and I...	(00:26:37)					√	1
86.	Patrick and I...	(00:26:43)					√	1
87.	....are gonna get that crown back and save you from Neptune's wrath.	(00:26:45)					√	1
88.	You've got nothing to worry about.	(00:26:48)					√	1
89.	Patrick, let's go get that crown!	(00:26:48)				√		1

No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Direc	Com	
90.	Feast your eyes, Patrick.	(00:27:16)				√		1
91.	Let me show you some of its features.	(00:27:25)				√		1
92.	Yeah, wow!	(00:27:38)					√	1
93.	You don't need a license to drive a sandwich.	(00:27:45)		√				1
94.	Fill her up, please.	(00:28:51)				√		1
95.	No, Patrick, they're laughing next to us.	(00:29:03)					√	1
96.	We are men.	(00:29:13)		√				1
97.	And we're off to get King Neptune's crown in Shell City.	(00:29:16)					√	1
98.	We'll see about that.	(00:29:44)					√	1
99.	How many seconds was that?	(00:29:56)				√		1
100.	In your face!	(00:30:02)			√			1
101.	Moving on. Just keep going.	(00:32:49)				√		1
102.	Gonna get that crown.	(00:32:52)					√	1
103.	We must be close by now...	(00:33:04)				√		1
104.	Patrick, look.	(00:33:08)				√		1
105.	We're doing great!	(00:33:08)			√			1
106.	Now, how are we gonna get it?	(00:33:52)				√		1

No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Dirac	Com	
107.	Patrick, that's a terrible idea.	(00:34:01)					√	1
108.	I'll go in and create a distraction, and you get the key.	(00:34:04)					√	1
109.	You call that a distraction?	(00:34:47)				√		1
110.	Don't sing along, Patrick!	(00:36:38)				√		1
111.	Man, that was a close call.	(00:36:38)		√				1
112.	Come on, Pat, one more time.	(00:40:19)				√		1
113.	The road's getting kind of bumpy here.	(00:40:46)		√				1
114.	What's that, Patrick?	(00:40:53)				√		1
115.	Yeah.	(00:41:00)					√	1
116.	Wait	(00:41:01)				√		1
117.	We blew that bubble.	(00:41:02)		√				1
118.	Doesn't that make us a bubble-blowing double baby?	(00:41:03)				√		1
119.	Oh, boy!	(00:41:12)			√			1
120.	Got you covered.	(00:41:33)					√	1
121.	Two, please	(00:41:34)				√		1
122.	Actually, we're men, lady...	(00:41:35)		√				1
123.	but thanks...	(00:41:36)			√			1
124.	Hey, Patrick, let's...	(00:41:40)				√		1

No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Dirac	Com	
125.	You can let go now.	(00:41:42)				√		1
126.	I said, let go, please.	(00:41:43)				√		1
127.	What is this?	(00:41:48)				√		1
128.	What kind of old lady are you?	(00:41:56)				√		1
129.	Step on it, Patrick!	(00:42:27)				√		1
130.	Jump for it, Patrick!	(00:43:38)				√		1
131.	Well, we lost our car again.	(00:44:04)			√			1
132.	There's the road.	(00:44:17)			√			1
133.	deep, dark... dangerous....	(00:44:22)			√			1
134.	Yeah, monster-infested... trench.	(00:44:34)					√	1
135.	I'm going home, Patrick.	(00:45:06)					√	1
136.	What about us?	(00:45:09)				√		1
137.	We'll never survive in that trench.	(00:45:12)				√		1
138.	You said it yourself, this is man's country.	(00:45:14)		√				1
139.	And let's face it, Pat.	(00:45:16)				√		1
140.	We're just...kids.	(00:45:17)		√				1
141.	Open your eyes, Patrick!	(00:45:23)				√		1
142.	We blow bubbles, we eat ice cream.	(00:45:25)				√		1
143.	We worship a dancing peanut, for corn's sake!	(00:45:27)				√		1

No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Direc	Com	
144.	We don't belong out here!	(00:45:31)		√				1
145.	You've been wearing the same Goofy Goober Peanut Party underpants for three years straight.	(00:45:38)				√		1
146.	What do you call that?	(00:45:41)				√		1
147.	Pull your pants up, Patrick.	(00:45:55)				√		1
148.	We're going home.	(00:45:57)					√	1
149.	How much did you hear?	(00:46:05)				√		1
150.	What do you mean, the only ones left?	(00:46:16)				√		1
151.	Patrick, look!	(00:46:37)				√		1
152.	Can't your father do something?	(00:46:52)				√		1
153.	But... But we're just...	(00:47:09)				√		1
154.	I believe.	(00:47:24)		√				1
155.	I believe that everybody we know is a goner!	(00:47:29)		√				1
156.	You can do that?	(00:48:29)				√		1
157.	How?	(00:48:30)				√		1
158.	Did you hear that, Patrick?	(00:48:38)				√		1
159.	She'll use her mermaid magic to turn us into men!	(00:48:40)					√	1



No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Dirac	Com	
160.	Are we men yet?	(00:48:52)				√		1
161.	I think it's working.	(00:48:55)		√				1
162.	Heck, yeah!	(00:49:39)					√	1
163.	Because we're invincible!	(00:49:45)		√				1
164.	Why did we jump over the edge instead of taking the stairs?	(00:50:07)				√		1
165.	We're safe and sound at the bottom of this trench.	(00:50:32)		√				1
166.	Do you know what that means?	(00:50:43)				√		1
167.	Yeah, go, Pat.	(00:51:40)				√		1
168.	"Shell City, dead ahead.	(00:52:30)		√				1
169.	We did it, Pat!	(00:52:31)			√			1
170.	We made it past everything!	(00:52:33)			√			1
171.	Well, Patrick, we should be there in one more verse.	(00:52:46)				√		1
172.	Can I help you with something, sir?	(00:52:56)					√	1
173.	You're gonna exterminate us?	(00:53:03)				√		1
174.	Listen, junior, you caught me and my friend here in a good mood today, so I'm gonna let you off with a warning.	(00:53:26)				√		1

No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Direc	Com	
175.	Step aside, and you won't have to feel the awesome wrath of our mustaches.	(00:53:31)				√		1
176.	They were fake?	(00:53:52)				√		1
177.	What are you gonna do to us?	(00:54:10)				√		1
178.	Wait, Pat.	(00:54:50)				√		1
179.	This bigger boot saved our lives.	(00:54:51)		√				1
180.	uhh... Stranger?	(00:55:04)				√		1
181.	Help us!	(00:55:33)				√		1
182.	Save us, someone!	(00:55:37)				√		1
183.	I don't think so.	(00:56:07)					√	1
184.	Artificially colored rocks?	(00:56:12)				√		1
185.	I don't know where we are.	(00:56:15)		√				1
186.	What is this?	(00:56:17)				√		1
187.	No, Pat, it's a giant glass bowl.	(00:56:23)					√	1
188.	Hey, over here!	(00:56:31)				√		1
189.	You guys, hey! Help! Hey! Help!	(00:56:36)				√		1
190.	A little help here!	(00:56:38)				√		1
191.	Wait a second.	(00:56:40)				√		1
192.	Those fish are...dead.	(00:56:47)		√				1
193.	What's he gonna do to us?	(00:57:09)				√		1

No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Direc	Com	
194.	Oh, no, he's going for his evil instruments of torture.	(00:57:17)					√	1
195.	He's making a humorous diorama of... Alexander Clam Bell?	(00:57:44)				√		1
196.	Patrick, he's killing sea animals and making them into smelly knickknacks.	(00:57:50)		√				1
197.	Patrick! No!	(00:57:57)					√	1
198.	The heat is so intense from this lamp that I can't move.	(00:58:12)		√				1
199.	This doesn't look too good, Patrick.	(00:58:31)		√				1
200.	I don't even think we're gonna be able to save ourselves, 1buddy.	(00:58:41)					√	1
201.	Thanks.	(00:58:50)			√			1
202.	Well, it looks like what everybody said about us is true, Patrick.	(00:58:53)					√	1
203.	No, that we're just kids.	(00:58:59)					√	1
204.	A couple of kids in way over their heads.	(00:59:04)		√				1
205.	We were doomed from the start.	(00:59:08)				√		1
206.	I mean, look at us.	(00:59:09)				√		1

