

THE STUDY OF SPEECH ACTS THE “BODY OF LIES” THE MOVIE

Graduation Paper

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DECLARATION

In the name of ALLAH, The Most Gracious and The Most Merciful.

Promulgates whole heartedly that the graduating paper entitle “THE STUDY OF SPEECH ACT IN (BODY OF LIES) THE MOVIE” is originally made by the writer. It is not a plagiarism nor made by others. The things related to other people works are written in quotation and included in the bibliography.

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Salatiga, September 25th 2012


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Case: Jati Handayani's Graduating Paper

Salatiga, September2012

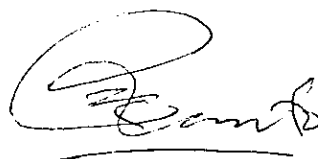
Dear:
The Rector of State Islamic
Studies Institute of Salatiga

Assalamualaikum Wr. Wb.

After reading and correcting Jati Handayani's Graduating Paper entitle "THE STUDY OF SPEECH ACTS (BODY OF LIES) THE MOVIE." I have decided and would like to propose that if it could be accepted by the educational faculty. I hope it would be examined as soon as possible.

Wassalamu 'alaikum Wr. Wb.

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STATEMENT OF CERTIFICATION

THE STUDY OF SPEECH ACT IN "BODY OF LIES" THE MOVIE

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Has been brought to the board of examination of English Departement of Education Faculty State Islamic Studies Institute (STAIN) Salatiga on September 25th 2012, and hereby considered to completely fulfillment of the requirement for the degree of SI *Kependidikan Islam*.

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MOTTO

"What you do today, you will get it next day"

*Price of human goodness is measured by what has been done
(Ali bin Abi Talib)*

*If you do well to others, then you have done well for yourself.
(Benjamin Franklin)*

DEDICATION

I would like to dedicate this research for who guide, teach and help me in any occasions:

1. Allah Subhanallahhu wa ta'ala, The Most Gracious and The Most Merciful.
2. Muhammad (peace be upon him), the best of mankind who guide me to be good person, you are my inspiration in this world, you are "THE CHOSEN ONE".
3. My beloved "Pae" and my adored "Mae" who give me passion to achieve my hopes afterward.
4. My all teachers from Elementary school "SD Bundar III and SD Malungai", Junior High School "Mts N Muara-Teweh," Senior High School "MA N Muara-Teweh," then STAIN Salatiga's lectures who teach me much more than I expect, you all my heroes.
5. My best lecturer who always help me, be paticnt, guard and support me to finish my graduating paper, Mr. Faizal Risdianto. Thanks a lot. I hope Allah gives the best for your life.
6. My dearest siblings "Dedek Mimin and Mas Lis, ".
7. My second parent "Bude Tun," who always cares and helps me and "alm. Pakde Mo" who always reminds me if I forget my purpose.
8. My big family "Lek Mus, lek Met, mas Rohman, mbk Win, Om Bambang, Om Sampurno, Tante Ayu, Tante Illah, tante Sukari, Bude Tumini, pak de Saru, mas Wahono, mas Muji, mas Heri, mas Gugun, mas Naryo, mas Tugiman, Aziz, Tsalis, Iis, Tri, Lukman, and Sofa".
9. The big family of Islamic Organization in Campus "Lembaga Dakwah Kampus" who always bring me to go through this world realistically.
10. My inspiration "Mbak Sani" who always isn't tired reminds me and supports me.
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Alhamdulillah *robbil 'alamin*, all praises and giving thanks to Allah the Most Gracious, the Most Merciful due to His blessings and inspirations which are given to the writer, everything could be performed well such as the completing of this graduating paper entitled: "THE STUDY OF SPEECH ACTS IN THE BODY (BODY OF LIES) THE MOVIE"

Nevertheless, the writer is aware of there are many helps and praises which made the process of finishing this graduating paper easier, by offering their great helps, in this opportunity the writer would like to express the special appreciation or gratefulness to:

1. Dr. Imam Sutomo, M.Ag. as the rector of State Islamic Studies Institute (STAIN) of Salatiga,
2. Mr. Suwardi, M.Pd., as the chief of Education Faculty of STAIN Salatiga.
3. Mrs. Maslikhatul Umami, S.Pd.I., M.A. as the chief of English Department of STAIN Salatiga who has given the writer an opportunity to make a research about pragmatics,
4. Mr. Faizal Risdianto, S.S. M. Hum, as the writer's attentive counselor who always disposed to make the times to help, motivate and guide the writer.
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7. The dearest siblings "Dedek Mimin and Mas Lis, ".
8. The second parent "Bude Tun," who always cares and helps me and "alm. Pakde Mo".
9. The big family "Lek Mus, lek Met, mas Rohman, mbk Win, Om Bambang, Om Sampurno, Tante Ayu, Tante Illah, tante Sukari, Bude

Tumini, pak de Saru, mas Wahono, mas Muji, mas Heri, mas Gugun, mas Naryo, mas Tugiman, Aziz, Tsalis, Iis, Tri, Lukman, and Sofa”.

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Finally, the writer realizes that this graduating paper is far of being perfect and needs several enhancements. The writer gladly accepts the constructive critiques and evaluations in other for this paper becomes the useful information to the reader s afterwards.

Wassalamu’alaikum Wr. Wb.

Salatiga, Setember 25th 2012

Jati Handayani

ABSTRACT

Handayani, Jati, 20112, "THE STUDY OF SPEECH ACT IN (BODY OF LIES) THE MOVIE" A Graduating Paper, STAIN Salatiga, Tarbiyah, Faizal Risdianto, S.S. M.Hum.

Key Words: Speech act.

Jati Handayani's graduating paper title is "The Study of Speech Act in 'Body of Lies' the Movie". The objectives of her research are the speech act in the "body of Lies" movie script. The problems of this research are types of speech act and Searle's categories of illocutionary act. There were caused by different factors of culture as the setting of the film. Their greeting influenced how the actors converse one another when they say a polite greeting a make a conversation. These caused the actors conversation a different type of speech. The data were taken by script of the film. The writer gets the main data from the "Body of lies" the movie script and secondary data taken from books. The collected data are analyzed by documentation method. From the researches are got some finding types of speech act like directness, literalness, and directness and literalness in the "Body of Lies" the movie. Besides, the findings are Searle's categories of illocutionary act such as representative, directive, commissive, expressive, and declaration.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Speech act is one of pragmatics study that is important in daily conversation. Through conversation people can share their ideas, feeling, and opinion to others. Most of people care with their society, so they keep the politeness when they were chatting with other people. It is so interesting if we know many languages that we can use to say a sense in the sentence. It seems impressive if we can play other word to say that. The conversation can be concluded as art. Sometimes, we are forbidden to say what we want for some reasons if we live in the certain area, we should adapt the local language.

The interesting condition is how a sentence may contain various meaning from pragmatic view. The sentence always shows the context when the speaker says. Sometimes it is different if speaker considers in the sentence, so far as hearer knows what speaker want, it is no problem.

Language is the chief means by which people communicate. The use of language, for various purposes, is governed by the conditions of society, in as much as these conditions determine the users' access to, and control of, their communicative means. (Mey,42)

In pragmatics, the sentence is comprehended by the speaker meaning not in a sentence meaning (Levinson,1985:1 in Bambang Yudi Cahyono:1994:214). Bambang added that pragmatic is one of the studies that elaborate about deixis, presupposition, implicature, speech act, and components of language discourse (Samsuri, 1989/88:2 in Bambang Yudi Cahyono: 1994:214).

According to Geoffrey Leech, he mentioned that generally pragmatics is aimed to distinguish the study of the general conditions of communicative use of language, and to exclude more specific "local" condition on language use. (1991:10)

From the Leech's definition, we know that pragmatics is social language. The language is used by society in their community. They used to know their habit, with their habit and it does not matter for them. It is just further expressing their feeling. They do the things that they feel it better. Leech appended his opinion about the general use of pragmatics, it is further restricted to the study linguistic communication in terms of conversational principle.

According to Austin, the sentences are not only utilized to utter something, to give direction to other, but also are utilized to do something actively (Bambang Yudi Cahyo, 1994:223). The sentences cannot be used to respond true or false statement. Sentence and utterance stated by Austin are called performatives.

Moreover, Austin (Levinson, 1983:238 cited in Bambang Yudi Cahyono, 1194:224) classified speech act to be three parts and the parts are implemented at the same time.

First, locutionary act is a locution a word or sentence based on meaning and the reference, sometimes is called speaker's utterance. Second, illocutionary act is a statement, offering, promise, and other utterance or performatives expression directly, sometimes is called speaker's intention. On the basis of Searle's categories of illocution act, Searle defined to some parts. Third, perlocutionary act is an effect that is produced by hearer because utterance sentence and reaction from that, or sometimes is called hearer's reaction. The effect such as; persuade, deceive, encourage, irritate, frighten, amuse, inspire, impress, distract, relieve tension, embarrass, attract attention, and bore.

These are some conversations which contain Searle's type speech act:

a. Representative

Hoffman: You cannot take this to Hani, right?

Ferris: Right. Right.

Hoffman: Does that mean you already have?

Ferris: Yes, yes, sir. I have.

b. Directives

Bassam: hey, hey. Listen to me. I'm not getting my head cut off on the internet. *If something happens, shoot me. Will you shot me?*

Ferris: fuck that shit. I will shoot you right now.

Bassam: I'm not kidding.

c. Commissives

Hoffman: *You walk out on me, you know what that means.*

Ferris: What does that mean?

Hoffman: That means you're giving up on America.

d. Expressive

Ferris: Hani Pasha.

Hani: pasha? That is an Ottoman term.

Ferris: well, I hear you like it, sir. *Pleasure to meet you.*

Hani: *welcome to our promising country.*

Ferris: *thank you,* so much.

e. Declaration

Ferris: *It's not working. I'm out.*

Hoffman: Ferris? Ferris?

Responding from examples is the writer wants to analysis the last example; declaration part. Based on example, Ferris said that that's was not working, he was out. It is not just he will not work with Hoffman again, but he won't to be involved everything about the work.

The hidden meanings fold up the conversation every day, and it happens in "Body of Lies" movie too. There are so some cultures are in the movie, such as American, Jordanian, and Iraqis cultures. These countries brought their cultures to their life so that different cultures cannot be avoided. In addition, the cultures are very dissimilar between Western culture and Middle East. We know that if Obama's Country is exactly the same with freedom; freedom of giving opinion, but on the other hand Saddam's Country is exactly the same with controlled.

Accordingly, the movie is very interesting to know the interaction among American, Jordanian, and Iraqis in their daily conversation. How the Americans who came like as guest to respect the Iraqis and Jordanian who hosted the American. It is clear in their conversation in the movie how the American should be polite in the Middle East country and how they should be able to cooperate with the oil production society. Besides, ironic sentence is used to compare something that is not balanced and how they use the sentence in the movie; it is something new and attractive for us who know that they are very distinctive people.

Therefore, the researcher finds out and analyzes types of speech acts and Searle's categories of illocutionary acts from "Body of Lies" movie throughout the research which is conducted with a title The Study Speech Acts the "Body of Lies" the Movie

A. Problems of the study

From the "Body of Lies" the movie, the writer got two problems. They are:

- a. What are types of speech Act the "Body of Lies" the movie?
- b. What are Searle's Categories of Illocutionary Act in the "Body of Lies" the movie?

B. Objectives of Study

Based on problems resource, the purposes of the resource are:

- a. To find what types of speech act are found in the "Body of Lies" the movie.
- b. To find Searle's Categories of Illocutionary act in the "Body of Lies" the movie.

C. Benefits of the study

After implementing the research, the researcher expects that this research will be beneficial to:

1. The research

To make the researcher is simpler to understand the film manuscript and the film story that will be analyzed the researcher.

2. The lecturer

The result is able to be used the lecturer to increase materials for learning process at STAIN Salatiga.

3. Students

The students know more about linguistic especially about speech act in the language. It is very useful for them therefore they understand usage of pragmatic from their life.

4. Other researcher

The result of the research can be used as increment reference and information for then is used for researching relation the field next future.

D. Limitation of the study

The researcher analyzes speech acts in the “Body of Lies” script. Based on the script, to limit the analysis the researcher focuses on types of speech acts from types of speech acts: directness, literalness, and directness and literalness; and categories of illocutionary acts according Searle from the script “Body of Lies” the movie.

E. Definition of Key Terms

1. Study

Something that can be scrutinized as though it was a book or picture. (Webster: 984)

2. Speech Act

Speech act is an action is used to make such as; requesting, informing, commanding, and questioning. (Bambang Yudi Cahyo, 1994:224). Mey adds in the book entitled *Pragmatics an introduction* the definition of speech acts is the unit of linguistic communication is not, as has generally been supposed, the symbol, word or sentence, or even the token of the symbol, word or sentence, but rather the production or issuance of the symbol or word or sentence in the performance of the speech acts.

3. Movie

A movie is a motion picture of film produced for entertainment that tell a story with the sequence and each the player who has different character. (Webster: 657)

F. Previous Research Review

Composing this graduating paper, the writer has a referencing graduating paper previously composed by other writer.

