

**ANALYSIS OF SPEECH ACTS IN
“PRINCESS PROTECTION PROGRAM” MOVIE**

A GRADUATING PAPER

**Submitted to the Board of Examiners as a Partial Fulfillment of the
Requirements for the Degree of *Sarjana Pendidikan Islam* (S.Pd.I) in English
Department of Educational Faculty State Institute of Islamic Studies**

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The writer is capable to account for the graduating paper if in the future this graduating paper can be proved of containing others idea or in fact the writer imitates the other's graduating paper.

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ATTENTIVE COUNSELORS' NOTE

Case : Reni Indriyani Graduating Paper

Dear:

The Head of State Islamic Studies Institute
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Assalamualikum, Wr. Wb

After reading and correcting Reni Indriyani's graduating paper entitled "**ANALYSIS OF SPEECH ACTS IN "PRINCESS PROTECTION PROGRAM" MOVIE**". I have decided and would like to propose that if could be accepted by educational faculty. I hope it would be examined as soon as possible.

Wassalamualikum, Wr. Wb

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GRADUATING PAPER

ANALYSIS OF SPEECH ACTS IN "PRINCESS PROTECTION PROGRAM" MOVIE

RENI INDRIYANI

NIM: 113 07 001

Has been brought to the board examiners of English Department of Educational Faculty of State Islamic Studies Institute (STAIN) Salatiga in February 28th, 2012 and hereby considered to completely fulfill the requirement of the degree of *Sarjana Pendidikan Islam* (S.Pd.I) in English and Education Department.

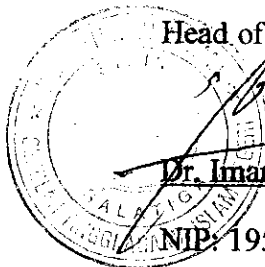
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MOTTO

Dream, Believe, and Make it Happen

Then Let God Disposes the Rest

DEDICATION

In this very good occasion, I would like to dedicate my graduating paper to:

1. My beloved family, especially for the greatest and most wonderful parents all over the world, my mother (Mrs. Titik) and my father (Mr. Jumanto) thanks for all of your pray, sacrifice, patience, trust, encouragement, support and finance for me. Without you are I will be nothing.
2. All of my big family thanks for your pray, trust, support and finance for me.
3. My dearest someone who always in my heart, Rahmat Bintoro, who always accompany me in my life. Thanks a lot for your love, pray, support, attention, loyalty, togetherness to me. Hopefully, Allah always blesses our love.
4. Mr. Hanung Triyoko, M.Hum as the graduating paper's counselor who always gives guidance for me till I can finish my graduating paper. Thanks for your guidance and patience.
5. My best and beloved friend in A class, thanks for your pray, support, kindness and togetherness.
6. All of my friends especially in TBI 2007 State Institute of Islamic Studies Salatiga (STAIN SALATIGA)
7. All of my family in MI Al Fatah Asinan, thanks for your pray and support till I can finish my graduating paper.

ACKNOWLEDGEMENT

In the name of Allah, The Lord of Mercy, The Giver of Mercy.

Praise belongs to Allah, Lord of the world. Thanks to Allah, because of His blessings, this graduating paper could be finished. Blesses and praises also go to Prophet Muhammad peace be upon him and his family.

This graduating paper entitles "Analysis of Speech Act in *"Princess Protection Program"* Movie" presented to English Department of State Institute Islamic Studies (STAIN) Salatiga in partial fulfillment of the requirement for the Sarjana Pendidikan Islam Degree. It is important for the writer to thank people behind the making of graduating paper. Therefore, in this very glad occasion, the writer is very thankful to:

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8. My dearest someone who always in my heart who have been accompany me in my life.

8. All of my friends who have helped me in finishing this graduating paper.
9. Those who cannot be mentioned one by one toward their support to the writer in realizing and finishing the study.

Finally, this graduating paper is expected to be able to provide useful knowledge and information to the readers. And the writer is pleased to accept more suggestion and contribution from the readers for the improvement of this graduating paper.