No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Direc	Com	
207.	We didn't even come close to the crown.	(00:59:09)		√				1
208.	We let everybody down.	(00:59:14)			√			1
209.	We failed.	(00:59:16)	√					1
210.	Yeah, we never made it to Shell City.	(00:59:20)				√		1
211.	Exactly, buddy.	(00:59:25)					√	1
212.	Yeah, the place we never got to.	(00:59:27)				√		1
213.	OK, now you're starting to bum me out, Patrick.	(00:59:31)		√				1
214.	Shell City is a gift shop?	(00:59:42)				√		1
215.	But if this is Shell City, then where's the...?	(00:59:46)				√		1
216.	Pat, we did make it.	(00:59:57)			√			1
217.	We did all right for a couple of goofballs.	(01:00:08)		√				1
218.	I'm a Goofy Goober, yeah...	(01:00:22)			√			1
219.	Hey, we're alive!	(01:01:56)			√			1
220.	Let's get that crown.	(01:02:04)				√		1
221.	On three, Patrick. Ready?	(01:02:09)				√		1
222.	Hey, it's lighter than I thought.	(01:02:12)		√				1
223.	Look!	(01:02:35)				√		1
224.	Come on, Patrick.	(01:03:22)				√		1

No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Direc	Com	
225.	Let's get this crown back to Bikini Bottom.	(01:03:24)				√		1
226.	Do you still have that bag of winds?	(01:03:29)				√		1
227.	let's go over the instructions.	(01:03:41)				√		1
228.	Let's see, it says here, "Step one: Point bag away from home.	(01:03:45)				√		1
229.	"Step two: Plant feet firmly on ground. "	(01:03:49)				√		1
230.	"Step three, remove string from bag releasing the winds.	(01:03:53)				√		1
231.	Well, that seems simple enough.	(01:03:59)		√				1
232.	Point bag away from home, feet firmly on ground, pull string, releasing the winds.	(01:04:02)				√		1
233.	All right, let's do it for real.	(01:04:04)				√		1
234.	No, no, stop!	(01:04:12)				√		1
235.	How will we ever get back to Bikini Bottom now?	(01:04:25)				√		1
236.	Who are you?	(01:04:40)				√		1
237.	So where's your boat?	(01:04:46)				√		1
238.	Nothing can stop us now.	(01:05:39)	√					1

No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Direc	Com	
239.	But how?	(01:05:53)				√		1
240.	Patrick, run!	(01:07:09)				√		1
241.	Never!!!!!!	(01:07:44)					√	1
242.	I don't know what Plankton's paying you, but if you let us go, I can make it worth your while	(01:08:00)					√	1
243.	That, sir, is five Goober Dollars.	(01:08:08)		√				1
244.	Thanks, buddy.	(01:08:22)			√			1
245.	Uh, thanks a lot.	(01:08:24)			√			1
246.	But we'll never be able to float down in time.	(01:09:20)		√				1
247.	Did you see that?	(01:09:30)				√		1
248.	Hooray! We made it!	(01:10:18)			√			1
249.	Sorry to rain on your parade, Plankton.	(01:10:53)			√			1
250.	I guess you're right, Plankton. <b>I am just a kid.</b>	(01:12:10)					√	1
251.	And you know, I've been through a lot in the past six days, five minutes, twenty-seven-and-a-half seconds	(01:12:17)				√		1
252.	And if I've learned anything during that time, It's that you are who you are.	(01:12:22)				√		1

No	F. Research	Time	Classification Of Others Speech Acts					Σ
			Decl	Rep	Exp	Direc	Com	
253.	Because I did what everyone said a kid couldn't do.	(01:12:49)				√		1
254.	I made it to Shell City, and I beat the Cyclops, and I rode the Hasselhoff, and I brought the crown back.	(01:12:55)				√		1
255.	So, yeah, I'm a kid.	(01:13:01)					√	1
256.	And I'm also a goofball.	(01:13:03)					√	1
257.	And a wing nut.	(01:13:04)					√	1
258.	And a Knucklehead McSpazatron!	(01:13:05)					√	1
259.	I'm up here.	(01:17:15)		√				1
260.	Oh, Mr. Krabs, you old soft-serve.	(01:17:37)			√			1
261.	Wait a second, everybody.	(01:18:03)				√		1
262.	There's something I need to say first.	(01:18:05)		√				1
263.	I just don't know how to put it.	(01:18:07)		√				1
264.	Are you crazy?	(01:18:25)				√		1
265.	I was just gonna say that your fly is down!	(01:18:27)		√				1
266.	This is the greatest day of my life!	(01:18:30)			√			1
<b>TOTAL</b>			<b>2</b>	<b>66</b>	<b>35</b>	<b>118</b>	<b>45</b>	<b>266</b>

Based on the tabel 4.1, the reseacher found two hundred and sixty six data about classification of types speech acts used by main characters. The data consists of two dialogues of declarations, sixty six dialogues of representatives, thirty five dialogues of expresives, one hundred and eighteen dialogues of directives, and forty five dialogues of commensives.

The most frequently used types of speech acts by main character in spongebob squarepants movie is directives. Then, the second is representatives. Representatives have data higher than commensives. The third is commensives, the fourth is expressives, and the least is declarations. Here, this is table about classification of speech acts types.

**Table 3.2**  
**The Members of Classification of Speech Acts Types.**

Speech Act Types	Members of Classification
Dec	Declaring, christening, resigning, and pronouncing.
Rep	Facts, assertions, conclusions, claims, reports and descriptions.
Ex	Pleasure, pain, likes, dislikes, joy, or sorrow, apologizing, welcoming, sympathizing, thanking, and deploring.
Direc	Advising, admonishing, asking, begging, dismissing, excusing, forbidding, instructing, ordering, permitting, requesting, requiring, suggesting, urging, warning, and commanding.
Com	Agreeing, betting, guaranteeing, inviting, offering, promising, swearing, volunteering, inviting, planning, opposing, vowing, threatening, refusing, and pledging.



## B. The Percentages of Speech Act Types Used by Main Character

The data were obtained from the research of spongebob squarepants movie's dialogues. The percentages of the data can be seen in table below:

**Table 3.3**  
**The Percentages of Speech Acts Classification Used by Main Character**

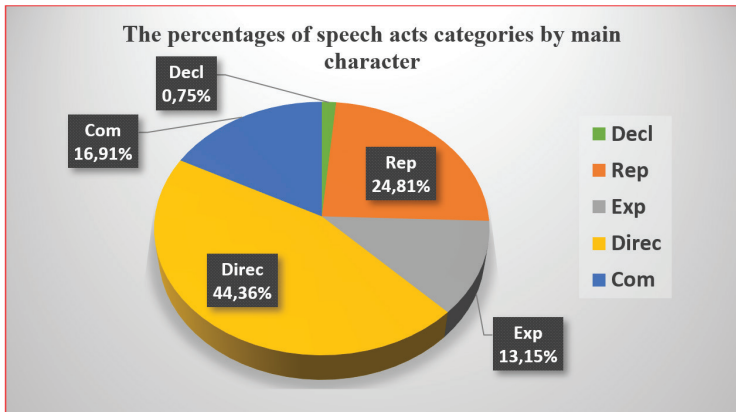
Part	Classification of Other Speech Acts				
	Decl	Rep	Exp	Direc	Com
Spongebob Squarepants	2	66	35	118	45
(%) Total	0,75	24,81	13,15	44,36	16,91

Analysis of the dialogues, based on the Table 3.3, indicated that the most frequently used types of speech acts by main character in spongebob squarepants movie belongs to four categories namely directives 44,36%, representatives 24,81%, commensives 16,91%, and expressives 13,15%. On the other hand, declarations are 0,75%. The same category is not found in this dialogues by mian character.