This paper is “*A Descriptive Analysis of Speech Act on Film Manuscript Entitled Freaky Friday*” (Maryani, 2011). In that research, she analyzed sentences used in “Freaky Friday” the movie. She found there are many speech acts types in the movie, as follow: 117 direct speech acts, 58 indirect speech acts, 65 literal speech acts, 54 non literal speech acts, 138 direct-literal speech acts, 57 direct-non literal speech acts, 51 indirect- literal speech acts and 10 indirect-non literal speech acts. Besides, she found illocutionary acts according Searle as follows: 47 representative’s utterance, 62 directive’s utterance, 31 commissive’s utterance, and 58 declaration’s utterance.

G. Thesis Paper Organization

This thesis aims to guide the reader when they read it in order to make it easier for them to understand what the researcher writes. The thesis consists of five chapters, those are following:

Chapter I is introduction which discusses background of the study, problems of the study, objectives of the study, benefits of the study, limitation of the study, definition of the key terms, previous research review and paper organization. Chapter II tells about literature review. It consists of discussing film and movie, speech act, a brief history of speech act, types of speech act, and categories of illocutionary act. Chapter III presents about the research methodology. It establishes the research methodology of the “Body of Lies” movie. Chapter IV is analysis which is concluded of types of speech act in “Body of Lies” script, and Searle’s categories of illocutionary act in “Body of Lies” script. Chapter V fills a closure that contains conclusion and suggestion. The last part is bibliography and appendix.

CHAPTER II

LITERARY REVIEW

A. Film and Movie

Actually, film and movie are almost equivalent but film is regarded a bit more formal. Film is a thin sheet or strip of flexible material, such as cellulose derivate or a thermoplastic resin coated with a photosensitive emulsion and used to make photographic negative or transparencies (The American Heritage Dictionary, 2000:659) whereas movie is a sequence of photographs projected onto a screen with sufficient rapidity as to create the illusion of motion and continuity (The American Heritage Dictionary, 2000:1150).

Therefore, in the researcher's opinion that the using terms of film and movie actually depends where the context side. Simply, movies generally are created to produce money but films are made to give the story to the audience.

Character is combination of qualities or features that distinguishes one person, group, or thing from another (2000:312). In the film, there are kinds of character such as protagonist, antagonist, supporting act, etc.

Plot is a small piece o ground, generally used for a specified purpose (2000:1348)

B. Culture, meaning and Context

A study which relates language to culture and society are not able to be separated from understanding of basic concepts of culture, meaning and context. The most major pressure in sociolinguistic has been developing theories to explain the nature and function of these concepts and their importance in understanding language.

Speaking language and performing illocutionary acts are like the chess case in ways that they are crucially unlike the noise case.

Different human languages, to the extent they are inter-translatable, can be regarded as different conventional realizations of the same underlying rules. (Searle, 1977:39)

1. Culture

Culture is the totality of society transmitted behavior patterns, arts, beliefs, institutions, and all the other products of human work and thought (the American Heritage Dictionary, 2000: 442). Each country has different culture. These cultures are produced by their ancestors that the societies believe and keep the civilization. The cultures do not only influence the people but also the laws of government. Sometimes, the cultures become country's prideful.

According to Kroeber and Kluckhohn, they explain the existence of literature in anthropology describing the concepts and various theories of culture. A major theoretical is to consider culture as a system of symbols and meanings (Schneider 1976; Sherzer 1987). Human beings create symbols (such as an object, action event, person, etc) is associated with a specific meaning. Besides, Schneider (1976) said that culture places disparate parts of the social system. The point is that there are some ways equivalent to the language who maintained that language was social institution which independent existence by individuals who stated it in their speech.

2. Meaning

Meaning is something that one wishes to convey, especially by language (2000:1086).

For many researchers, the study of cultures is inseparable with the study of meaning. Therefore, the focus of the study is a meaning of the cultural and the linguistic. The objective is used to comprehend how cultural knowledge is got and explained by individuals.

The sounds or marks one makes in the performance of an illocutionary act is characteristically said to have meaning, and a second related difference is that one is characteristically said to mean something by utterance of those sounds or marks.

Characteristically, when one speaks one means something by what one says; and what one says, the string of sounds that one emits, is characteristically said to have a meaning (Searle, 1997:42-43).

3. Context

Context is the text or statement that surrounds a particular word or passage and determines of meaning. In sociolinguistic studies context is a key concept for understanding, the nature of communication in general. Concerning the linguistic context, the analytical focus is no longer restricted to the unit of the sentence but has been expanded to linguistic texts.

Based on Mey's opinion states that context is more than a matter of reference and understanding what things are about, practically speaking. Context is also what gives our utterances their deeper ('true', but not in a philosophical sense of the word) meaning.

A. Speech Act

1. Definitions of Speech Act

There are some opinions about definitions of speech act. Grounded on K. Allan cited in Jacob L. Mey's book, a speech act is produced when speaker (S) makes an utterance (U) to hearer (H) in context (C). The illocutionary utterance is what speaker does in utterance, for example, *state* or *requests* something, *thanks* to someone, makes a *promise*, *declares* a decision, etc.

Simply, Yule's an explanation of meaning about speech act is an action showed via utterances (1996:47). Then, Mey (1994:111) analyzes that speech act is action occurring in the world, that is, they convey concerning a change in the existing state of an event.

Addition Austin's opinion (1978; 1) is that with words, we do something not only says something. One can tell whether a statement, if viewed as an act is successful or not with reference to the speaker's intention and to decide whether the statement is true or false. Then he explains that it was the assumption of philosophers that the business of

a 'statement' can only be to 'describe' some state of affairs, or to 'state some fact', which it must do either truly or false .

A great deal can be said in the study of language without studying speech act, but any such purely formal theory is necessary incomplete. (Searle, 1977: 17)

Anything the definition of speech act above, shortly, speech act is an act when we say a word and the result is the production of the utterance in the purpose of making things occur.

2. A Brief History of Speech Act

According to John Lyons, he explains a term of speech act. The term of speech act is somewhat misleading or unusual. First reason is it seems like a synonym of 'act of utterance' to refer to the production of utterances. Second reason, it is like a production of the sound in the utterances.

Moreover, adapted by Parker's statement (1986:12), he writes in his book with the title "Linguistics for Non-Linguists" that John L. Austin is the master of speech act because he is the first person who gave a concept about speech act. In his opinion, he said that speech act is utterance to say something then people do something. Austin never presented to develop the theory of speech act. In 1955, Austin delivered to William James with the title "How to do Things with Words?" those were published in 1962 by J.O. Urmson at Harvard. Actually, Austin ever lectured the topic in Oxford early 1940 to his student but he didn't publish it. Therefore, Austin is known with his opinion about performatives. He asserts that in uttering a sentence, people are not only saying but also doing something. Besides, he categorized speech acts to be three parts. First, Locutionary act is the literal meaning of an utterance. Second, Illocutionary act is the purpose of utterance. The last, Perlocutionary act is the result on the hearer of what a speaker says.

This is the example of speech act.

Example: it is hot here.

The explanation based on the components.

Locutionary : The sentence/ the utterance itself. *It is hot here.*

Illocutionary: the action. *I ask to my friend to open the window.*

Perlocutionary: the impact. *My friend opens the window.*

Adapted from Parker's idea, he writes that one of Austin's student whose name John Searle decided to develop Austin's concept about speech act. As we know that Austin just categorizes speech act to be three parts as above example. Then, Searle divides into the theory to be more detail. The famous Searle's theories about speech act are representative, commissive, declarative, directive, and expressive.

In addition, Searle argues that illocutionary is not only forming of direct speech act but also an indirect speech act. In applying of direct speech act such as declarative form is used to make a statement and interrogative form is used to make a question.

Another was to say that, although such sentences can be used true or false statements, whatever the statements is said by speaker but what the hearer describes or receives it is more important to connect the conversation between the hearer and speaker.

A few years later in 1969, another scholar called Searle worked more on speech act and assigned functions to them. He then classified them according to five categories, which according to Yule (1996) are as follows: Representative, declaration, expressive, commissive, and directive.

3. Component and Function of Speech Acts

Regarding Hymes and Jakobson, they analyze that different societies will make differential use and definitions of these speech act components. The ethnographer (one who wants to describe a culture) would like to list the all possible named of speech acts, all the possible senders, all the possible receivers, all the kinds of codes, all the named kinds of message form, all the possible message channels, all the named topics, etc.

a. Sender (speaker)

The function of the communicative act is associated with the sender such things as voice set, accent, intonation, etc. to tell receiver about sender's wanting.

It is not enough just sender's wanting but the function can be found from the sender's expressive how he chooses of words, intonation, etc. to express emotions and attitudes toward receiver.

b. Message Channel (could be gestures, whistling, drumming, speech)

Message channel is connected by physical or sound hits ears.

c. Message Form

This function is expressed as manipulations and limitations on message form, and these can be many different types.

d. Topic

The function is the most directly related with the topic closely tied to the dictionary meanings of messages.

e. Code (a message in the communication).

The function is for getting information about the code that is conveyed in a speech acts.

f. Receiver (hearer, audience)

The function includes the activity of the receiver as directed by what the speaker says. (ex, "Would you close the door, please?")

Another hand, the function of receiver concerns the receiver's perception as it is affected by what is said. (ex, "What a nice dress.")

g. Setting (context)

The function of the speech acts based on context associated with the setting component is reflected in messages saying something about the time, place, or persons in the interaction. Many linguistic forms referring to these things cannot be interpreted without reference to the speech acts itself, for their

meanings are not fixed but relative for examples; 'me', 'you', 'here', 'there', 'now', 'then'. In sentences; "It happened yesterday"; or "Oh, there you are". In some cases, the primary function of the whole speech acts is contextual.

4. Types of Speech Act

Founded on Parker's statement (1986:17-20), he explains that speech act is divided into three dimension. First, directness consists of indirect and direct speech act. Second, literalness consists of literal-non literal speech act. Third, directness and literalness consist of direct and literal speech act, indirect and literal speech act, direct and non literal speech act, and indirect and non literal speech act.

In formal Semantics, speaker meaning is reduced to sentence meaning: one assumes that speakers only mean what they say. Thus, formal semantics is a theory of literal meaning. However, in ordinary conversations, the speaker's meaning is often different from the sentence meaning. (Vandeverken, 1997:324)

Vandeverken states that sentence's meaning has difference from speaker's meaning. First, the primary illocutionary act that the speaker attempts to perform is different from the literal speech act expressed by the uttered sentence in the cases of metaphor, irony and indirect speech act. Whenever the speaker indirectly requests the hearer to pass the salt by asking "Can you pass the salt?", the primary speech act of the utterance is the indirect request and not the literal question about the hearer's abilities. Second, the speaker means to perform secondary non literal illocutionary act in the cases of conversational implicatures. By saying "If you are nice, I will give you something" the speaker can imply conversationally that he will not give anything to the hearer if he is not nice. In such a case, he makes a secondary non literal assertion in addition to the primary conditional promise. The speaker's capacity to make and understand non literal speech act is clearly part of his linguistic competence. But it exceeds the capacity of understanding the sentence meaning. The study of non literal

speech acts and conversational implicatures is part of the task of pragmatics. Here some parts types of speech acts:

a. Directness

1) Direct Speech act

Parker (1986; 17) mentions that direct speech act generally is the syntactic form of the utterance reflects the direct illocutionary act. This utterance is said directly without third person. The form is used imperative sentence usually. An example, a mother asked to the sister, "Sweep the floor, dear!" from the sentence was clear that the mother asked or command to her child to sweep the floor. To explain more about the direct speech acts, consider the following example.

	UTTERANCE	SYNTACTIC FORM	DIRECT ILLOCUTIONARY ACT
I			
(1a)	The earth is round	Declarative	Stating
(1b)	What time is it?	Interrogative	Asking
(1c)	Get off my foot	Imperative	Ordering or requesting

From these examples, the syntactic form of the utterance matches the direct illocutionary act. In (1a) example is a declarative form is used to make a statement; in (1b) example is an interrogative form is used to ask a question; and in (1c) example is an imperative form is used to give an order or make a request.

2) Indirect speech act

Based on Parker's statement(1987:17) assumes that indirect speech acts is a syntactic form of an utterance does not reflect any indirect illocutionary act associated with it or indirect speech act is performed indirectly by way of performing the literal illocutionary act.

Added Yule's opinion (1996:55), he said that indirect sentence has relationship between a structure and a function of the utterance, it is called indirect speech act. To make request sentences can use interrogative structure.

Let's look at few more examples of indirect speech acts.

(2a). *Could you remove my box to storage room?*

The suitable answer is *yes* or *no* but majority if a person is asked for his help; he answers then remove the box directly. So, the answer needs an action.