Salatiga, 13 February 2012

The writer

Reni Indriyani

ABSTRACT

Indriyani, Reni .2012. *Analysis of Speech Act in " Princess protection Program" Movie*.
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Keywords: Speech act, movie, dialogue.

Movie is one kind of entertainment which interesting to follows. This is one of the ways to express and share feeling or message from people to others in their life. This study is made to analyze the speech acts used in "*Princess Protection Program*" movie. The research problems of the study are to find out and analyzed the variations of the speech acts and the categories of illocutionary acts used in the movie dialogue. The researcher uses a descriptive qualitative method which is done by classifying and analyzing those objects. From the research, the researcher found that the movie is understood easily because the literary elements are clear and most of utterances from that dialogue include direct speech act which are looked from the syntactic form and literal speech act which are looked from what people mean is same with the utterances or not and then most of the Illocutionary act are include of "directive category". In conclusion, studying, analyzing and understanding speech act is important because it can make people understandable about the real meaning of what other people means in their speech and it can be used in our daily life.

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CHAPTER I

INTRODUCTION

A. Background of the Study

Language is defined as a set of grammatical rules existing in the mind of everyone. It's a system of encoding and decoding information. In structural linguistics, Francis (1958:13) defines language as an arbitrary system of articulated sounds made use of by a group of humans as a means of carrying on the affairs of their society (Wagiman Adisutrisno, 2008:1).

Language has significant roles in society, it has important relationship. Language has a social function in society as a tool of communication. It will connect one people with another people in certain purpose. So, human and language are two components which can't be separated in this life.

Recently, many people are interested in studying linguistic and it produced many branches of linguistic, such as: psycholinguistic, sociolinguistic, pragmatic, socio-pragmatic, and soon. Those branches of linguistic studied language from different point of views and applied research method which then the result is expected can enrich conceptual knowledge about language itself.

One of the interdisciplinary which studied in linguistic is Pragmatic. According to Parker (1998:11-12), pragmatics is concerned in language use not in language structure like grammar which study the internal structure of language. In the other hands, Jacob L. Mey (1993:4)

explain that pragmatics tells us that it's all right to use language in various, unconventionally ways, as long as we know that we as language users know what we're doing.

In this case, human used language to communicate with others by saying utterances. According to J.L Austin (1962), in using an utterance a person is not just saying something but is actually doing something. Such utterances which perform act will produce speech act and speech acts changes in some way of conditions that exist in the world (Wardaugh: 283).

Speech act is studied in some interdisciplinary studies, such as: pragmatic, sociolinguistic, and so on. But, it is viewed from different point with discussion each them. Pragmatic focuses on the meaning of context which happened between a speaker and a hearer in communication or concerns on the meaning of utterances in speech.

Here, in speech, human used language in spoken and written which use to express or share their feelings. Usually, the spoken language will follow with actions. Maybe not all of them, but most of the people said something in conformity with actions.

Spoken and written languages are used in many aspects of human life. We can speak directly to the other person with making a conversation in common. We can use formal and informal language according to what situation we meet. In daily conversation or informal situation, it's okay to

use both of them (formal and informal language). But, in formal situation it's better to use formal language in our speech to show the politeness.

We also can write the language to be written form like a novel, poem, short story and etc., if we are interested in art and literature. In literature, both of the languages are the important things which should be there. It's used as a tool of communication between the writer and the readers of a book, the writer or the maker and the onlooker of a movie.

Literature is one of the kinds of studies which are influential in human's life. Literature is one of the ways of human to share or express their feeling into spoken or written form. It includes their experiences, emotions, expectations and etc. It can be truth from their experiences or pure from their imagination worlds. Literature used spoken or written language to interpreting the story. Such as: novel which uses written language and movie which uses spoken language to extending the contents of the story from the movie.

Movie or motion picture is a story conveyed with moving images. Movie is a good solution for us who need an entertainment when we get troubles or problems. Movie can be fiction or non-fiction. It can be making from imaginations, experiences, a fact or true story which inspiring the writer to make a movie based from it. Sometimes, the story of the movie was taken from literature, such as: novel, short story, comic and etc. Therefore, we can conclude that movie included in a kind of literature

which interpreted by moving pictures and sounds. It's differentiating a movie from the other literatures.