As mentioned in Table 3.3, directives as the most frequent category is 44,36 percent of the the whole data, while the category of declarations occurred 0,75 percent (see table). It means that, the directives are as dominant data in this dialogues by main character. The following diagram shows the percentages of each category of speech acts used in the total dialogues (266). From the diagram, the category of directives are dominant of the whole data. Representatives,

commensives, and expressives are also the next main categories of speech act by main character. The declarations are the least dominant by mian character.

**Diagram 3.1**  
**The Percentages of Speech Acts Categories by Main Character**



Based on the diagram 4.1, it can be explained that the total percentages is 100%. The most dominant from the data is directives, it can be looked at diagram that the category of directives covers approximately half of the whole data. The least dominant is declaration, it can be looked at diagram that the category of declarations are almost invisible of the whole data. It means that, directives is the influence of film to make people interested to watch. It is different from other films like love drama, or others. In spongebob squarepants movie, all scenes are full of dialogues and almost there is no silent scenes. So, it is the reason why not only children but also adults like to watch it.

### C. Indirect Speech Act Used in “Spongebob Squarepants” The Movie.

The utterances of spongebob squarepants movie included indirect speech acts. It is different from classification of speech act by main character, in this part indirect speech acts used all characters in spongebob squarepants the movie. The characters of spongebob squarepants movie are spongebob squarepants, patrick star, squidward tentacles, eugene H. Krabs, sheldon J. Plankton, gary the snail, king neptune, mindy, karen, mrs. Puff, david hasselhoff, pearl, perch perkins, cyclops and dennis. The explanation are described below:

**Table 3.4**  
**Domain Analysis of Indirect Speech Acts**

No	Cont	Tim	Part	F. Research
1.	Spongebob, mr. Krabs, and phil were in Krusty Krab Restaurant. Phill as a customer order a Krabby Patty no cheese, then spongebob come to help.	(00:03:10)  (00:03:59)	Mr. Krabs:  Spongebob:	Please settle down. We've got a situation in there. <b>I'd rather not discuss 'til me manager gets here.</b>  That's what it's all about. <b>I want you to do me a favor, Phil.</b>
2.	Spongebob, squidward, and patrick were in their house. Spongebob feel happy because mr krabs will announce the new manager, so he say to their friends about their promotion.	(00:04:38)  (00:04:56)	Spongebob:  Spongebob:	Hooray! Gary! <b>I had that dream again!</b>  <b>Who's it gonna be, Gary?</b>

No	Cont	Tim	Part	F. Research
3.	While mr krabs and perch penkins as news report will announce the new manager, plankton and karen, computer wife's plankton make a planing for stealing the formula Krabby Patty.	(00:08:23)  (00:08:38)  (00:09:18)	Karen:  Plankton:  Plankton:	<b>Don't you get worked up again, plankton?</b> I just mopped the floors.  <b>Then people would line up to eat at my restaurant.</b>  It's lemon-scented. <b>This Plan Z can't possibly fail!</b>
4.	Mr krabs will announce the new manager, but he is not spongebob, he is squidward. So that, he is very sad and depression.	(00:10:28)  (00:11:09)	Mr. Krabs:  Spongebob:	Now, before we begin with the ribbon-cutting, <b>I'd like to announce the name of our new manager.</b>  <b>Oh, better luck next time, buddy.</b>
5.	Because of mr krabs point to squidward be a new manager, spongebob feel sad, and depression. He feel very hate with mr krabs.	(00:11:57)  (00:12:15)	Mr. Krabs:  Mr. Krabs:	SpongeBob, <b>you're a great fry cook, but I gave the job to Squidward because being manager is a big responsibility.</b>  Lad, I mean this in the nicest of ways, but <b>there's a word for what you are</b> , and that word is... now, let's see...
6.	Patrick suddenly appear flying on a banner naked with a GO Spongebob flag in his butt.	(00:13:22)	Patrick:	Hello? <b>Where'd everybody go?</b>

No	Cont	Tim	Part	F. Research
7.	Plankton begins his planning in undersea castle, he steal the crown of king neptune. It is happen when king neptune and his daughter (mindy)have any debate about punishment.	(00:14:26) (00:14:37) (00:14:59) (00:15:23)	Mindy: Mindy: King neptune: King neptune:	<b>Daddy!</b> You're free to go. <b>Why do you have to be so mean?</b> And <b>what does this crown do?</b> Thinning! Anyway, the point is, <b>you won't wear it until you learn how to rule with an iron fist.</b> Like your father.
8.	Spongebob and patrick were in nut bar. Spongebob is very depression, with his problem about new manager. Waiter as a thier sevant feel weird with their behaviour.	(00:18:22) (00:19:08)	Spongebob: Spongebob:	<b>Waiter!!</b> <b>Patrick. Hey, what's up, buddy?</b>
9.	King neptune and mindy come to Krusty Krab 2 for meeeting with mr krabs. Plankton makes the king neptune know if mr krabs take his crown. Spongebob and patrick come for helping mr krabs from king neptune, because he will be burned.	(00:19:32) (00:20:52) (00:21:08)	Mr. Krabs: Clay: Mr. Krabs:	<b>What's this?</b> Yeah, <b>I just wanted to say thanks again for selling me the crown.</b> Neptune's crown. I sold it to a guy in Shell City, and <b>I just wanted to say thanks again for selling me the crown.</b> Heh, heh. <b>Don't you just hate wrong numbers?</b>

No	Cont	Tim	Part	F. Research
		(00:21:11)	King neptune:	<b>My crown is in the forbidden Shell City?!</b>
		(00:22:19)	Spongebob:	But you didn't give it to me, because you say I'm a kid. Well, <b>I am 100% man!</b>
		(00:23:11)	Spongebob:	Wait! I'm flattered <b>you would do this on my account,</b>
		(00:23:50)	Spongebob:	<b>Would you spare Mr. Krabs' life if I went to get your crown back?</b>
		(00:23:53)	King Neptune:	<b>You, Go to Shell City? What makes you think you could?</b>
		(00:25:30)	Squidward:	<b>Who turned on the AC?</b> Mr. Krabs! Oh, no, this is terrible. <b>Who's gonna sign my paycheck?</b>
		(00:26:07)	Patrick:	<b>You're hot.</b>
		(00:26:12)	King Neptune:	<b>Mindy!!!!</b>
10.	Spongebob and patrick run into a secret room under Krusty Krab 2, and run into Patty Wagon.	(00:27:45)	Spongebob:	<b>You don't need a license to drive a sandwich.</b>
		(00:28:15)	Plantkon:	<b>One secret formula to go, please. No, no, don't trouble yourself . Well, I'd like to hang around, but I've got Krabby Patties to make... over at the Chum Bucket.</b>

No	Cont	Tim	Part	F. Reseachr
11.	Spongebob and patrick go to Shell City. Before going on, they stay to gas station. There are 2 station fish tease them if they will go to Shell City.	(00:29:19)	Floyp & Lloyd:	<b>Shell City?</b>
		(00:29:27)	Floyp:	<b>Lloyd, take off your hat in respect.</b>
		(00:30:12)	Patrick:	<b>Who's the kid now?</b>
12.	On the other scene, plankton open the Chum Bucket with steal the menu from Krubby Krush 2.	(00:30:55)	Plankton:	<b>"Sell the Krabby Patty in my absence at the Chum Bucket," he said. "Don't let the flame die out."</b>
		(00:31:24)	Plankton:	<b>Karen, baby, I haven't felt this giddy since the day you agreed to be my wife.</b>
13.	Spongebob and patrick go to Shell City by food. They feel tired and want to find their car again. Suddenly they find their car in front of a beat-up bar. When they will take the car, they must meet with many bandits. Due to they have idea, so that they can take their car again.	(00:32:22)	Floyp:	<b>Hey, mister, does that hat take ten gallons?</b>
		(00:33:04)	Patrick:	<b>Are we there yet?</b>
		(00:33:57)	Thug:	<b>What are you looking at?</b>
		(00:35:21)	Victor:	<b>Hey! Who blew this bubble?</b>
		(00:35:37)	Victor:	<b>That's right! So who blew it?</b>
(00:35:52)	Victor:	<b>And don't think we don't know how to weed them out. Now, everybody line up! DJ! Time for the test.</b>		