(2b). *I haven't needed anything to eat in three days.*

The situation of Mrs. Searle is supposed in the kitchen baking brownies. The syntactic form of the utterance is declarative; thus the direct illocutionary act is a stating. In this example, Mrs. Searle's utterance is using a declarative structure to make a request.

b. Literalness

According to Vandeverken (1997:327) mentions that Non literal speech act consist of two important properties. First, they are *contextually cancellable*: speakers could use the same sentences in other possible contexts of utterance without having the intention of performing these non literal speech act. Second, non literal speech act are also in general *not detachable*: if the speaker had uttered another sentence expressing the same literal illocutionary act in the same context, he would also have meant to perform them.

From a theoretical point of view, these two properties of non literal speech acts are important for formal pragmatics: First, if non literal speech acts are cancellable, certain conditions must be necessary in order that a speaker can speak non literally in a context. When the conditions are not fulfilled in the conversational background, the speaker's meaning can only be literal. Furthermore, if non literal speech acts are not detachable, certain conditions relative to the form of the literal illocutionary act and the

conversational background must be sufficient in order that a speaker speak non literally in the context of an utterance. When these conditions are fulfilled in the conversational background, the speakers meaning cannot be entirely literal. The first objective of pragmatics is to state these necessary and sufficient conditions for non literal meaning. (1997:327-328)

Besides, Parker (1987:19) adds that speech act has two dimensions: directness and literalness. The fact that each of them are divided into four different types of speech acts: literal and direct, non literal and direct, literal and indirect, and non literal and indirect.

1) Literal Speech Act

In literal speech act, this utterance that is said by speaker has no hidden meaning. The speaker says real meaning to the hearer. For example, "this is my new trip". From the sentence, the speaker wanted to tell that the speaker did not do the trip before.

2) Non-literal Speech Act

This utterance contrasts with the literal speech act: the speaker has not suitable with form of saying. For example, "cannot you be silent?" that utterance is said by the teacher who wanted his student to keep silent.

c. Directness and Literalness

1) Direct and Literal Speech Act

This utterance is said directly and the saying is real meaning. Parker's example supposes you are having a physical examination and the doctor says "Stick your tongue out". This is a literal and direct speech act. It is literal because doctor means exactly what these words say. It is direct because an imperative structure is being used to perform a direct illocutionary acts, namely making a request.

2) Direct and Non Literal Speech Act

This utterance is said directly but not suitable with real meaning. Suppose Doni and Budi are leaving a four hours anatomy and physiology exam. Doni says to Budi *that was the most miserable test I've ever taken*. Budi responds by saying *You can say that again*. This is a non literal direct speech act. It is non literal because Doni does not mean exactly what his words say. It is direct because Doni is using declarative structure to perform a direct illocutionary act, namely making a statement (something like *I agree with you*).

3) Indirect and Literal Speech Acts

This utterance has real meaning but it is stated indirectly from the speaker to the listener. Suppose that you and your friend sit a table in the restaurant. The sauces are on your friend's side of the table. You say *I'd like some sauces*. This is a literal and indirect speech act. It is literal because you mean what your words say (you would like some sauce). It is indirect because you are using a declarative structure to perform a direct illocutionary act of stating and an indirect illocutionary act of requesting

4) Indirect and Non Literal Speech Act

This utterance has different meaning with the speaker saying and the utterance is said indirectly from the speaker to the listener. Suppose Mr. Nurman is sitting in the waiting room of a doctor's office. A woman and her sister nine year old daughter walk and sit down. After a few minutes the little girl begins to run around the waiting room and yells. She stops right in front of Mr. Nurman's room and Mr. Nurman says *Why don't you yell a little louder?* This is a non literal and indirect speech act. It is non literal because Mr. Nurman doesn't mean what his words say (he doesn't want her to yell louder). It is

indirect because Mr. Nurman is using an interrogative structure to perform the indirect illocutionary acts of making a request (he want her to be quite).

5. Searle's Categories of Illocution Act

K. Allan states cited in Jacob's book which title "Concise Encyclopedia of Pragmatic" that there have been two approaches to classifying speech act. First, following Austin (1962), is principally a lexical classification is called illocutionary verbs. In other hand, following Searle (1975), is primary a categorization of acts. Lexical groupings of semantically as illocutionary verbs are produced through responsive basic. For example, representative such as state, contend, insist, deny, remind, guess, versus, say. Commissive category such as promise, guarantee, refuse, decline; exercising of powers, rights, or influences, for example, order, request, beg, dare, or habitives, for example, thank, congratulate.

Other than that, Searle categorizes illocution Act to five macro-classes: representative, directive, commissive, expressive, and declaration.

a. Representative, which commits the speaker to the truth of the statements or not (Levinson, 1997:240). Such as; Stating, suggesting, boasting, complaining, claiming, reporting, concluding, describing, affirming, alleging, forecasting, prediction, announce, insist, and asserting. For example:

• *it is a warm sunny day.*

b. Directive is attempt that is done by the speaker to get the hearer to do something; the speaker "wants" to achieve a future situation in which the world will match his words (Malcolm; 1998:24). Such as ordering, command, requesting, advising, recommending, inviting, begging, bidding, demand, forbidden, and asking and suggestions belong to this category. For example:

• *Switch on the lamp, please!*

- c. Commissive, is like directives concerned with modifying the world to match the words, but the point is to commit the speaker himself to acting and involves intention in the future (Leech: 1991:106). Such as promising, vowing, offering, guaranteeing, refusing, volunteering, and threatening. For example:

• *I'll be back soon.*

- d. Expressive, has the function of expressing, or to make understand to the hearer what the speaker's psychology is. It express various psychological states such as congratulation, apologizing, pardoning, blaming, praising, condoling, welcoming, commiserate, and thanking likes, dislikes, joy, sorrow, etc. For example:

• *I'm really sorry.*

- e. Declaration, is illocution whose successful performance brings about the correspondence between the proportional content and reality (Leech, 1991; 105), those kinds of speech acts that change the world through their utterance. Such as resigning, demising, christening, naming, excommunicating, appointing, sentencing, declaring war, and firing from employment. For example:

• *I now pronounce you husband and wife.*

This table bellow will give a brief understanding about the relationship between speech acts types and language functions, which was following Searle's though. (Yule, 1996:53-55)

Speech Act Type	Direction of fit	S=speaker; X=situation
Representative	Make words fit the world	S believes X
Directive	Make the world fit world	S wants X
Commissive	Make the world fit	S intends X

	words	
Expressive	Make words fit the world	S feels X
Declaration	Words change the world	S causes X

CHAPTER III

RESEARCH METHOD AND DATA PRESENTATION

A. Research Methodology

Research is a sequence of scientific actions in solving the problem. The purpose of the research finds out some explanation and solution from the problem that is done the researcher. The methodology helps the researcher to arrange steps in doing the research carefully.

1. Type of Research

Based on Arikunto (1998:151) in the book entitled "Prosedure Penelitian Suatu Pendekatan Praktek", said that the methods of qualitative research are a step that used to collect data by researcher usually use interview, observation, questionnaire, interview, test, and documentation. Documentation is a assembling of documents, the using of documentary evidence to support original written work, or the technique of referring to such evidence in footnotes, appendices etc. (Webstem, 2004:276)

Concerning the research problem, the researcher uses a qualitative research especially documentation methods.

Metode dokumentasi ini dapat merupakan metode utama apabila peneliti melakukan pendekatan analisis isi. Untuk penelitian pendekatan lain pun metode dokumentasi juga mempunyai kedudukan penting. Jika peneliti memang cermat dan mencari bukti-bukti dari landasan hukum dan peraturan atau ketentuan, maka penggunaan metode dokumentasi menjadi tidak terhindarkan. (1998;150)

(Documentation method is a primary method for researcher to accomplish content analysis approach. For another research approach, this method has important thing. If researcher is accurate to look for evidences of base rule, the usage of method will be not avoidable).

The writer uses checklist for instruments that is used. The purpose makes easier the writer to research the data.

1. Research Object

The object of this research is Body of Lies' script and particularly the details in analyzing the players' utterances by:

- a. Directness (Direct and Indirect Speech Act)
- b. Literalness (Literal and Non Literal Speech Act)
- c. Directness and Literalness
- d. Searle's category illocutionary

2. Data Source

The resources of data are divided into primary data and secondary data.

a. Primary Data Resource

The primary data is essential source in this research. The data are taken from the quota conversation in the script of the "Body of lies" the movie.

b. Secondary Data Resource

The secondary data that is used to complete and support the primary data were taken from books. Those are:

- 1) Principles of Pragmatics (Geoffrey Leech)
- 2) Kristal-kristal Ilmu Bahasa (Bambang Yudi Cahyo)
- 3) Pragmatic Klinis (Louise Cummings)
- 4) Pragmatic (Stephen C. Levinson)
- 5) Conscious Encyclopedia of Pragmatics (Jacob L. Mey)
- 6) Pragmatics (George Yule)
- 7) Linguistic Semantics(John Lyons)
- 8) Linguistics for Non-linguistics (Frank Parker)
- 9) How to Do Things with Words (John L. Austin)
- 10) Speech Acts Essay in the Philosophy of Language (John R. Searle)
- 11) An Introduction to Discourse Analysis (Malcolm. Coulthard)

3. Technique of Collecting Data

The following are the steps which are done by the researcher in collecting data:

- a. Watching “Body of Lies” film to understand the story of the film, after that writes the film manuscript.
- b. Collecting data from books and academic writing that related with the research.
- c. Reading and checking dialogue which related with research from the movie script “Body of Lies” the movie.
- d. Taking notes which related with research
- e. Organizing the data into several parts based on classification.
- f. Collecting and classifying the data into the speech act from three parts, as follow:
 - 1) Directness (Direct and Indirect Speech Act)
 - 2) Literalness (Literal and Non Literal Speech Act)
 - 3) Directness and Literalness
- g. Making the table from the data above
- h. Collecting the data by classifying into the categories of illocutionary act according to Searle (in Leech, 1983:105-106)
 - 1) Representative
 - 2) Directive
 - 3) Commissive
 - 4) Expressive
 - 5) Declaration
- i. Making the table which contains Searle’s categories of illocutionary act.

4. Technique of Analysis

In analyzing the data, the researcher has done the step.

- a. Collecting relevant reference to analysis the film.
- b. The researcher categorized the data into types of speech act and Searle’s categories of illocutionary act.

- c. The researcher selects suitable utterance and abandoned utterance.
- d. The researcher describes and gives analysis which included types of speech act and Searle's categories.
- e. Concluding the data analysis.

A. Data Presentation

Data is assumption which forms the basis for an inference. (Webstern, 2004;244). In this paper, the writer would like to show the data presentation is taken from data transcription as guidance to discuss data analysis. Based on the film, writer divides the category to be two parts. First the data for analyzing types of speech act and the data for analyzing Searle's categories illocution. The data are:

1) Data of Speech Act's Type

No	Type of Speech Act	Part of the Type	The Data
1	Directness	Direct Speech Act	1) BASSAM: <i>come on, come on!</i> FERRIS: I'm coming. You are early. 2) Bassam: do you see us? <i>Come out.</i> Nizar: huh. One of you must come out. 3) Ferris: <i>bassam, search him.</i> Get his phone. Bassam : (Ferris searched Nizar) 4) Ferris: <i>keep an eye on him for me.</i> Bassam: he stopped in front of the café. He's walking right up.
		Indirect Speech Act	1) <i>Hoffman:</i> Besides, <i>what else are you gonna do?</i> Stay here? <i>Ferris:</i> Maybe for a little while, huh? 2) Ferris: <i>shit. I can't talk right now, Larry</i> <i>Larry:</i> she wants the house.