No	Cont	Tim	Part	F. Research
14.	Squidward is enjoying the time without spongebob. On the road he see many people wear helmet, he look is suprise because all people use it. Then, he come to Chum Bucket for threatening plankton.	(00:38:24)	Squidward:	<b>Chum Bucket?... Free?... Krabby Patty?... Plankton?... Giving?... With?</b>
		(00:38:55)	Plankton:	<b>And what's that supposed to mean?</b>
		(00:38:59)	Squidward:	<b>You stole the crown so Neptune would freeze him and you could finally get your stubby little paws on the Krabby Patty formula.</b>
		(00:40:07)	Plankton:	<b>Who can stop me now? Who?!</b>
15.	Meanwhile, spongebob and patrick are still traveling in the Patty Wagon toward Shell City. On the road, many monster hinder them till they want to give up. Suddenly, mindy comes for helping them and gives know that Bikini Bottom have gotten a lot worse by plakton. Then, they want to go on for saving Bikini Bottom and find the crown.	(00:41:37)	Spongebob:	<b>Actually, we're men, lady, but thanks. You can let go now.</b> I said, let go, please. What is this? What kind of old lady are you?
		(00:42:52)	Victor:	<b>Hey! You may not know it, cowboy, but we got a rule around here about blowing bubbles.</b>
		(00:44:08)	Patrick:	Never mind the car, <b>where's the road? Road, road, road..</b>
		(00:44:46)	Patrick:	<b>Well, we're not gonna get the crown standing here.</b> On to Shell City. Hey, look, <b>it's making noise.</b>



No	Cont	Tim	Part	F. Research
		(00:45:09)	Patrick:	<b>But what about Mr. Krabs?</b>
		(00:45:10)	Spongebob:	<b>What about us?</b>
		(00:45:23)	Spongebob:	<b>Open yor eyes, Patrick! We don't belong out here!</b>
16.	Then, spongebob and patrick meet with Dennis the hitman from Plankton. Spongebob feel if he has many magic from Mermaid Magic. Then, dennis said that the mustanche is fake. They do many resistance till spongebob and patrick are brought by Cyclops.	(00:52:59)	Dennis:	Name's Dennis... <b>I've been hired to exterminate you.</b>
		(00:53:05)	Spongebob:	<b>You're gonna exterminate us? Listen, junior, you caught me and my friend here in a good mood today, so I'm gonna let you off with a warning.</b> Step aside, and <b>you won't have to feel the awesome wrath of our mustaches.</b>
		(00:53:37)	Dennis:	<b>You mean these?</b>
		(00:54:09)	Spongebob:	<b>What are you gonna do to us?</b>
		(00:54:11)	Dennis:	<b>Plankton was very specific.</b>

No	Cont	Tim	Part	F. Research
17.	Spongebob and patrick are brought by Cyclops to Shell City. They have recovered on a bed of tank bebbles. Cyclops wants to kill with put them to under lamp. They can't move because they feel is hot.	(00:57:09) (00:58:34) (00:58:58)	Spongebob:  Patrick:  Patrick:	What's he gonna do to us?  You mean we're not gonna get the crown, save the town and Mr. Krabs?  You mean that we're attractive?
18.	Meanwhile, in Bikini Bottom, Plankton's slaves are still under control.	(01:05:05)	Plankton:	<b>Well, Krabs, you know what today is?</b> Sorry about this, calendar. <b>March 14? Wait, that's not right.</b> It should say "The day that Krabs fries!" Guess who's here.
19.	On the road, when spongebob and patrick will come back, dennis the hitman back for killing them.	(01:05:39)	Spongebob:	Hooray for Hasselhoff! <b>Nothing can stop us now.</b>
20.	At the Krusty Krab 2, king neptune and minddy arrie for firing the mr krabs because the day is enough for spongebob and ptrick bring the crown.	(01:06:12) (01:06:33) (01:06:45)	Plankton:  Mindy:  Mindy:	<b>This is the best seat in the house.</b>  <b>You can give SpongeBob and Patrick a little more time.</b>  <b>Stalling? I'm not stalling anything.</b>
21.	Inside the Krusty Krab 2.	(01:09:02)	Mindy:	<b>But, Daddy?</b>

No	Cont	Tim	Part	F. Reseachr
22.	Menwhile, hasselhoff stand up and bring the spongebob and patrick come back to Bikini Bottom. After coming in Bikini Bottom Plankton feel un happy because they can do it well. Spongebob says to all people that plankton cheat, he steal the crown and allege to mr krabs for stealing the formula Krabby Patty. Plankton has demeanor for controlng the town. Spongebob sing the rock star for helping al people from Plankton. Finally, the effort of spongebob success and Bikini Bottom is free now.	(01:09:20)	Spongebob:	<b>But we'll never be able to float down in time.</b>
		(01:10:53)	Spongebob:	<b>Sorry to rain on your parade, Plankton.</b>
		(01:10:56)	Plankton:	<b>Oh, don't worry about me. My parade shall be quite dry under my umbrella!</b>
		(01:13:08)	Plankton:	<b>What's going on here?</b>
		(01:13:14)	Plankton:	<b>What the scallop?!</b>
		(01:14:14)	Plankton:	What's happening? <b>His dance moves are impressive, but I'm in control.</b>
		(01:16:04)	Plankton:	<b>Come on, I was just kidding.</b> Come on, you guys knew that, didn't you? <b>With the helmets and the big monuments... Wasn't that hilarious, everybody? I will destroy all of you!</b>

Based on Table 3.3, it can be explained that in spongebob squarepants movie (the duration 01:27:23) there are seventy four contexts based on the plot of movie. Every context tells about story and indirect speech act of dialogues. The researcher found seventy four dialogues of indirect speech acts.

## D. Data Discussion

Spongebob squarepants movie's dialogues can be found in three problems of study, it was stated in Chapter I. There are three tables and two diagram that are used for analyzing the dialogues.

Based on the Table 3.1, the researcher analysis of taxonomy analysis of speech acts types used by main character. There are two hundred and sixty six data about classification of types speech acts used by main characters. The data consists declarations, representatives, expresives, directives, and commensives. So, it was done to find the dialogues of other classifications of speech acts, the data shows that the most frequently used types of speech acts by main character in spongebob squarepants movie is directives, and the least frequently need is declarations. Based on the table above, there are 2 dialogues of declarations, 66 dialogues of representatives, 35 dialogues of expresives, 118 dialogues of directives, and 45 dialogues of commensives. This is examples of general functions performed by speech acts:

- 1) Declarations
  - a) Priest: I now pronounce you husband and wife.
  - b) Referee: You are out!
  - c) Jury Foreman: We find the defendant guilty.
- 2) Representative
  - a) The earth is flat.
  - b) Chomsky didn't write about peanuts.
  - c) It was a warm sunny day.

- 3) Expressives
  - a) I'm really sorry.
  - b) Congratulations!
  - c) Oh, yes, great, mmmm, ssahh!
- 4) Directives
  - a) Give me a cup of coffee. Make it black.
  - b) Could you lend me a pen, please?
  - c) We will not do that.
- 5) Commensives
  - a) I'll be back
  - b) I'm going to get it right next time
  - c) We will not do that

Based on the Table 3.3, the researcher analysis the percentages of speech acts classification used by main character. In this part, the researcher reveals the dominant data in speech acts. It can be explained that directives as the most frequent category comprised 44,36 percent of the the whole data, while the category of declarations occurred 0,75 percent. Besides, the researcher shows diagram to explain the dominant data in speech acts of classification. It shows that there are 44,36% of directives, representatives 24,81%, commensives 16,91%, expressives 13,15%, and declarations 0,75%. So, it can be resulted that the dominant of speech act in spongebob squarepants movies is directives (118 or 44,36%) and the lest frequently is declarations (2 or 0,75%). According to Yule (1996: 54) directives are those kinds of speech acts that speakers use to get someone else to do something. In using a directive, the speaker attempts to make the world fit

the words (via the hearer). It means that, within percentages of directives (118 or 44,36%) it can make the spongebob squarepants movie more attracting to the viewer not only children but also adults, because the main character always make the addressee perform an action. For examples: Talk to me, Get a hold of yourself, eugene, You got a name?, and so on. In this movie, spongebob mostly use directives dialogue for speaking, so it makes to viewer or hearer take particular action or carry out some actions from spongebob squarepants the movie. Directives speech acts is learned about behind the word that sometimes there are meaning to convey, so the speaker and hearer should have the same mindset to deliver and capture the message. Besides, it is not only for studying but also it can be practiced especially for children who are in the process of learning. When each character deliver and capture the message the character always give statement or opinion (answer the question), so that it makes the movie looks funny. From the data, the majority animation film (cartoon) have dominant category in directives speech acts, it shows not only children but also adults interesting for watching it, because they want to give learning process from the film. It can be seen from Keylly Kristani, the title "An Analysis of Directive Speech Acts in The Movie-Sleeping Beauty", in this analysis she found (21,6%) the data about directives speech act. The others data from William Susanto, the title "Analysis of Speech Acts on The Utterances Spoken by The Main Characters in *Brave* (2012) by Mark Andrew", in this analysis he found 22 utterances in directives speech act. It is the dominant category in this movie.

Based on the Table 3.4, the researcher analyzes domain analysis of indirect speech acts. In the duration 01:27:23, there found seventy four dialogues of indirect speech acts from all characters. The data show is least from the duration. In this movie, the character much speaking and many jokes into this movie. Here, this is explanation of focused research of indirect speech act in spongebob squarepants the movie.

**Table 3.5**  
**Summary of Domain Analysis of Indirect Speech Acts**

No	F. Research	Explanation
1.	Please settle down. We've got a situation in there. <b>I'd rather not discuss 'til me manager gets here.</b>	Based on the structural form, the utterance is identified as a declarative. In this conversation, it is used to command the people to help mr krabs to meet with customer asks a simple order a Krabby Patty without cheese. It is a requirement the people who want be a new manager in Krabby Patty 2. This utterance means asking the hearer to do something. Indirectly, he asks the people for helping him by using this utterance.
2.	That's what it's all about. <b>I want you to do me a favor, Phil.</b>	Based on the linguistic form, the utterance is a declarative sentence. In this conversation, it is used as a request. Request is as act of people that is used to make people do something as the speaker wants. Spongebob wants the customer to help him be a manager in Krabby Patty 2. Indirectly, he wants the customer to give up and using cheese in his Krabby Patty.
3.	Hooray! Gary! <b>I had that dream again!</b>	Structurally, the utterance is a declaratives. In this conversation, it is used to warn gary if he will be a new manager in Krabby Patty 2 and mr krabs will announce him today. Indirectly, he wants gary to know that today is the happiness day for him.

No	F. Research	Explanation
4.	Who's it gonna be, Gary?	Based on the structural form, the utterance is an interrogatives. In this conversation, it used to warning if he will be a new manager. Besides, he wants to show off that he is a new manager in Krabby Patty 2. This utterance means asking gary for saying if he is as new manager today.
5.	<b>Don't you get worked up again, plankton?</b> I just mopped the floors	Structurally, the utterance is imperatives. in this conversation, it is used to declare that plankton do not have a job. He is always resentment to mr krabs that has good career in his restaurant. Plankton wants to make the mr krabs's restaurant is bankrupt and the secret of formula Krabby Patty can be had by plankton. Indirectly, the conversation wants to give information that plankton do not have a activity.
6.	<b>Then people would line up to eat at my restaurant.</b>	Based on the table, the utterance is structurally of declarations. It function is not to give information only, but also to prohibit the people for buying in mr krabs's restaurant again. He wants the people to buy and line up to et in plankton's restaurant. Indirectly, plankton wants to have a formula Krabby Patty and he has a plan for steal it.
7.	It's lemon-scented. <b>This Plan Z can't possibly fail!</b>	The utterances is a imperatives sentence based on the linguistic form. Considering the context, plankton says to karen that he has many idea for stealing the formula Krabby Patty. In this conversation, it is used to declare that he is never success for stealing the formula Krabby Patty. He has many idea and palnning for taking the formula Krabby Patty but it is fail. So, indirectly he inform to the viewer that his planning is fail.



No	F. Research	Explanation
8.	Now, before we begin with the ribbon-cutting, I'd <b>like to announce the name of our new manager.</b>	As seen in the table, the utterance is classified into declarative. In this conversation, it is used prohibit to spongebob for being a new manager. Considering the context, mr krabs wants to announce the name of new manager, whereas He had promise to spongebob last time. He said "if any people help for giving chesee to customer he will be a new manager in Krusty 2". Indirectly, he wants to announce the name of new manager except for spongebob.
9.	Oh, better luck next time, buddy.	Based on the structural form, the utterance is identified as an imperative. He gives the advice to squidward for being like him. Considering in this context, spongebob says that he is a good man. He thinks that he is luckier than squidward, he can be a manager and squidward can not be like him. Indirectly, he declares that he is a new manager. Squidward can no be like him. He wants to all people know that he is a new manager right now.
10.	SpongeBob, <b>you're a great fry cook, but I gave the job to Squidward because being manager is a big responsibility.</b>	Based on the table, the utterance is an imperative. Mr krabs gives the advice to spongebob that he is a good employer. He has great fry cook, but if he will be a manager it is difficult for him. Actually, the utterance means to declare spongebob if he is can not be manager. He does not has authority for it. Indirectly, mr krabs wants to declare if spongebob is still kid.
11.	Lad, I mean this in the nicest of ways, but <b>there's a word for what you are,</b> and that word is... now, let's see...	Structurally, the utterance is imperative. Mr krabs gives the advice to spongebob with some words. He wants to say something if spongebob like something. Based on the context, it functions to declare if spongebob likes a goofball, kid, wing nut, and soon. He wants to says something finely. This function can be analyed indirectly by looking at the context. This utterance is indirectly used to declare the people about spongebob.

No	F. Research	Explanation
12.	Hello? <b>Where'd everybody go?</b>	Based on the structural form, the utterance is identified as an interrogative. In this conversation, it is used to prohibit someone for going. Patrick asks to people that go when he comes to grand opening. Based on analysis, the utterance functions as a prohibition. Indirectly, patrick prohibits the people going when he comes to the stage.
13.	<b>Daddy!</b> You're free to go.	As shown on the table, the utterance uttered by Mindy is a declarative. Cosidering the context, Mindy wants to inform if this square can free and go. The utterance means to prohibit her father for giving punishment to square. She wants her father to permit square for going and wanting her father have love and compassion. Indirectly, Mindy prohibits her father for giving punishment to square.
14.	Why do you have to be so mean?	The linguistic form of the utterance is an interrogative. Actually, the functions of the utterance to declare if her father is evil. Mindy wants to inform that her father does not have love and compassion, because he always gives punishment to square.
15.	And <b>what does this crown do?</b>	As seen in the table, the utterance is classified into interrogative. In this conversation, it is used to advice Mindy for being a King like her father. He wants Mindy to follow what her fahter doing. Indirectly, he aks Mindy for being like him. He gives a advice about how to manner be a good king.
16.	Thinning! Anyway, the point is, <b>you won't wear it until you learn how to rule with an iron fist.</b> Like your father.	As shown on the table, the utterance is structurally an imperative. The king prohibits for Mindy wearing the crown and be next king before she having the character likes her father. Based on the context, it is used to declare the hearer (Mindy) if her father has good character. He informs if he is able to manage the giant castle. Indirectly, he wants Mindy to follow the father's character.