			<p>3) Ferris: brother, <i>can you help me?</i> Please. My car broke down. Iraqis: mehdi! He says his car broken down.</p>
	Literalness	Literal Speech Act	<p>1) <i>Bassam: he's riding up right now.</i> Coming right to us. <i>Ferris: yes, I see him. I see him.</i> 2) <i>Iraqis: where you from?</i> Ferris: from Baghdad. Rasafa.</p>
		Non-Literal Speech Act	<p>1) Aisha: If you're going to insist on coming here to see me which is what you're doing. <i>My sister's going to want to meet you.</i> Ferris: your sister? Aisha: yeah, my sister looks after me in matters that are non medical. 2) Hoffman: <i>buddy, you're home.</i> Ferris: jesus Christ, Ed. You scared the shit out of me.</p>
	Directness and Literalness	Direct and Literal Speech Act	<p>1) <i>Hani: I have one rule if we are to cooperate, my dear. Never lie to me. Understand? Never lie to me. You shall have your agents.</i> <i>Ferris: thank you, sir.</i></p>
		Direct and Non-Literal Speech Act	<p>1) <i>Harry: to be fair to Mr. Holiday, Mr. Ferris, Mr. Hoffman never told us this would be such a big deal.</i> <i>Ferris: Ed Hoffman is the head of the Near East Division but he does not know shit until he steals it from the guy on the ground, and that's me.</i> 2) <i>Ferris: When they find him, they are gonna torture him and they are gonna kill him.</i></p>

			<p>Hoffman: You gotta decide which side of the cross you're on. <i>I need nailers, not hangers.</i></p> <p>3) Cala: I can tell you what His Majesty's thinking. <i>His Majesty believes the best hope for the war is that it ends.</i></p> <p>Ferris: Well, I can tell you that is my hope as well.</p>
		Indirect and Literal Speech Act	<p>4) <i>Ferris: I don't see anything.</i> <i>Bassam: I'm gonna call him.</i> <i>Ferris: all right, call him.</i></p> <p>5) <i>Ferris: there is a black van heading this way with some pretty dangerous-looking guys. They're staring right at him.</i> <i>Bassam: yeah, I see it.</i></p> <p>6) <i>Ferris: if you don't do exactly what I say I will execute you right here. do you understand?</i></p>
		Indirect and Non-Literal Speech Act	<p>1) <i>Ferris: When they find him, they are gonna torture him and they are gonna kill him.</i> Hoffman: You gotta decide which side of the cross you're on. <i>I need nailers, not hangers.</i></p> <p>2) <i>Soldier1: morning, sir?</i> <i>Ferris: (showed his ID card)</i> <i>Soldier2: he's clear</i></p> <p>3) <i>Hoffman: Am I missing the point?</i> <i>Ferris: I just offered him asylum.</i> <i>Hoffman: well, you laid, buddy.</i></p>

2) Data of Searle's Categories of Illocutionary Act

No	Speech Act Searle's type	Part of the Type	Data
1.	Representative	1. Stating	1) <i>Garland: He trusts you. I don't trust him. Every time we run an operation and I don't Hoffman. It means he's running another operation.</i> <i>Ferris; yeah.</i>
		2. Suggesting	1) <i>Hoffman: If you throw away your cell phone, shut down your e-mail, pass all your instructions face to face, hand to hand turn your back on technology and just disappear into the crowd. No flags. No uniforms. You got your basic grunts on the ground there.</i> <i>The Officials: (Just silent)</i>
		3. Boasting	1) <i>Ferris: Give me some information. What do you know?</i> <i>Nizar: you know, I know enough to be martyred. But with you, I know enough to stay alive.</i> 2) <i>Woman: Ed. It's 6.00 in the morning.</i> <i>Hoffman: Saving civilization, honey.</i>
		4. Complaining	1) <i>Hoffman: You cannot take this to Hani, right?</i> <i>Ferris: Right. Right.</i> <i>Hoffman: Does that mean you already</i>

			<p>have?</p> <p><i>Ferris: Yes, yes, sir. I have.</i></p> <p><i>Hoffman: Why would you do that?</i></p> <p><i>Ferris: I have to trust everyone I can right now.</i></p>
			<p>2) <i>Ferris: you gotta be kidding me. Come on, take me to real hospital. Take me to the embassy.</i></p> <p><i>Skip: that's like an hour. Rabbits around here is no joke. You're gonna need a jab in there, ASAP.</i></p>
		5. Claiming	<p>1) <i>Ferris: before we get into that, I wanna know what you're doing for Bassam's family, Ed.</i></p> <p><i>Hoffman: I didn't know the man. What are you doing for Bassam's family? He was your guy.</i></p> <p><i>Ferris: so now you don't know him, huh?</i></p>
		6. Concluding	<p>1) <i>Hoffman: despite the fact we have markedly increased our operation intensity. We are not seeing any progress.</i></p> <p><i>The officials: (just nodding their head)</i></p>
		7. Describing	<p>1) <i>Hani: I could tell you we will run him jointly but it would not be the truth. Real intelligence operations they remain secret forever.</i></p>

			<p><i>You Americans, you are incapable of secrecy because you are a democracy. Now, I know my business. I have never failed you, have I?</i></p> <p><i>Hoffman: no, you have not.</i></p>
		8. Affirming	<p>1) <i>Hoffman: Besides, what else are you gonna do? Stay here?</i></p> <p><i>Ferris: Maybe for a little while, huh? I mean, why wouldn't I?</i></p>
		9. Forecasting	<p>1) <i>Ferris: I'm telling you. They will kill him within a few days, Ed.</i></p> <p><i>Hoffman: yep. And if they do, that's all right because we can be there to see who pulls the trigger.</i></p>
		10. Insist	<p>1) <i>Hoffman: Ferris? If your silence supposed to say something? Because you do know we're at war, right?</i></p> <p><i>Ferris: listen, Ed, we're going north now, do you hear me? We're going north to the Balad safe house.</i></p> <p><i>Hoffman: No,no. don't do buddy.</i></p>
		11. Asserting	<p>1) <i>Ferris: So you don't wanna kill the Jews and the Crusaders, huh?</i></p> <p><i>Nizar: what do you know about our pain?</i></p>
2.	Directive	1. Ordering	<p>1) <i>Iraqis A: Ali.</i></p> <p><i>Iraqis B: bismillah. (Bom was blasted)</i></p> <p>2) <i>Soldier 1: morning,</i></p>

			<p><i>sir.</i> <i>Ferris:</i> (showed his ID card) <i>Soldier2:</i> he's clear.</p>
		2. Requesting	<p>1) <i>Bassam:</i> hey, hey. Listen to me. I'm not getting my head cut off on the internet. <i>If something happens, shoot me. Will you shot me?</i> <i>Ferris:</i> fuck that shit. I will shoot you right now. <i>Bassam:</i> I'm not kidding.</p>
		3. Advising	<p>1) <i>Ferris:</i> <i>I don't see anything.</i> <i>Bassam:</i> I'm gonna call him. <i>Ferris:</i> all right, call him.</p>
		4. Begging	<p>1) <i>Ferris:</i> <i>Hani, listen to me, I...</i> <i>Hani:</i> I told you never to lie to me. <i>Ferris:</i> I am not lying to you, Hani.</p>
		5. Demand	<p>1) <i>Hani:</i> Marwan showed you the burning house? Do you know what happened? <i>Ferris:</i> <i>I have absolutely no idea.</i></p>
		6. Forbidden	<p>1) <i>Hoffman:</i> <i>it's a dangerous, dangerous world out there.</i> <i>Ferris:</i> <i>well, don't back me up, because I don't need it, all right?</i></p>
		7. Suggestions	<p>1) <i>Hoffman:</i> <i>You should've told me about the girl. We could've watched her.</i></p>
3.	Commissive	1. Promising	<p>1) <i>Ferris:</i> <i>:don't do anything about</i></p>

			<p><i>Karami, huh? Don't try to flip him or anything like that. Hani will throw me out. I promise you that. This operation will be over.</i></p> <p><i>Hoffman: Never</i></p>
		2. Offering	<p>1) <i>Ferris: so, Nizar, why'd you come to me, huh?</i></p> <p><i>Nizar: I know too many things.</i></p>
		3. Guaranteeing	<p>1) <i>Aisha: (in Arabic) is there a problem? He's a patient at my hospital. He has done nothing.</i></p> <p><i>Marwan: (Pull Ferris' hand up)</i></p> <p><i>Ferris: He's my friend. It's fine. It's fine.</i></p> <p><i>Aisha: you sure.</i></p> <p><i>Ferris: it's fine.</i></p> <p>2) <i>Hoffman: You're not safe here.</i></p> <p><i>Ferris: I'm not safe anywhere</i></p>
		4. Refusing	<p>1) <i>Hoffman: Now, we develop these assets to use them as needed. And I have a need.</i></p> <p><i>Hani: no.</i></p>
		5. Threatening	<p>1) <i>Hoffman: You walk out on me, you know what that means.</i></p> <p><i>Ferris: What does that mean?</i></p> <p><i>Hoffman: That means you're giving up on America.</i></p> <p><i>Ferris: Just be careful calling yourself America, huh, Ed?</i></p>

			2) <i>The Man</i> : If you want to see Miss Aisha you must go where I say. Trade you for her. <i>No trick or Miss Aisha will die.</i>
4.	Expressive	1. Congratulation	1) <i>Hoffman</i> : your work's done here, buddy. You're gonna come back. I got you a corner office just down the hall from mine. As soon as I get the guy who's in it out of it, it's all yours. More money, a fancy title. No sunscreen, no couscous, unless you really want it.
		2. Apologizing	1) <i>Hani</i> : I wanted to see you to tell you <i>I was sorry how we left things</i> . I was upset. <i>Ferris</i> : Well, you had every right to be upset, sir. I apologize for what happened. <i>Hani</i> : But I am happy you are back.
		3. Blaming	1) <i>Ferris</i> : <i>I did it, all right? It's done. I killed him.</i> <i>Hoffman</i> : he was always gonna get killed no matter what he did. Besides, you'd milked him and he was dry.
		4. Praising	1) <i>Ferris</i> : we are together, Hani Pasha, in this House of War, yes. <i>Hani</i> : <i>you are smarter than the Americans who are usually sent to Amman.</i>

			<i>Ferris: thank you sir.</i>
		5. Condoling	1) <i>Hani: I'm just sorry I wasn't there a few minute sooner.</i> <i>Ferris: Right. What would've happened if you were a few minutes later, Hani?</i> <i>Hani: Then I shudder to think</i>
		6. Welcoming	1) <i>Al-Saleem: Salaam, CIA.</i> <i>Ferris: Salamualaikum,syeikh.</i>
		7. Thanking	1) <i>Ferris: I had a really nice time.</i> <i>Aisha: Sorry. Yeah, me too. Thank you for coming.</i> <i>Ferris: Thank you.</i>
		8. Likes	1) <i>Ferris: Now, this is what we know so far.</i> <i>Hani: this is unusual. Your Ed Hoffman would rather have less information than share with me.</i> <i>Ferris: well, this is not Ed Hoffman. This is me, sir.</i>
		9. Dislikes	1) <i>Ferris: Smells good in there, huh?</i> <i>Josef: It's not good.</i> <i>Ferris: It's not good? You don't like your mother's cooking?</i> <i>Rowyen: No, not really.</i>
		10. Joy	1) <i>Ferris: well, anyway, I'm glad I made friends with her boys. I like them a lot. Yeah, they're great, aren't they?</i> <i>Aisha: But not very</i>

			good spies, you know? Neither are you.
		11. Sorrow	1) <i>Hoffman</i> : Oh, buddy, buddy, buddy. <i>You know, you're the best I got. And you know it hurts me to say that.</i> <i>Ferris</i> : Good luck on winning this war, Ed. I hope everyone thinks you did it all by yourself, huh?
5.	Declarative	1) Resigning	<i>Ferris</i> : I am not fucking thinking straight! <i>This is not working, all right? I'm out.</i> <i>Hoffman</i> : Ferris? Ferris?
		2) Demising	1) Soldier: <i>he's dead.</i>
		3) Naming	1) Hani: as reliable as your Ed Hoffman would call a "towel head monarchy" can be. <i>Ferris</i> : hm.
		4) Excommunicating	1) <i>Hani</i> : <i>You have 12 hours to leave Jordan. If I find you here, I will not be responsible for your safety. Do you understand me?</i> <i>Ferris</i> : (Shocked)
		5) Appointing	1) <i>Hoffman</i> : <i>you'll be going to Amman as acting station chief. You'll outrank Holiday. No matter what he says? You're the show runner.</i>
		6) Sentencing	1) <i>Marwan</i> : Salam. I'm Marwan Se-Keia. Security officer for

			Hani Salaam. <i>You're under arrest.</i>
		7) Declaring War	1) <i>As - Shaleem: We will avenge the American wars on the Muslim world. We will come at them everywhere. We will strike at random, across Europe and then America continually. We have bled. And now, they will bleed.</i>
		8) Separation	1) Ferris: <i>And she was an even worse wife which is why we're divorced now. It's over.</i> Aisha: <i>(Just silent).</i>

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CHAPTER IV
ANALYSIS AND RESEARCH FINDING

A. The Analysis of Speech Act

In this chapter, the writer would like to present the analysis of speech act in the “Body of Lies” the movie. The analysis which is used by the writer based on Parker’s and Searle’s theory to find types of speech act in the “Body of Lies” the movie. Before analyzing, the writer would like to give problem statement that will be analyzed. These are the problems statement: 1) what are types of Speech Act? 2) What are Searle’s types of illocutionary act?

To answer the problems statement, the writer uses the theory from Parker (1986:17-20) to answer first problem statement. Additionally, the writer adds some resources from Yule’s opinion (1996:55), Vandeverken’s opinion (1997:327). To answer the second problem statement, the writer uses Searle’s theory ((cited in Levinson, 1997:240), (cited in Malcolm; 1998:24), and (cited in Leech: 1991:105-106))

1. Types of Speech Act

a. Directness

1) Direct Speech Act

According to Parker (1986:17), direct speech act in general is a syntactic form of an utterance which reflects the direct illocutionary act. This utterance is said to the listener. Most of the dialogues which are used in the “Body of Lies” the movie have the form direct sentence. There are examples of direct speech act and the analysis of that.

a) Dialogue between Bassam and Ferris (07:06)

BASSAM: *come on, come on!*

FERRIS: I’m coming.

Bassam came to pick Ferris up early, because Bassam got a man who would share important data about Al-Saleem, the leader of terrorist in Iraq. Bassam’s italic

utterance is a direct speech act because the utterance to directly commands Ferris to come the car in.

a) Dialogue between Bassam and Nizar (09:08)

Bassam: *Come out.*

Nizar: huh. One of you must come out.