No	F. Research	Explanation
17.	Waiter!!	Based on the utterance, it is classified into declarative. In this conversation, it is used to request the waiter for giving the ice cream again. Spongebob and patrick ask to add the drink again. indirectly, they want the waiter to give the drink untill they feel fail.
18.	Patrick. Hey, what's up, buddy?	Based on the table, the utterance is interrogative sentence. Based on the analysis, the utterance functions as a declarative. Spongebob wants to declare the hearer if they are drunk, because they drink ice cream too many. Indirectly, spongebob wants to declare if he is still angry to mr krabs untill he is drunk in the bar
19.	What's this?	As shown on the table, the utterance is identified as interrogative. Contextually, it is used to declare the hearer if King Neptune comes to mr krabs's restaurant buying something with much money. Indirectly, he wants to inform if the rich people comes in her restaurant and they will get much money.
20.	Yeah, <b>I just wanted to say thanks again for selling me the crown.</b> Neptune's crown. I sold it to a guy in Shell City, and <b>I just wanted to say thanks again for selling me the crown.</b>	As seen in the table, the utterance is classified into imperative. Based on the context, it is identified as a declarative. Indirectly, (clay) plankton says to thank to mr krabs about the crown. In this context, plankton wants to inform to King Neptune if mr krabs steals her crown. He wants to declare the hearerfor knowing if mr krabs steals the King's crown.

No	F. Research	Explanation
21.	Heh, heh. <b>Don't you just hate wrong numbers?</b>	The utterance consists of interrogative. In interrogative is usually used to ask something to people. In this conversation, it is used to declare to King Neptune if he does not steal of his crown. When plankton called mr krabs, he wanted to explain if he does not know about it. He wants to explain that he is not take his crown. Indirectly, mr krabs wants to declare if it is just trap.
22.	My crown is in the forbidden Shell City?!	Based on the structural form, the utterance is identified as an interrogative. Based on the context, it is identified as a declarative. King Neptune ask to mr krabs, but he does not if his crown in Shell City. Indirectly, he wants to inform all people or hearer if his crown in Shell City. He wants to declare if mr krabs pays someone for stealing his crown, then he wants to give punishment to him.
23.	But you didn't give it to me, because you say I'm a kid. Well, <b>I am 100% man!</b>	Based on the table, the utterance is declarative. Spongebob said that he is man, 100% man. In this conversation, the utterance functions is an prohibition. Spongebob prohibits to mr krabs and all people for calling kid. He wants to people never say kid to him.
24.	Wait! I'm flattered <b>you would do this on my account,</b>	Based on the structural form, the utterance is classified into imperative. Based on the context, it is used to declare if he can receive the mr krabs's judgement. Indirectly, spongebob wants to inform if he is fine, he does not care about what mr krabs doing to him.
25.	Would you spare Mr. Krabs' life if I went to get your crown back?	As seen in the table, the utterance is identified as an interrogative. In this conversation, it is used to offer King Neptune for freeing mr krabs from all punishment. This utterance means offering something to King neptune, so that mr krab has free gaian. Indirectly, he wants to look for the crown and mr krabs can free.

No	F. Research	Explanation
26.	You, Go to Shell City? What makes you think you could?	Structurally, this utterance is interrogative. Based on the context, it functions to declare if spongebob is still kid. He can not go to Shell City, because it is forbidden place. Indirectly, King Neptune declares to hearer or people if spongebob is kid, it is impossible if he can do it.
27.	<b>Who turned on the AC?</b> Mr. Krabs! Oh, no, this is terrible. <b>Who's gonna sign my paycheck?</b>	As shown in the table is interrogative. Based on the context, the utterance functions as to inform if squidward wants to out from manager. He wants not to help spongebob and patrick for looking for a King Neptune's crown. The utterance means informing to people if he wants to go out and uncomfortable with this condition.
28.	You're hot.	From the table, it can be seen that utterance is a statement or declarative, based on the linguistic form. Considering the context, patrick always look at to Mindy. When mindy said to spongebob, he was smile to mindy. Indirectly, patrick persuades mindy for taking to heart him. He wants to persuade mindy for giving attention to him.
29.	Mindy!!!!	As seen in the table, the utterance is structurally a declarative. Indirectly, the utterance is used to command mindy for ging fast. His father wants mindy for going from restaurant and following him came back. The utterance means commanding mindy for going fast.
30.	You don't need a license to drive a sandwich.	The utterance shows that, it is an imperative. Based on the function, as a information. Spongebob wants to inform patrick if the car is unique. They can do it freely because the car crappy and the polices is impossible catch them, so that they don not need a license .

No	F. Research	Explanation
31.	<b>One secret formula to go, please. No, no, don't trouble yourself . Well, I'd like to hang around, but I've got Krabby Patties to make... over at the Chum Bucket.</b>	Based on the structural form, the utterance is identified as an imperative. In this conversation, it is used to inform that mr krabs gets punishment from King Neptune. Indirectly, palnkton wants to inform that he will steal the formula Krabby Patty. He gives informations to mr krabs that he steals the King Neptune's crown. While mr krabs gots frozen from King, he wants to take formula Krabby Patty.
32.	Shell City?	Structurally, the utterance is categorized as interrogative. In this conversation, it is used to inform the hearer if spongebob and patrick is still kids. Floyp wants to inform that they will not be able to go to Shell City.
33.	<b>Lloyd, take off your hat in respect!</b>	As shown in table, it is imperative. In this conversation, the utterance is used to inform the hearer that spongebob and patrick will be dead. Indirectly, he wants to know if spongebob and patrick is impossible to go there. Theya are still kids, it is dangerous.
34.	Who's the kid now?	Based on the structural form, the utterance is interrogative. It is not only asking something, but also it tends to know the hearer id spongebob and patrick are afraid. They do not hear what floyps saying, when in twelve secong there is bandit ask their car. They feel afraid and give their car to abndit. Indirectly, they want to inform if they feel afraid, they can not fight the bandit.
35.	<b>“Sell the Krabby Patty in my absence at the Chum Bucket,” he said. “Don't let the flame die out.”</b>	The utterance is declarative. Considering the context, it functions to invite the people to buy Krabby Patty in Chum Bucket restaurant. Plankton wants all people to came and eat Krabby Patty in Chum Bucket. Indirectly, he invites all people to come.

No	F. Research	Explanation
36.	Karen, baby, I haven't felt this giddy since the day you agreed to be my wife.	As shown in table, the utterance is imperative. In this conversation, it is used to inform if plankton is never successful steal to the formula Krabby Patty. He has many idea, but he fails to do it. The utterance means giving information to hearer if plankton do many manners, but it fails. There is no the manner can success.
37.	Hey, mister, does that hat take ten gallons?	Based on the structural form, the utrerance is identified as a interrogative. Considering the context, the utterance functions to declare if dennis has bad hat. The hat likes place something, because it is wide. Indirectly, he declare to hearer that dennis's hat is bad.
38.	Are we there yet?	The table shown that the utterance which is uttered by patrick is interrogative. Its function can be analyzed indirectly. Considering the context, the utterance functions to inform someone about something. In this conversation, it is used to inform spongebob if patrick feels tired for walking again, he feels to want address fastly.
39.	What are you looking at?	Structurally, the utterance is interrogative. Considering the context, this is used to prohibit someone for looking Thug. This utterance means, prohibition someone for seeing him and does not bravado to him. Indirectly, thug wants all people do not brave to him, and phohibition people for looking at him.
40.	Hey! <b>Who blew this bubble?</b>	The utterance uttered by victor is an interrogative. Based on the context, it functions to prohibit someone doing something. There is someone blew bubbles, then victor avoids it. Indirectly, victor ask to someone are not blew bubbles in that place.
41.	That's right! <b>So who blew it?</b>	Based on the table, the structure is structurally is interrogative. In this conversation, it is used to inform all people if there is someone blew bubbles he will give punishment. The utterance means, victor wants to declare about rule in the bar.

No	F. Research	Explanation
42.	And <b>don't think we don't know how to weed them out. Now, everybody line up! DJ! Time for the test.</b>	Based on the table, the utterance is an imperative based on the linguistic form. Analyzed from the context, the utterance is used to inform if dennis has rule about something, all people must do it. If there is one does not do it, he will give them punishment.
43.	Chum Bucket?... Free?... Krabby Patty?... Plankton?... Giving?... With?	As seen at the table, structurally the utterance is an interrogative. Considering the text, squidward informs to someone about something. Indirectly, the utterance is used to inform that impossible if plankton can build the restaurant Krabby Patty, moreover in bad condition from Mr. Krabs.
44.	And <b>what's that supposed to mean?</b>	Based on the structural form, the utterance is identified is an interrogative. In this conversation, it is used to request squidward does not say to anyone. Plankton knows if squidward understand what he do, but he want not squidward fil him. This utterance means request to squidward for doing something.
45.	You stole the crown so Neptune would freeze him and you could finally get your stubby little paws on the Krabby Patty formula.	As shown on the table, the utterance uttered by squidward is a declarative. Considering the context, squidward wants to threat plankton. Based on the analysis, the utterance function as a threaten. He wants to plankton do something what is squidward wanted, because he knows that plankton has negative planing for mr krabs.
46.	Who can stop me now? Who?!	The table shows that the utterance uttered by plankton stucturally belongs to interrogative. Contextually, it is used to prohibit someone for resisting him. He avoids people for ignoring her instruction. From the analysis, it can be conclude that utterance functions as a prohibition.



No	F. Research	Explanation
47.	<b>Actually, we're men, lady, but thanks. You can let go now.</b> I said, let go, please. What is this? What kind of old lady are you?	The linguistic form of the utterance as a declarative. The purpose of the sentence is to command the old woman for calling him a kid. The utterance means, command the old woman about something. Spongebob wants to say if he is not a kid, and command for calling a kid for him.
48.	<b>Hey! You may not know it, cowboy, but we got a rule around here about blowing bubbles.</b>	The utterance on table consists of declarative. In this conversation, it is used to prohibit dennis for unblowing bubbles. Victor said if he will says waht the rule in that country. Indirectly, he wants to prohibit dennis do to it.
49.	Never mind the car, <b>where's the road? Road, road, road..</b>	The table shows that the utterance structurally is an interrogative. The utterance function as a statement. Patrick wants to give statement or inform to spongebob and hearer that there is deadlock in front of them. He wants to inform that they can be safe although they lost the car.
50.	<b>Well, we're not gonna get the crown standing here.</b> On to Shell City. Hey, look, <b>it's making noise.</b>	Based on the table, the utterance is an imperative. Actually, the utterance means to inform spongebob that the road in Shell City is dangerous. Many monsters over there, when they will go through the stairs many dangerous sound. Indirectly, he wants to give statement if the road toward Shell City is really dangerous.
51.	<b>But what about Mr. Krabs?</b>	The utterance is interrogative. Its general function is to ask something. In this conversation, the utterance functions as an statement. Patrick wants to give inform if mr krabs has dangerous situation. He want to try inform that mr krabs needs helping to free the punishment from King Neptune.

No	F. Research	Explanation
52	What about us?	Based on the linguistic form, the utterance is consists interrogative. The utterance function as a statement. In this conversation, spongebob wants to give inform that they have dangerous situation, if they will hep mr krabs they will dead. He gives information to patrick that their condition is unenable.
53.	Open yor eyes, Patrick! We don't belong out here!	Based on the structural form, the utterance is classified into imperative. In this conversation, it is used to inform to patrick about their condition. Indirectly, spongebob gives statement that many monsters over there, they are just kids. He wants to give knowing that it is impossile.
54.	Name's Dennis... <b>I've been hired to exterminate you.</b>	The table shows that, the utterance uttered by Dennis is a declarative, but it is negative intruction. The utterance functions as a threaten. He wants to threat if he will kill spongebob and patrick. He wants to spongebob and patrick do not continue for looking for a King Neptune's crown. Indirectly, dennis wants spongebob and patrick stop their mission.
55.	<b>You're gonna exterminate us? Listen, junior, you caught me and my friend here in a good mood today, so I'm gonna let you off with a warning.</b> Step aside, and <b>you won't have to feel the awesome wrath of our mustaches.</b>	The table shows there are two utterances in one complete idea. Based on the linguistics form, they are interrogative and imperative. Indirectly, the utterances mean to give statement that spongebob and patrick are strong. They have a mermaid magic to evacuate the monsters included dennis. They wants to inform that they can kill her with their mustaches. So, dennis can go before they make her is dead.

No	F. Research	Explanation
56.	You mean these?	Based on the structural form, the utterance is classified into interrogative. Based on the context, it functions to inform that her mustaches is fake, it is just grass. Indirectly, he wants to give statement that spongebob and patrick are kids only. They can dead in dennis's hand.
57.	What are you gonna do to us?	As seen in the table, the utterance is identified as an interrogative. In this conversation, it is used to request that spongebob and patrick want not is dead. They want dennis for freeing them.
58.	Plankton was very specific.	From the table, it can be seen that the utterance is a statement or declarative, based on the linguistic form. Considering the context, dennis wants spongebob and patrick more careful with plankton, because plankton is strong. Indirectly, the utterance function to prohibit spongebob and patrick to avoid what the plankton say. Plankton wants them stop from this mission, so they must follow him.
59.	What's he gonna do to us?	Based on the structural form, the utterance is identified as an interrogative. In this conversation, it is used to inform that spongebob and patrick in dangerous situation. They see the cyclops will do something. Indirectly, they give statement to hearer that they in bad condition, they feel afraid if the cyclops will kill them.
60.	You mean we're not gonna get the crown, save the town and Mr. Krabs?	Structurally, the utterance is an interrogative or a question form. Based on the context, it functions to inform that spongebob and patrick feel sad. They struggle for getting the crown, but they will dead right now. He gives statement that, they are still kids, because they can not get the crown, save the town and mr krabs.

No	F. Research	Explanation
61.	You mean that we're attractive?	Based on the table, the utterance is structurally an interrogative. Actually, it functions to inform that they are still kids. They can not do anything for saving the town and mr krabs. He wants to give statement that what the people say is true.
62.	<b>Well, Krabs, you know what today is?</b> Sorry about this, calendar. <b>March 14? Wait, that's not right.</b> It should say "The day that Krabs fries!" Guess who's here.	The table shows there are two utterances in one complete idea. Based on the linguistics form, they are interrogative and imperative. The utterance means, plankton wants to give statement that mr krabs will be killed by King Neptune, because spongebob and patrick do not come today. Indirectly, he wants to inform to hearer that this time mr krabs will dead.
63.	Hooray for Hasselhoff! <b>Nothing can stop us now.</b>	The table shows that the utterance which is uttered by spongebob is a declarative. Considering the context, the utterance functions to request david hasselhoff to bring spongebob and patrick go to Bikini Bottom fast.
64.	This is the best seat in the house.	Structurally, the utterance is declarative. Considering the context, it is used to request to King Neptune not to delay the punishment for mr krabs. Plankton feels very happy and he wants mr krabs to be dead, so that there is no challenger again to sell Krabby Patty.
65.	You can give SpongeBob and Patrick a little more time.	The utterance by Mindy is a declarative. Based on the analysis, its function is to request for giving more time again. Mindy wants King Neptune to give time for waiting spongebob and patrick. Indirectly, she wants to ask for more time again.
66.	Stalling? I'm not stalling anything.	The table shows there are two utterances in one complete idea. Based on the table, the utterance is structurally an interrogative and declarative. In this conversation, it is used to command her father to give more time. Indirectly, she wants to command her father for waiting spongebob.