That dialogue occurred nearby Nizar's safe house. Then Bassam asked to Nizar came to them out, but Nizar refused. However Nizar followed Bassam's instruction. The italic utterance is a command that is said directly.

b) Dialogue between Ferris and Bassam (15:36)

Ferris: *bassam, search him.* Get his phone.

Bassam : (Ferris searched Nizar)

The italic utterance includes a direct speech act. It is a direct because the utterance is a command that is aimed at Bassam to arrest Nizar who tried to run away. It is caused Ferris negated to give asylum to Nizar. So, Nizar was disappointed and wanted to get away.

c) Dialogue between Ferris and Bassam (19:02)

Ferris: *keep an eye on him for me.*

Bassam: he stopped in front of the café. He's walking right up.

The italic utterance indicates that Ferris asked for Bassam to monitor Nizar. The utterance which is used is direct speech act. It is called direct because the utterance contains an instruction to Basam to do what Ferris wants.

1) Indirect Speech Act

According to Yule (1996:55), indirect speech act is indirect expression that has relationship between structure and function. Parker (1986:17) adds that indirect speech acts is a syntactic form of utterance does not reflect any indirect illocutionary acts. Some of examples from the types of indirect speech act in "Body of Lies" the movie have interrogative utterance and it's not used to ask.

These are some examples of indirect speech act and the analysis that is used in “Body of Lies” the movie.

a) Dialogue between Hoffman and Ferris (01:58:44)

Hoffman: Besides, what else are you gonna do? Stay here?

Ferris: Maybe for a little while, huh?

Hoffman’s utterance asked Ferris what he would do again in there, is indirect and literal speech act. The writer concludes that the utterance is indirect because the Hoffman’s statement is not a question which needs response yes or no but the statement is an affirming that Ferris should leave the country as soon as possible. The first reason is his duty has finished and the second is the country is not the safe place. The question sentence is used to give a warning for Ferris.

b) Dialogue Between Ferris and Larry (12:07)

Ferris: shit. I can’t talk right now, Larry

Larry: she wants the house.

Ferris: give her the house. It’s a piece of shit, all right?

Ferris’s utterance indicates that Larry should hang up the phone because Ferris did not want to talk anything. The writer concludes that the italic utterance is indirect because Ferris’s statement asks for Larry to hang up the telephone. The negative sentence is not used to refuse to talk but it is a command to disconnect the phone indirectly.

c) Dialogue between Ferris and the Iraqis(19:39)

Ferris: brother, *can you help me?* Please. My car broke down.

Iraqis: mehdi! He says his car broken down.

Ferris’s italic utterance indicates that an indirect speech act. It is indirect because the question sentence is used to ask for help. The utterance does not only need the

answer *yes* or *no*, but also needs an action to help the speaker.

b. Literalness

1) Literal Speech Act

a) Dialogue between Ferris and Bassam (18:35)

Bassam: he's riding up right now. Coming right to us.

Ferris: yes, I see him. I see him.

Bassam's utterance is literal speech act. It is literal because Bassam says what really means. Bassam informs to Ferris what he sees there. The sentence has no hidden meaning. He says clearly. So, Ferris knows what Bassam's utterance directly without interpreting the utterance.

b) Dialogue between Ferris and the Iraqis (20:08)

Iraqis: where you from?

Ferris: from Baghdad. Rasafa.

Based on the conversation above, the writer concludes that the Iraqis's utterance is included literal speech act. It is literal because the Iraqis asked to Ferris where he was from. The utterance has really means. It is shown by the Ferris' answer. Ferris answered he was from Baghdad. So the utterance has no hidden meaning.

2) Non Literal Speech Act

a) Dialogue between Aisha and Ferris (01:16:40)

Aisha: If you're going to insist on coming here to see me which is what you're doing. My sister's going to want to meet you.

Ferris: your sister?

Aisha: yeah, my sister looks after me in matters that are non medical.

Aisha's utterance shows that she invited Ferris to her house. The aim is not only invites Ferris to meet her sister but also her sister wants to know more about Ferris nearby. The italic utterance is called non literal speech act.

It is non literal because the utterance has some purposes the explanation above. It is not a sentence which informs to Ferris that Aisha's sister wants to meet him but it is an inviting sentence. Additionally, the utterance informs to Ferris that he asks permission to Aisha's sister before he interlaces serious relationship.

b) Dialogue between Ferris and Hoffman (49:02)

Hoffman: *buddy, you're home.*

Ferris: *jesus Christ, Ed. You scared the shit out of me.*

Hoffman's utterance indicates that it is non literal speech acts. It is non literal because Hoffman's utterance is not a statement which means he was in the home, but the meaning of "you're home" is "surprise". It is shown with the word "scared" that is said by Ferris.

c. Directness and Literalness

1) Direct and Literal Speech Act

a) Dialogue between Hani and Ferris (33:47)

Hani: I have one rule if we are to cooperate, my dear. Never lie to me. Understand? Never lie to me. You shall have your agents.

Ferris: thank you, sir.

The important rule is to be honest if someone wants to cooperate with Hani. He does not tolerate anything about falsehood. Hani's italic utterance shows a threat to Ferris in order to make him become faithful to him. The utterance that used is direct and literal speech act. Direct is divided into two parts: direct acts and indirect illocutionary act. It is direct because Hani used a declarative structure to perform a direct illocutionary act, namely making statement. The indirect illocutionary act from the utterance is an expression of threatening. It is literal speech act

because a statement has really means with the sentence.
That's means to be honest.

2) Direct and Non Literal Speech Act

a) Dialogue between Hoffman and Ferris (01:31:58)

Ferris: When they find him, they are gonna torture him and they are gonna kill him.

Hoffman: You gotta decide which side of the cross you're on. *I need nailers, not hangers.*

That dialogue is occurred when Ferris tried to save Mr. Sadiki from the hunting of Al-Saleem's ally. He knew well that they would kill Mr. sadiki, and Hoffman forbidden Ferris because they didn't need Mr. Sadiki again. The italic sentence is called indirect and non literal speech act due to the utterance is an imperative sentence is used to command to liberate Mr. Sadiki indirectly. The word that is used is nailer and hanger it's meant that Hoffman just looked from the usefulness. It is non literal speech act because the words "nailer" and "hanger" are not the things refer to the tools, but it is a figurative language to refer a "connection" and "obstructions".

b) Dialogue between Cala and Ferris (01:20:59)

Cala: I can tell you what His Majesty's thinking. *His Majesty believes the best hope for the war is that it ends.*

Ferris: Well, I can tell you that is my hope as well.

Cala asked more about Ferris' job in Amman. Finally, Cala told about her dream and her Majesty's hope to end the war in their country. The utterance has same meaning with the sentence. Cala's italic utterance is direct and literal speech act. It is direct because Cala's utterance is using a declarative structure to perform a direct illocutionary act, namely making a statement. It is non

literal because who hopes the freedom or the end of the war is not only the Majesty but also the society in the country want it.

c) Dialogue between Harry and Ferris (46:02)

Harry: to be fair to Mr. Holiday, Mr. Ferris, Mr. Hoffman never told us this would be such a big deal.

Ferris: *Ed Hoffman is the head of the Near East Division but he does not know shit until he steals it from the guy on the ground, and that's me.*

Ferris was CIA official that works for Hoffman who stayed in USA. Ferris does all operation through Hoffman's instruction. Hoffman knows everything about the war situation from Ferris's report. It makes Ferris feels better than Hoffman. So he asks to his followers to comply Ferris' instruction. The italic utterance is called direct and non literal speech act. It is non literal because Ferris' word 'steal' does not mean that Hoffman stole anything without permission, but Hoffman gets some information about the war in Iraq for Ferris' reports. It is direct because Ferris used a declarative structure to perform a direct illocutionary acts, namely making a statement.

3) Indirect and Literal Speech Act

a) Dialogue between Ferris and Bassam (22:53)

Ferris: *I don't see anything.*

Bassam: I'm gonna call him.

Ferris: all right, call him.

The utterance means that Ferris visited Nizar's safe house because he knew from Bassam that Nizar had important thing which will be shared to him. When he arrived in the front of the location, he didn't see anything. The instruction to call Nizar, Ferris just said that he didn't see anything. The sentence is interpreted by Bassam that he

should call Nizar. That dialogue used indirect and literal speech act. It is literal because Ferris does not see anyone outside in the area. The sentence is used making a statement. It is indirect because the sentence is direct illocutionary act. It is a command.

b) Dialogue between Ferris and Bassam (16:54)

Ferris: *there is a black van heading this way with some pretty dangerous-looking guys.* They're staring right at him.

Bassam: yeah, I see it.

Ferris' italic sentence is included indirect and literal speech act. It is literal because Ferris informs to Bassam that there were some pretty dangerous guys. It is indirect because the information indicates that Bassam should look out the bad impossible.

4) Indirect and Non Literal Speech Act

a) Dialogue between Ferris and the soldier (27:51)

Soldier1: *morning, sir?*

Ferris: (showed his ID card)

Soldier2: he's clear

Ferris arrives in front of the gateway of USA embassy. The soldier said a greeting to Ferris. Ferris should not respond the greeting because soldier's utterance is indirect and non literal speech act. The utterance is meant that Ferris should show his ID card before coming in. The italic sentence is included in indirect speech acts. It is indirect because soldier's utterance is using a declarative structure to perform a direct illocutionary act of requesting (it is meant show your card). It is non literal because soldier's utterance does not mean the words he wanted to say (he does not greet Ferris purely).

b) Dialogue between Hoffman and Ferris. (14:57)

Hoffman: am I missing the point?

Ferris: I just offered him asylum.

Hoffman: well, you laid, buddy.

The utterances are happened when Hoffman and Ferris debate about Nizar who wants to get asylum in America. Hoffman responds with questioning sentence whether he was missing the point. Hoffman's italic utterance is not a question about he did not hear anything, but his utterance asserts Ferris to think straight. It is called indirect and non literal speech act. It is indirect because Hoffman used an interrogative structure to perform the indirect illocutionary act of making statement. Non literal speech act also includes to the categories. The reason is the sentence is used has no really means, but it refers to his confidence what he was decided.

c) Dialogue between Ferris and Bassam (15:36)

Ferris: if you don't do exactly what I say I will execute you right here. do you understand?

Based on the conversation, the writer concludes that Ferris' utterance is included indirect and non literal speech act. It is indirect because the italic utterance contains a direct illocutionary act to Bassam. Ferris asked for Bassam to meet Nizar quickly. It is non literal because Ferris' utterance is just a threat to his friend. So, Ferris will not kill Bassam.

B. Searle's Categories of Illocutionary Act

Searle's Categories of Illocutionary Act in "Body of Lies" the Movie. Searle classifies illocutionary acts into five categories as follow: (Leech, 1983:105-106).

1. Representative

Utterance which commit the speaker to the truth of the statements or not, in other words, it means that the statements convey a belief or disbelief in some context, such as: Stating, suggesting, boasting, complaining, claiming, reporting, concluding, describing, affirming, alleging, forecasting, prediction, announce, insist, and asserting. These are some examples of utterances which contain “Representative” in the “Body of Lies” the movie, such as:

a. Stating

1) Dialogue between Garland and Ferris (01:07:30)

Garland: He trusts you. I don't trust him. Every time we run an operation and I don't Hoffman. It means he's running another operation.

Ferris: yeah.

The illocutionary act based on the manuscript film is a statement therefore the italic dialogue includes “Representative” type especially stating utterance which contains a statement. It is shown Garland’s utterance that did not trust Hoffman because Hoffman trespassed what they have decided but it was different what Hoffman did to Ferris. He gave trust to Ferris to do secret operation.

b. Suggesting

1) Dialogue between Hoffman and America government officials (04:51)

Hoffman: If you throw away your cell phone, shut down your e-mail, pass all your instructions face to face, hand to hand turn your back on technology and just disappear into the crowd. No flags. No uniforms. You got your basic grunts on the ground there.

The Officials: (Just silent)

The illocutionary act from Hoffman’s utterance is “representative” type of illocutionary act. It is marked by italic sentence because Hoffman’s utterance is included into

suggestion utterance. It is shown when Hoffman suggested about how finished the war in the Middle East to the Officials. They should imitate what Iraqis people did to keep their uniform, their flag, and they didn't use technology. They operated their instruction by face to face.

2) Dialogue between Ferris and Nizar (12:01)

Ferris: Give me some information. What do you know.

Nizar: you know, *I know enough to be martyred. But with you, I know enough to stay alive.*

The illocutionary act of Nizar's utterance is a form of boasting statement. The italic utterance includes "Representative" type because it is a boasting utterance. It is found from Nizar's utterance that said believably he would give importance thing to Ferris. Nizar wagered himself with the information which could save him.

3) Dialogue between Hoffman and Hoffman's wife. (13:51)

Woman: Ed. It's 6.00 in the morning.

Hoffman: *Saving civilization, honey.*

Hoffman's utterance in the conversation who said "saving civilization" is a boasting utterance due to Hoffman as if a big leader who has big role to change the world. The important question is how Hoffman saves the civilization in the world if he is just a CIA leader. So, Hoffman's statement is included "representative" type of illocutionary act. It is representative because Hoffman's utterance indicates the indirect illocution act of making arrogant statement.

c. Complaining

1) Dialogue between Hoffman and Ferris (01:41:00)

Hoffman: Does that mean you already have?

Ferris: Yes, yes, sir. I have.

Hoffman: *Why would you do that?*

Ferris: I have to trust everyone I can right now

The italic sentence indicates that Hoffman was disappointed to Ferris because he asked for help to Hani. Hoffman asked to Ferris just trust him whatever the condition is because they were in the war country. The sentence is included “representative” category especially complaining utterance.

2) Dialogue between Ferris and Skip (37:17)

Ferris: you gotta be kidding me. Come on, take me to real hospital. Take me to the embassy.

Skip: that's like an hour. Rabbits around here is no joke. You're gonna need a jab in there, ASAP.

The illocutionary acts of Ferris can be shown from the italic sentence which has meaning that Ferris disbelieved if Harry brought him to the small clinic. He complained to his friend and asked him to bring to the hospital. The utterance is included “representative” type because Ferris’ utterance is a complaining utterance.

d. Claiming

1) Dialogue between Ferris and Hoffman (24:09)

Ferris: before we get into that, I wanna know what you're doing for Bassam's family, Ed.

Hoffman: I didn't know the man. What are you doing for Bassam's family? He was your guy.

Ferris: so now you don't know him, huh?

The illocutionary act from Ferris's utterance is a statement of claiming that he asked for responsibility from Hoffman for the dead of Bassam, Ferris's friend, but Hoffman didn't want to know about that. The italic sentence is a claiming utterance which included “representative” type of illocutionary act because it contains a claiming utterance.

e. Concluding

1) Dialogue between Hoffman and America government officials (08:12)

Hoffman: despite the fact we have markedly increased our operation intensity. *We are not seeing any progress.*

The officials: (just nodding their head)

Based on the conversation, the illocutionary act can be taken that the italic sentence is included concluding utterance due to Hoffman concluded that the war both of the countries did not indicate any progress. It is “representative” of illocutionary act because Hoffman’s utterance concludes the war situation in Iraq that he didn’t see any progress.

f. Describing

1) Dialogue between Hani and Hoffman (51:22)

Hani: I could tell you we will run him jointly but it would not be the truth. *Real intelligence operations they remain secret forever. You Americans, you are incapable of secrecy because you are a democracy.* Now, I know my business. I have never failed you, have I?

Hoffman: no, you have not.

Hani’s utterance describes the law of both countries is included “representative” type especially describing utterance of illocutionary act. It is found in the italic sentence because Hani tried to describe the differences of the countries based on the law how the Americans are incapable of secrecy because their country is democracy. It is different with Jordan law; the secrecy is the most important thing to cooperate each others.

g. Affirming

1) Dialogue between Hoffman and Ferris (01:58:44)

Hoffman: Besides, what else are you gonna do? Stay here?

Ferris: Maybe for a little while, huh? *I mean, why wouldn't I?*

The illocutionary act is an affirming statement because actually Hoffman asserts to Ferris if he was impossible to stay in the messy country. Hoffman got surprised by the answer when Ferris affirmed he wanted to stay there. The italic

— sentence is included “representative” categories of illocutionary acts because it contains an affirming utterance.

h. Forecasting

1) Dialogue between Ferris and Hoffman(14:37)

Ferris: I’m telling you. *They will kill him within a few days*, Ed.

Hoffman: yep. And if they do, that’s all right

because we can be there to see who pulls the trigger.

Ferris’s utterance that is marked the italic sentence predicted that “him” (Mr. Sadiki) who was a target of assassination to Hoffman. Ferris knew well that Al-Saleem will mobilize his followers to arrest Mr. Sadiki. So, Ferris attempted hard to save Mr. Sadiki. The category of the speech acts of the sentence is included a “representative” illocutionary act because Ferris’s utterance contains a forecasting about Sadiki’s fortune.

i. Insist

1) Dialogue between Hoffman and Ferris. (18:15)

Hoffman: Ferris? If your silence supposed to say something? Because you do know we’re at war, right?

Ferris: *listen, Ed, we’re going north now, do you hear me? We’re going north to the Balad safe house.*

Hoffman: No, no. don’t do buddy.

The illocutionary act from Ferris’s utterance indicates that Ferris insisted to go to Balad’s safe house although Hoffman did not allow him to go there because he knew Ferris went to Balad’s safe house with his friend, Bassam. It’s caused Hoffman did not trust to Bassam yet. Hoffman presumed that Bassam was a deceiver. The italic sentence is included “representative” category because the utterance contains an insist utterance.

j. Asserting

1) Dialogue between Ferris and Nizar (12:01)

Ferris: So you don't wanna kill the Jews and the Crusaders, huh?

Nizar: what do you know about our pain?

Ferris asserted to Nizar if he wanted to know what Nizar would do to his society. Nizar answered with diplomatic statement that contains asserting utterance that Ferris did not know anything about what happened. It is included a "representative" type of illocutionary act because the italic utterance contains an asserting utterance.

2. Directive

Utterance tries to the hearer to do something. Directives are divided into some parts such as command, advising, etc. In this film is found some dialogues in the "Body of Lies" the movie. They are:

a. Ordering

1) Dialogue between Iraqis (01:56)

Iraqis A: Ali.

Iraqis B: bismillah.

(Bomb was blasted)

The illocutionary act from first Iraqis' utterance is to execute the bomb. A sign of direction is just a called the name. The italic sentence is included a "directive" type. It is directive because the utterance is an ordering to hearer what he should do suitable agreement. So, the meaning of "Ali" is directive to blast the bomb now.

2) Dialogue between Harry and the Soldier. (27:51)

Soldier 1: morning, sir.

Ferris: (showed his ID card)

Soldier 2: he's clear.

The illocutionary act from the first Soldier is an ordering to Ferris to show his ID card. The utterance which is used just a greeting, but it is a form of direction. The italic is included a "directive" type of illocutionary acts. It is directive because the soldier's utterance orders Ferris to show his card.

b. Requesting

1) Dialogue between Bassam and Ferris (09:33)

Bassam: hey, hey. Listen to me. I'm not getting my head cut off on the internet. If something happens, shoot me. Will you shot me?

Ferris: fuck that shit. I will shoot you right now.

Bassam: I'm not kidding.

Bassam's utterance refers to ask Ferris to do that Ferris should shoot him if something happened. The italic sentence is included a "directive" type of illocutionary act because the italic sentence contains a requesting utterance.

c. Advising

1) Dialogue between Ferris and Bassam (11:04)

Ferris: I don't see anything.

Bassam: I'm gonna call him.

Ferris: all right, call him.

The illocutionary acts from Ferris' utterance is an advising indirectly Bassam to call Nizar, the man who wanted to share important information. Ferris did not see anyone there. The italic sentence is included "directive" type of illocutionary act because Ferris's utterance contains an advising to Bassam to call the Nizar

d. Begging

1) Dialogue between Hani and Ferris (01:02:36)

Ferris: Hani, listen to me, I...

Hani: I told you never to lie to me.

Ferris: I am not lying to you, Hani.

The illocutionary act from Ferris' utterance is to refer that Ferris begged to Hani to trust him. The italic sentence shows clearly that Ferris needs Hani's trust. It is included a "directive" type of illocutionary act. It is directive because it is a begging utterance. It is looked from Ferris's expression that he needs Hani's trust.

e. Demand

1) Dialogue between Ferris and Hani (01:02:04)

Hani: Marwan showed you the burning house? Do you know what happened?

Ferris: *I have absolutely no idea.*

The illocutionary act from Ferris' utterance shows that he demands refusing Hani's allegation. Ferris tried to defend his opinion which arraigned that Ferris did not do all. The italic sentence is included a "directive" type of illocutionary acts. It is directive because it contains a demand utterance.

f. Forbidden

1) Dialogue between Hoffman and Ferris (39:58)

Hoffman: *it's a dangerous, dangerous world out there.*

Ferris: *well, don't back me up, because I don't need it, all right?*

The illocutionary act from the dialogues shows if the prohibition sentence is found in the utterances both of them. First preclusion is when Hoffman forbidden Ferris to do the operation because the situation was very dangerous. However Ferris forbade to Hoffman if he did not want his operation foiled by Hoffman again and again.

g. Suggestions

1) Dialogue between Hoffman and Ferris (01:40:27)

Hoffman: *You should've told me about the girl. We could've watched her.*

The italic sentence is included "directive" type of illocutionary acts. The illocutionary act from Hoffman's utterance contains a suggestion for Ferris that he should have told about his girl so that they could monitor her.

3. Commissive

Utterance commits to the speaker himself to acting and it involves intention in the future. There were found some parts of commissives in examples in the dialogues from “Body of Lies” the movie. Such as:

a. Promising

1) Dialogue between Ferris and Hoffman (54:12)

Ferris: *don't do anything about Karami, huh? Don't try to flip him or anything like that. Hani will throw me out. I promise you that. This operation will be over.*

Hoffman: Never.

Ferris' utterance refers to a promising if Hoffman did a mistake then Hani would finish their cooperation. That's meant the cooperation in the country is over. The italic sentence is included a “commissive” type of illocutionary act because it contains a promising utterance.

b. Offering

1) Dialogue between Nizar and Ferris (13:11)

Ferris: so, Nizar, why'd you come to me, huh?

Nizar: *I know too many things.*

Nizar's utterance has meaning that he offered something who assured Ferris to save him from to be martyr. It made Nizar needed Ferris' aid. The italic sentence is included a “commissive” type of illocutionary act because it contains an offering utterance.

c. Guaranteeing

1) Dialogue between Aisha, Marwan and Ferris (01:00:18)

Aisha: (in Arabic) is there a problem? *He's a patient at my hospital. He has done nothing.*

Marwan: (Pull Ferris' hand up)

Ferris: *He's my friend, it's fine. It's fine.*

Aisha: you sure.

Ferris: it's fine.

The conversation is happened when Ferris went back together with Aisha from the restaurant. Suddenly Marwan came and insisted to carry Ferris. It made Aisha guaranteed to Marwan if his friend (Ferris) was not dangerous although he was westerner because he was just her patient. Then Ferris assured to Aisha that Marwan was his friend, he did not do the evilness. The italic sentence is included “commissive” type of illocutionary act because it contains of guaranteeing utterance.

2) Dialogue between Hoffman and Ferris (01:59:34)

Hoffman: You're not safe here.

Ferris: I'm not safe anywhere.

Hoffman's utterance who guaranteed that Ferris would not be safe in the Middle East, a country of the war is never ending. Hoffman assures Ferris to leave the country but Ferris insists to stay there because he believes that he would not be safe anywhere. The italic sentence is included “commissive” type of illocutionary act because the italic sentence contains a guaranteeing utterance.

d. Refusing

1) Dialogue between Hoffman and Hani (36:12)

Hoffman: Now, we develop these assets to use them as needed. And I have a need.

Hani: no

The illocutionary acts from hani's utterance indicates that he refuse Hoffman's offering about the photo from Al-Saleem. Hani believes that if Hoffman asks another thing to barter and the thing is needed is more important than the photo. The italic sentence is included “commissive” type of illocutionary act because it contains the refusing utterance.

e. Threatening

1) Dialogue between Hoffman and Ferris (01:59:39)

Hoffman: You walk out on me, you know what that means.

Ferris: What does that mean?

Hoffman: That means you're giving up on America.

Ferris: Just be careful calling yourself America, huh, Ed?

The illocutionary acts based on Hoffman's utterance is a threat to Ferris because he resigns from his duty in Iraq, if that's means Ferris is a traitor. The italic sentence is included "commissive" type of illocutionary act due to the sentence contains a threatening.

2) Dialogue between the messenger and Ferris (01:42:13)

The Man: If you want to see Miss Aisha you must go where I say. Trade you for her. *No trick or Miss Aisha will die.*

The man who sent message to Ferris gave a threatening that he would kill Aisha. The sentence shows a *ménage* clearly .the italic sentence is included "commissive" type of illocutionary act because the writer concludes that it is a threatening utterance.

4. Expressive

Based on Leech's opinion (1991; 106) assumes expressive has the function of expressing, or making known, the speaker's psychological attitude towards a state of affairs which the illocutionary presupposes. It is an utterance who expresses their feeling to hearers. These are some examples of parts of expressive found in the "Body of Lies" the movie. Such as:

a. Congratulation

1) Dialogue between Hoffman and Ferris (01:53:19)

Hoffman: *your work's done here, buddy.* You're gonna come back. I got you a corner office just down the hall from mine. As soon as I get the guy who's in it out of it, it's all yours. More money, a fancy title. No sunscreen, no couscous, unless you really want it.