No	F. Research	Explanation
67.	But, Daddy?	From the table, Mindy's utterance is a interrogative. This utterance is used by mindy to ask request to her father. Indirectly, mindy persuades her father to give more time again. She makes request to her father, in order that her father can change his thinking.
68.	But we'll never be able to float down in time.	Based on the linguistic form, the utterance is a declarative. Considering the context, it is used to request david hasselhoff to help them. They wants to david hasselhoff help them to bring to Bikini Bottom.
69.	Sorry to rain on your parade, Plankton.	As seen in the table the urchase is classified into declarative. Based on the context, it functions to warn plankton that they can look for a King Neptune's Crown. Spongebob and patrick want to say that they are not kids, and they can not be neglected to do something, because they always can do it well.
70.	Oh, don't worry about me. My parade shall be quite dry under my umbrella!	Based on the structural form, the utterance is identified as an imperative. In this conversation, it is used to give statement that plankton feels angry and gives to know that he is has much idea. He can utilize King Neptune to destroy Bikini Bottom. Indirectly, plankton want to inform that he has other manner.
71.	What's going on here?	Based on the table, the utterance is interrogative. In this conversation, it is used to request spongebob for stoping their action. This utterance means asking spongebob to stop what he is saying, because it can fail plankton's planning. Indirectly, he want to request spongebob.

No	F. Research	Explanation
72.	What the scallop?!	The utterance is an interrogative. In this conversation, the utterance functions as a prohibition. By using the utterance plankton prohibits spongebob to sing and give action. Indirectly, plankton prohibits what spongebob's action.
73.	What's happening? <b>His dance moves are impressive, but I'm in control.</b>	As shown at the table, the utterance is structurally a declarative. Based on the context, it is used to prohibit spongebob for singing and playing guitar. Indirectly, plankton prohibits spongebob for destroying her planing.
74.	<b>Come on, I was just kidding.</b> Come on, you guys knew that, didn't you? <b>With the helmets and the big monuments...</b> Wasn't that hilarious, everybody? <b>I will destroy all of you!</b>	The table shows there are two utterances in one complete idea. Based on the structural, the utterance is identified as a declarative and imperative. In this conversation, it is used to request that plankton wants to free about the punishment. He wants all people can give sorry to him.

Based on the Table 3.5, it can be explained that from the dialogues of indirect speech acts in spongebob quarepants movie we can know the meaning from the each dialogue. The summary of domain analysis indirect speech acts can help the reader to understand each dialogue that have different meaning from this movie.



# Conclusion

## A. Conclusion

This chapter provides the conclusion from the result of the data analysis and discussion in chapter IV about *The Study of Speech Act Dialogues in "Spongebob Squarepants" The Movie*. Referring the data analysis and the problem of study, the conclusion are follow:

1. There are two hundred and sixty seven data about classification of types of speech acts employed by main character in this movie to analyze types of speech act.

- a) Declarations

Based on the analysis (see table 4.1), there are 2 dialogues which is shown by main character in this movie. The frequent is low used by main character. The sub indicators to evaluate of this indicator (declarations) are declaring, war, and abdicating.

- b) Representatives

The analysis show 66 dialogues use in this movie.



The sub indicators to evaluate this indicator (representatives) are statement of fact, assertions, conclusions, and descriptions, are all examples of the speaker representing the world as he or she believes it is. This type is higher data than commensives.

c) Expressives

There are 35 dialogues showing the occurrence of expressives. The sub indicators to evaluate of this indicator (expressives) are statements of pleasure, pain, like, dislike, joy, or sorrow, apologize, welcome, and sympathize.

d) Directives

This types used by 118 dialogues. The type is most frequently used by main character in spongebob squarepants movie. The sub indicators to evaluate of this indicator (directives) are commands, orders, requests, and suggestions.

e) Commensives

There are 45 dialogues contains commensives. The sub indicators to evaluate of this indicator (commensives) are promise, threat, refusal, pledge.

2. The percentages of speech act classification employed by main character in spongebob squarepants movie is shown in diagram with total dialogues 266 data. There are declarations, representatives, expressives, directives, and commensives. Total percentages is 100%, the most dominant from the data is directives and the least dominant is declaration. It shows in diagram with directives 44,36%, representatives 24,81%, commensives

16,91%, expressives 13,15%, and declarations 0,75%. So, the result of this analysis is directives as dominant data in this dialogues by main character.

3. In spongebob squarepants the movie there are seventy four dialogues are obtained of indirect speech acts from all characters. In this part, the reseacher shows the summary of domain analysis indirect speech acts for explaining what the meaning each dialogue. The reseacher explains structural forms and the general communicative.

## **B. Recommendation**

Based on all of this founding in this research, the reseacher proposes several recomendations as follow:

1. For the English Teachers

The researcher suggests that all English teachers should not only teach based on the material only but also ask the students to analyze the movie or others, so that the students have high imagination for literatuer. In education, literature is very important for students because by analyzing movie or others students can learn english easily and they will know the categories of english lesson beside learning basic english lesson.

2. For the English Students

The researcher expects that all english students should have high motivation in studying english and they are able to analyze by using movie or others. The researcher hopes within analysing of movie, it can improve their ability of English lesson.

### 3. For the Future Researchers

- The researcher suggests that the next researches do not only make experimental or CAR research, but also they can make literature to extend their ability of English lesson which is connected with education. We know that we are in English education, but we can make thesis using literature. In literature thesis we can know the kinds of English lesson beside knowing the basic of English lesson. Although we can find the new technique to teach English, in literature we can find the kinds of English lesson or the majority from the English lesson in movie or others. Moreover, many the hidden value in literature that can find it, for examples: in social life we can see from spongebob, although Mr krabs unappreciate about what spongebob do to help his Krabby Patty 2 and he lies about the inauguration spongebob be a manager, spongebob still helps to make him free from King Neptune's punishment. Then, we can see from the character of david hasselhoff, he is as stranger that do not know with spongebob and patrick, but he wants to help them to go back to Bikini Bottom. Besides, the spirit, teamwork and self-confident spongebob and patrick for looking for the crown can be modeled for us, because they have spirit to find the King Neptune's crown, the their self-confident about their potency for finding it although many people call them kids finally they can get it, and about teamwork spongebob and patrick always together in every condition. The researcher hopes that

the next researchers can prepare everything as good as possible in doing research and can follow up this research.

- In this research, the researcher only analyzes the types of speech act and indirect speech act in “spongebob squarepants-the movie”. For future researcher, who are interested in literature, they can conduct research about the correlation between directives usage and funny things in “spongebob squarepants-the movie”. They can take the data source not only from movie, but also from the novel, drama, in order to reveal the real description about speech act. By doing the research, they will be additional understanding about literature and speech act.



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## About The Author



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# Linguistic and Cartoon Movie

In this book, it analyzes the types of speech act and indirect speech act in “spongebob squarepants-the movie”. Hopely, who are interested in literature, they can conduct research about the correlation between directives usage and funny things in “spongebob squarepants-the movie”. They can take the data source not only from movie, but also from the novel, drama, in order to reveal the real description about speech act. By doing the research, they will be additional understanding about literature and speech act.

This book expalined that the percentages of speech acts classification used by main character. In this part, the writer reveals the dominant data in speech acts. It can be explained that directives as the most frequent category comprised 44,36 percent of the the whole data, while the category of declarations ocured 0,75 percent. Besides, the researcher shows diagram to explain the dominant data in speech acts of classification. It shows that there are 44,36% of directives, representatives 24,81%, commensives 16,91%, expressives 13,15%, and declarations 0,75%. So, it can be resulted that the dominant of speech act in spongebob squarepants movies is directives (118 or 44,36%) and the lest frequently is declarations (2 or 0,75%)