Hoffman's utterance is a statement which refers to that he said congratulation to Ferris who finished the war successfully

in Iraq because he catches Al-Saleem. The italic sentence is included “expressive” type of illocutionary act because it contains congratulation utterance.

b. Apologizing

1) Dialogue between Hani and Ferris (01:15:36)

Hani: I wanted to see you to tell you I was sorry how we left things. I was upset.

Ferris: Well, you had every right to be upset, sir. I apologize for what happened.

The illocutionary act from Hani’s utterance is apologetic sentence because Hani apologized to Ferris about what happened before that made their cooperation was delayed because they were misunderstanding. The italic sentence is included “expressive” type of illocutionary act because it contains an apologizing utterance.

c. Blaming

1) Dialogue between Ferris and Hoffman (17:42)

Ferris: I did it, all right? It’s done. I killed him.

Hoffman: he was always gonna get killed no matter what he did. Besides, you’d milked him and he was dry.

Ferris’ utterance shows his repentance because he killed Nizar, the man who wants to survive but he is killed by Ferris. It’s caused Ferris blames himself. The italic sentence is included “expressive” type of illocutionary act because it contains a blaming utterance.

d. Praising

1) Dialogue between Ferris and Hani (31:33)

Ferris: we are together, Hani Pasha, in this House of War, yes.

Hani: you are smarter than the Americans who are usually sent to Amman.

Ferris: thank you sir.

The illocutionary acts from Hani's utterance shows that Hani praised Ferris' capability because he was the first man who made Hani's feeling unusual. The type illocutionary act of utterance is an "expressive" because it contains a praising utterance.

e. Condoling

1) Dialogue between Hani and Ferris (01:50:47)

Hani: I'm just sorry I wasn't there a few minute sooner.

Ferris: Right. What would've happened if you were a few minutes later, Hani?

Hani: Then I shudder to think.

Ferris is captured by Al-Saleem in his safe house. That was all Hani's strategy to arrest al-saleem. However Ferris didn't know about the strategy yet. Hani's utterance shows condoling expression because if Hani came late few a minute, He can't imagine what happened, and the worst possibility is death. The italic utterance is called "expressive" type of illocutionary act because the utterance contains condoling.

f. Welcoming

1) Dialogue between As-Saleem and Ferris (01:48:01)

Al-Saleem: Salaam, CIA.

Ferris: Salamualaikum, syeikh.

The illocutionary acts from Al-saleem's utterance indicates that he greeted Ferris in his jail in the safe house because he arrested the CIA official who hunted him lately. The type of italic sentence is an "expressive" because it contains a welcoming utterance.

g. Thanking

1) Dialogue between Ferris and Aisha (01:22:24)

Ferris: I had a really nice time.

Aisha: Sorry. Yeah, me too. Thank you for coming.

Ferris: Thank you.

Aisha's utterance points out that she said thankful statement because Ferris came to her apartment and met with her sister. The type of illocutionary act from italic sentence is an "expressive" because it contains thanking utterance.

h. Likes

1) Dialogue between Ferris and Hani (34:56)

Ferris: Now, this is what we know so far.

Hani: *this is unusual. Your Ed Hoffman would rather have less information than share with me.*

Ferris: well, this is not Ed Hoffman. This is me, sir.

The italic sentence is an "expressive" type of illocutionary act because it contains likes utterance. It is shown by Hani's expression that he liked what Ferris did to him. The cooperation which barely was happened before it is showed by Ferris.

i. Dislikes

1) Dialogue between Ferris and Aisha's nephews (01:18:29)

Ferris: Smells good in there, huh?

Josef: *It's not good.*

Ferris: It's not good? You don't like your mother's cooking?

Rowyen: *No, not really.*

The first italic sentence indicates that Josef disliked with his mother cooking and his brother added the statement in the second italic that the both disliked their mother's creation cooking. The type of illocutionary act from the sons is an "expressive" because it contains dislikes utterance.

j. Joy

1) Dialogue between Ferris and Aisha (01:22:45)

Ferris: well, anyway, *I'm glad I made friends with her boys. I like them a lot. Yeah, they're great, aren't they?*

Aisha :But not very good spies, you know? Neither are you.

Based on Ferris' utterance is found that his statement is joy because Ferris just now has met with Aisha's family. The italic sentence is included an "expressive" type of illocutionary act because it contains a joy utterance.

k. Sorrow

1) Dialogue between Hani and Ferris (01:59:10)

Hoffman: Oh, buddy, buddy, buddy. You know, you're the best I got. And you know it hurts me to say that.

Ferris: Good luck on winning this war, Ed. I hope everyone thinks you did it all by yourself, huh?

Hoffman's utterance indicates that he was disappointed because the best person who he was got, was hurt him who wanted to resign from his duty. The type of the italic sentence is included an "expressive" of illocutionary act because it contains a sorrow utterance.

5. Declaration

According to Leech (1991; 105), he mentions that declaration is illocution whose successful performance brings about the correspondence between the proportional content and reality. It is an utterance who gives big effect to speaker because it can change the world through its utterance. Declaration is detailed to some parts again. Such as: resigning, demising, etc. in this film is found some examples directives in the "Body of Lies" the movie. They are:

a. Resigning

1) Dialogue between Hoffman and Ferris (01:36:42)

Hoffman: call me when you're thinking straight.

Ferris: You know what? I am thinking straight. You're not, all right? You can't, because you're a million fucking miles away. I'm here, Ed, every day..So don't you dare tell me I am not fucking thinking straight! This is not working, all right? I'm out.

Hoffman: Ferris? Ferris?

The italic sentence shows a resignation. Ferris's utterance expresses that he wanted to resign seriously. It's meant that Ferris resigns from his duty in Iraq to arrest al-Saleem. The type of underlined sentence is included a "declarative" because it contains a resigning utterance.

b. Demising

1) Dialogue between the soldier and the superior (01:56)

Soldier: *he's dead.*

Soldier's utterance declares a demising the man whom they torture was died. The italic sentence is included a "declarative" type of illocutionary acts because it contains a demising utterance.

c. Naming

1) Dialogue between Hani and Ferris (30:23)

Hani: as reliable as your Ed Hoffman would call a "*towel head monarchy*" can be.

Ferris: hm.

Hani's utterance shows a naming for his country, so at the time Ferris knows that Towel head monarchy for a calling his country. The type of the utterance is included a "declarative" because it contains a naming utterance.

d. Excommunicating

1) Dialogue between Hani and Ferris (01:03:08)

Hani: You have 12 hours to leave Jordan. If I find you here, I will not be responsible for your safety. Do you understand me?

Ferris: (Shocked)

The italic utterance shows that Hani deported Ferris because he violated their consensus since Hani declared his decision, Ferris should leave Jordan soon as possible. The type of utterance is included a "declarative" sentence because it contains an excommunicating utterance.

e. Appointing

1) Dialogue between Hoffman and Ferris (32:01)

Hoffman: you'll be going to Amman as acting station chief. You'll outrank Holiday. No matter what he says? You're the show runner.

The illocutionary acts from Hoffman's italic utterance is an appointing that Ferris would replace Holiday's position in Amman. Besides, Ferris was pointed to act as station chief. The italic utterance is included "Declarative" type of illocutionary acts because it contains an appointing utterance.

f. Sentencing

1) Dialogue between Marwan and al-Saleem (01:55:00)

Marwan: Salam. I'm Marwan Se-Keia. Security officer for Hani Salaam. You're under arrest.

Marwan's utterance who said if "you're under arrest" is a statement that he arrested al-Saleem directly. The italic statement is included "declarative" type of illocutionary acts because it contains a sentencing utterance. After Marwan's utterance it will change Al-Saleem's world.

g. Declaring War

1) Dialogue between al-Saleem and the followers (00:39)

As- Shaleem: We will avenge the American wars on the Muslim world. We will come at them everywhere. We will strike at random, across Europe and then America continually. We have bled. And now, they will bleed.

The illocutionary acts from Al-Saleem's utterance is in announcement to his followers that the war would be begun. Declaring war from Al-Saleem would change the condition of the countries which involved. The italic sentence is included a "declarative" type of the illocutionary act because it contains a declaring war utterance.

h. Separation

1) Dialogue between Ferris and Aisha (56:49)

Ferris: And she was an even worse wife which is why we're divorced

now. *It's over.*

Aisha: (Just silent).

Ferris's utterance shows his statement changed his status. It's meant that after Ferris said that, his status changed to be a widower. The italic sentence is included "declarative" type of illocutionary act because it contains a separation utterance.

CHAPTER V

CLOSURE

A. CONCLUSION

After analyzing the “Body of Lies” the movie, the writer got some sentences which included in parts of Speech Act. This research, the writer found 67 example of speech act. They were divided to two parts, first based on types of speech acts and second based on Searle’s categories of illocutionary act. The first type, the writer found 20 examples types of speech act. The second type, the writer found 47 examples of Searle’s categories of illocutionary act. In this chapter the writer would like to present the conclusion as follows:

1. There are 20 expressions according to type of speech act in three categories. First, directness consists of two parts; they are direct speech act and indirect speech act. The examples of direct speech act like *come on* and *come out*. Whereas the example of indirect speech act is *May I say we*. Second, literalness is divided into two parts. They are literal speech act and non literal speech act. The example of literal speech act is *he’s riding up right now*; and the example of non literal speech act is *my sister’s going to want to meet you*. Third, directness and literalness. The points are divided into four parts. They are direct and literal speech act, indirect and literal speech act, indirect and non literal speech act, and indirect and non literal speech act. The examples are *never lie to me. Understand? Never lie to me* (direct and literal speech acts), *I need nailers, not hangers*, (direct and non literal speech acts), *what else are you gonna do?* and *I don’t see anything*. (Indirect and literal speech act), *morning, sir?* and *am I missing the point?* (indirect and non literal speech acts)
2. There are 47 expressions according to Searle’s categories of illocutionary acts into five categories. First, representative. It has eleven parts. They are stating, suggesting, boasting, complaining,

claiming, concluding, describing, affirming, forecasting, insist, and asserting. The examples are *saving civilization, why would you do that, come on take me to real hospital etc.* Second is directive. It has seven parts. They are ordering, requesting, advising, begging, demand, forbidden, and suggestion. The examples are *morning sir, Will you shot me?, and I don't see anything.* Third is commissive. It is divided into five parts. They are promising, offering, guaranteeing, refusing, and threatening. The examples are *I know too many things, you're not safe here, and that means you're giving up on America.* Fourth is expressive. It is divided into eleven parts. They are congratulation, apologizing, blaming, praising, condoling, welcoming, thanking, likes, dislikes, joy, and sorrow. The examples are: *I'm just sorry I wasn't there a few minute sooner, salaam CIA, and this is unusual.* The last is declaration. It is divided into eight parts. They are resigning, demising, naming, excommunicating, appointing, sentencing, declaring war, and separation. The examples are *I'm out, he's dead, and you're under arrest.*

A. SUGGESTION

To close this paper, the writer would like to give suggestion as follow:

1. For the Moviegoer

The writer assumes that movie as entertainment medium for us. The movie gives inspiration and opens our mind about the situation which happened in the war country. The moviegoers are brought to cross different perception about the war between Western and Middle East. Usually they are entertained that the Westerners are the leader, the winner, and the people who are true. However, that's movie shows to the moviegoers that the American did something wrong like as "lie" to got their ambition. Besides, the movie shows that the Middle East which always is colonized, in that's film, the people who captured the leader of terrorist was a Jordanian, he was not American.

2. For the Learner

Speech act are parts of literature. From the “Body of Lies” the movie, the learner will get some example of speech act in the conversation directly. The learner will know that the speech act which they utterance every day, in fact the utterances are basic of learning. Therefore the society like watching television than reading books, it will be a way to study easily.

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APPENDIX

Players

	<u>Leonardo DiCaprio</u>	... <u>Roger Ferris</u>
	<u>Russell Crowe</u>	... <u>Ed Hoffman</u>
	<u>Mark Strong</u>	... <u>Hani</u>
	<u>Golshifteh Farahani</u>	... <u>Aisha</u>
	<u>Oscar Isaac</u>	... <u>Bassam</u>
	<u>Ali Suliman</u>	... <u>Omar Sadiki</u>
	<u>Alon Aboutboul</u>	... <u>Al-Saleem</u>
	<u>Vince Colosimo</u>	... <u>Skip</u>
	<u>Simon McBurney</u>	... <u>Garland</u>
	<u>Mehdi Nebbou</u>	... <u>Nizar</u>
	<u>Michael Gaston</u>	... <u>Holiday</u>
	<u>Kais Nashif</u>	... <u>Mustafa Karami</u>
	<u>Jamil Khoury</u>	... <u>Marwan (as Jameel Khoury)</u>
	<u>Lubna Azabal</u>	... <u>Aisha's Sister Cala</u>
	<u>Ghali Benlafkih</u>	... <u>Aisha's Nephew Rowley</u>
	<u>Youssef Srondy</u>	... <u>Aisha's Nephew Yousef</u>
	<u>Ali Khalil</u>	... <u>Zayed Ibishi</u>
	<u>Giannina Facio</u>	... <u>Hoffman's Wife</u>
	<u>Chase Edmunds</u>	... <u>Hoffman's Son Timmy</u>
	<u>Morgan A. Vick</u>	... <u>Hoffman's Daughter</u>
	<u>Michael Stuhlbarg</u>	... <u>Ferris' Attorney</u>
	<u>Sherif Eltayeb</u>	... <u>Executioner</u>
	<u>David Ganly</u>	... <u>Doctor at Qatar Military Base</u>

	<u>Bijan Daneshmand</u>	... Amman Clinic Doctor
	<u>Houda Zbit</u>	... Hani's Wife
	<u>Omar Berdouni</u>	... Al-Saleem's Lieutenant
	<u>Richard De Mayo</u>	... Tony (as Richard DeMayo)
	<u>Clara Khoury</u>	... Bassam's Wife
	<u>Abdu Rahim Kashmir</u>	... Safe House Jihadist
	<u>Sami Samir</u>	... Taxi Driver - Syrian Border
	<u>Xanthe Elbrick</u>	... Manchester News Reporter
	<u>Ali Alvi</u>	... Manchester Bomber #1
	<u>Zef Balbona</u>	... Manchester Bomber #2
	<u>Vedant Gokhale</u>	... Manchester Bomber #3
	<u>Ran Nikfam</u>	... Amsterdam Bomber
	<u>Al Twanmo</u>	Japanese Tourist Husband with Camera (as Albert Twanmo)
	<u>Ellie K. Wang</u>	... Japanese Tourist Wife
	<u>Allen Lidkey</u>	... Medic in Helicopter
	<u>Drif Said</u>	... Turkish Engineer / Explosives Expert
	<u>Zakaria Atifi</u>	... Al-Masri
	<u>William Meredith</u>	... Soldier in Qatar
	<u>Howard W. Overshown</u>	... <u>Predator Room Captain</u>
	<u>Kathy Brady</u>	... <u>Predator Room Captain #2</u>
	<u>Quentin Mare</u>	... <u>Predator Operator Langley</u>
	<u>Matthew James Gulbranson</u>	<u>Predator Operator Langley #2</u> (as Matt Gulbranson)
	<u>Jill Wolsey</u>	... Soccer Mom



Annabelle Wallis ... Hani's Girlfriend in Bar

rest of cast listed alphabetically:



Michael Alban ... Mission Commander (uncredited)

Omar Benbrahim ... American Checkpoint Officer (uncredited)

Matt Cannon ... Young Detective (uncredited)



Larry Carter ... CIA Agent (uncredited)



Robert Randolph Caton ... CIA Agent (uncredited)



Brandon Cordon ... Turkish Man (uncredited)

Thomas Joe Craig ... Manchester Policeman (uncredited)



Neil Dickson ... BBC Newsreader (voice) (uncredited)

Justin Doescher ... Dutch Policeman (uncredited)



Robin Atkin Downes ... News Correspondent (uncredited)



Michael James Faradie ... Special Forces Sergeant Daniels (uncredited)



Johnny Ferdosi ... UAE Prince (uncredited)



Bill Gentry ... SAS Agent (uncredited)



Art Hall ... Manchester News Cameraman (uncredited)



Rami Hilmi ... Attendant Syria (uncredited)



Shredi Jabarin ... Jihadist (uncredited)



Kawan Kean ... Amsterdam Hooligan (uncredited)



Aubrohn King ... SAS Agent (uncredited)



Errol Krass ... Manchester Man (uncredited)



Jordan Lage ... CIA Analyst (uncredited)



Kirk Lambert ... Special Air Service (uncredited)

T. Alloy Langenfeld ... Russian Worker in Amsterdam Market (uncredited)

	<u>John Lawson</u>	... Soldier (uncredited)
	<u>Kevin Leigh</u>	... Dubai Baggage Handler (uncredited)
	<u>Travis McHenry</u>	... SAS Agent (uncredited)
	<u>Dino A. Muminovic</u>	... Airport Security Guard (uncredited)
	<u>Douglas Nelson</u>	... Turkish Gang Member (uncredited)
	<u>Christopher Phillips</u>	... <u>Predator Room Mission Coordinator #2</u> ... (uncredited)
	<u>Sasha Rajic</u>	... Manchester Resident (uncredited)
	<u>Lil Rhee</u>	... Shopper (uncredited)
	<u>Devin Rumer</u>	... <u>Predator Operator</u> (uncredited)
	<u>Roger Sands</u>	... Dubai Traveler (uncredited)
	<u>Vasanth Santosham</u>	... Sikh Milkman (uncredited)
	<u>Patrick Michael Strange</u>	... Manchester UK Resident / Dubai Baggage ... Handler (uncredited)
	<u>Tom Townsend</u>	... Heckler (uncredited)
	<u>Towanda Underdue</u>	... African Diplomat (uncredited)
	<u>Juan Pablo Veizaga</u>	... Dubai Traveler (uncredited)
	<u>Terry Ward</u>	... Manchester Hooligan (uncredited)

Produced by

Zakaria Alaoui line producer: Morocco (as Zak Alaoui)

Michael Costigan executive producer

Donald De Line producer

Ridley Scott producer

Original Music by

Marc Streitenfeld

Cinematography by

Alexander Witt (director of photography)

Film Editing by

Pietro Scalia

Casting by

Jina Jay

Avy Kaufman

Production Design by

Arthur Max

Art Direction by

Marco Trentini (supervising art director)

Set Decoration by

Sonja Klaus

Costume Design by

Janty Yates

Makeup Department

Aicha Ameziane makeup artist

Production Management

Charles J.D. Schlissel unit production manager

Second Unit Director or Assistant Director

Peter Kohn first assistant director

Art Department

Chris Ashley leadman: Washington D.C.

Sound Department

Karen M. Baker supervising sound editor (as Karen Baker Landers)

Special Effects by

Charles Adcock senior pyrotechnic technician (as Charlie Adcock)

Stunts

G.A. Aguilar stunt coordinator

Camera and Electrical Department

Matthew Alexander video coordinator: Washington D.C.

Casting Department

Billy Dowd extras casting

Lois J. Drabkin casting associate

Costume and Wardrobe Department

Abdelkrim Akallach costume supervisor: Morocco (as Abdelkarim Akallach)

Susan Antonelli costumer: Washington D.C.

Editorial Department

Andrew Havelberg avid technician

Music Department

Pete Anthony .. conductor

Transportation Department

Khalid Ameskane transportation captain

LEMBAR KONSULTASI SKRIPSI

NAMA MAHASISWA: Jati Handayani
 NIM: 113 08 001
 PEMBIMBING: Faizal Risdianto, s. Hum
 JUDUL: The Study of Speech Acts in the "Body of Lies" the movie

NO.	TANGGAL	ISI KONSULTASI	CATATAN PEMBIMBING	PARAF
1.	26/2012 3	proposal	Revisi grammar	
2.	5/2012 4	proposal	Revisi grammar dan rubah problem statenient	
3.	9/2012 5	proposal	Revisi inti	
4.	18/2012 10	proposal	ACC	
	20/2012 10	Chapter I, II, dan IV	Revisi grammar dan check penulisan	
	24/2012 10	chapter I dan II chapter IV	ACC Revisi Analisis	
	13/2012 10	Chapter IV, III, V	Chapter IV ACC III dan V Revisi methode	
	5/2012 10	Chapter I, II, III, IV, dan V	dan kesimpulan Revisi	
	11/2012 10	Chapter I, II, III, IV dan V	ACC	

CATATAN:
 SETIAP KONSULTASI LEMBAR INI HARUS DIBAWA

Pembimbing

Faizal Risdianto s.t

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Dosen PA: Dra. Hj. Woro Retnaningsih M.Pd

No	Jenis Kegiatan	Tanggal	Jabatan	Nilai
1	Piagam Penghargaan Orientasi Program Studi dan Pengenalan Kampus (OPSPEK)	27 Agustus 2008	Peserta	3
2	Piagam penghargaan dalam Sarasehan Agama "Aktualisasi Nila-nilai Spiritual Puasa di Bulan Ramadhan"	9 September 2008	Peserta	6
3	Piagam penghargaan Masa Taaruf Mahasiswa (MASTA)	12 September 2008	Peserta	3
4	Bedah buku "Perjumpaan Indah dengan Ramadhan penuh Berkah"	15 September 2008	Peserta	2
5	Piagam Penghargaan sarasehan Keagamaan dengan Tema "Aktualisasi Nilai-Nilai Spiritual Pausadi Bulan Ramadhan"	9 September 2008	Panitia	2
6	Certificate of Movie appreciation and breaking the fast "Loving Islam from Fitnah"	22 September 2008	Peserta	2
7	Piagam penghargaan dalam Pelatihan Dakwah Mahasiswa dengan tema "Ikat dan Bingkai Hati dalam dakwah"	8-9 November 2008	Peserta	3
8	Piagam Penghargaan KMD Kwartir Cabang Kota Salatiga	9-14 Februari 2009	Peserta	5
9	Certificate of practicum "Intensive Course Practicum Program"	20 Pebruari 2009	Peserta	3
10	Public Speaking Training Lembaga Dakwah Kampus "Saya tidak Ingin Jadi Pembicara Tapi Saya Harus Jadi Pembicara"	14 Maret 2009	Peserta	3
11	Piagam penghargaan dalam Amalan Ramadhan Racana (ARR)	6-10 September 2009	Peserta	3
12	Training Kader "Perbaharui Diri, Tumbuhkan Ghiro, Raih, Da'i sejati, gapai ridho Illahi"	14 Desember 2009	Peserta	3
13	Seminar Nasional 'Strategi Pembelajaran Kreatif, menarik, dan Menyenangkan Menuju Siswa Cerdas'	23 Januari 2010	Peserta	6
14	Seniloka Nasional Penulisan Ilmiah 'peningkatan mutu Guru melalui Pengembangan Karya Ilmiah berkualitas	14 Maret 2010	Peserta	6

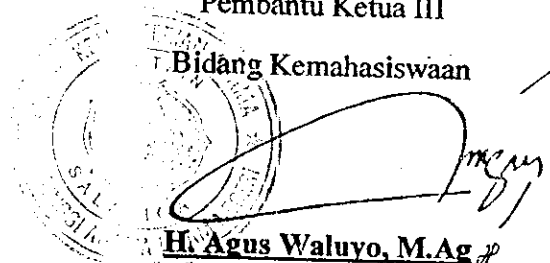
	dan Bermartabat'			
15	Sertifikat Praktikum pelatihan "ILAIK"	31 Juli - 22 Agustus 2010	Peserta	3
16	Certificate of all practicum program	1 September 2010	Peserta	3
17	Sertifikat Seminar Nasional 'One Day National seminar on INTERNET-BASED ENGLISH LEARNING'	10 November 2010	Peserta	6
18	Sertifikat Seminar Nasional Pendidikan dengan tema "Realisasi Pendidikan Karakter Bangsa dalam Kurikulum Pendidikan Nasional"	20 Juni 2011	peserta	6
19	Sertifikat workshop Nasional 2 hari dalam "Bisa Ngomong Inggris, Kuasai 500 Kosakata, Kuasai Grammar"	11 December 2011	Peserta	6
20	Seminar Comparison of English and Arabic	13 April 2012	Peserta	3
21	Seminar workshop Parenting dengan tema "Merajut Cinta Mengokohkan Dakwah"	6 Mei 2012	Peserta	3
22	Piagam penghargaan dalam Dauroh Mar'atus Sholehah "Unbreakable Muslimah"	26 Mei 2012	Peserta	3
23	Seminar Nasional Ekonomi Syariah 'Ekonomi Syariah-Bukan Ekonomi Biasa'	2 Juni 2012	Peserta	6
Jumlah				81

Salatiga, 3 September 2012

Mengetahui

Pembantu Ketua III

Bidang Kemahasiswaan



H. Agus Waluyo, M.Ag

NIP: 197502112000031001

Curriculum Vitae

- Name : Jati Handayani
- Birth date : Semarang Regency, October 19th, 1990.
- Address : Padat Karya Street, no 83, Muara-Teweh , North Barito, Central Borneo.
- Living : Morangan, Suruh, Semarang regency.
- Siblings : A sister and a brother.
- Favorite Food : Indonesian Traditional snacks (Cetil, gedhuk, bakwan, lupis, gado-gado, utri, tape, wajek, lotek, kimpul, pugung, rolade jembak, etc).
Indonesian traditional foods (Lotek, Gado-gado, Ketoprak, Tahu Campur, etc)
- Favorite Drink : Mineral water and sour fruit juice.
- Hobby : Reading (Comic, novel, etc), watching TV (Indonesian inspiration film and Korea Drama).
- NIM : 113 08 001
- Education : Elementary School in SD Malungai, Buntok, South Barito, Central Borneo. (2002)
Junior High School in MtsN Muara-Teweh, North Barito, Central Borneo. (2005)
Senior High School in MAN Muara-Teweh, North Barito, Central Borneo. (2008)
University in State Institute of Islamic Studies Salatiga, Central Java. (2012)
- Motto : "What you do today, you will get next day"
- Inspiration people : Muhammad Prophet, the loved Father and Mother, BJ Habibie, and my friends.