Princess Protection Program is a 2009 Disney Channel Original Movie that premiered on June 26th, 2009 in the United States. This movie is the winner of the Teen Choice Awards 2009 for Choice Summer TV Show. The film is directed by Allison Liddi-Brown, filmed in Puerto Rico written by Annie DeYoung and stars by Demi Lovato and Selena Gomez.

Princess Protection Program is kinds of family drama movie. It's told about Princess Rosalinda who's Major Mason take away from her country of Costa Luna before her coronation day. The princess saved from General Kane, her neighbor leader country of Costa Estrella. He wants to dominate her country and also wants to be the president of the two tiny countries which collaborated as one by him. Then, the princess change to be typical American girl in the Princess Protection Program and protected in Major Mason's house in Lousiana.

Then, she met Carter (Mason's daughter) who totally dislikes her. But, finally they became a good friend who helps each other. Carter helps the princess to blend as a common person, like how to act and speech like a common people. Usually, the princess used the formal language which followed by her royal and polite act. So, Carter helps her to adjust in there to blend as a typical American girl to hide her secret identity as a princess. The princess also teach Carter how to acts like a princess.

Based on the background above, the writer is interested to conduct a research about: "Analysis of Speech Acts in *"Princess Protection Program"* Movie."

B. Statement of the Problem

1. What are the types of speech act which are found in *"Princess Protection Program"* movie?
2. What are Searle's categories of illocutionary acts which are found in *"Princess Protection Program"* movie?
3. What are the different of speech acts between the princess and the common people in *"Princess Protection Program"* movie?

C. Limitation of the Study

This research is merely focused on finding the speech acts used in *"Princess Protection Program"* movie which will analyze with pragmatics approach. The dialogues in the *"Princess Protection Program"* movie become the main focuses that researcher is going analyze.

D. The purpose of the Study

1. To find the types of speech act found in *"Princess Protection Program"* movie.
2. To classify and analyze the categories of illocutionary acts which are found in dialog of *"Princess Protection Program"* movie.

3. To find the different of speech acts between the princess and the common people in "*Princess Protection Program*" movie.

E. Benefit of the Study

The benefits of the study are as follow:

1. Academic Benefit

The benefit in the study is expected to be beneficial to the development of literary study and the complement to the study of "*Princess Protection Program*" movie.

2. Practical Benefit

This study is to intend to find out the kinds of speech acts which used in the dialogue of "*Princess Protection Program*" movie. It is to increase the understanding about the kinds of speech acts and the different language of a princess and common people used in speech, for writer especially and for the reader commonly. The writer also expects that the viewer of "*Princess Protection Program*" movie can take the moral values contained in the movie.

F. Clarification of Key Term

The writer will clarify the term to avoid mistake of the title consideration:

1. Analysis

To study (a problem) in detail by breaking it down into various parts (The New Lexicon Webster's Dictionary of the English Language: 32).

2. Speech act

According to Labov and Fanshel (1997: 30), speech acts is create when speaker or writer makes and utterance to hearer or reader in context. Speech acts are a part of social interactive behavior and must be interpreted as an aspect of social interaction (Concise Encyclopedia of Pragmatics: 927).

3. Princess

A daughter or granddaughter of a sovereign (The New Lexicon Webster's Dictionary of the English Language: 795).

4. Protection

The act of protecting; the state or fact of being protected: shelter from danger or harm (Webster Third New International Dictionary of the English Language: 1822).

5. Program

A plan or sequence of things to be done (The New Lexicon Webster's Dictionary of the English Language: 799).

6. Movie

A sequence of pictures projected on a screen from a developed and prepared film, esp., with an accompanying soundtrack (The New Lexicon Webster's Dictionary of the English Language: 654).

G. Review of Previous Researches

In this research, the writer would like to analyze the speech acts applies pragmatics approach of the "*Princes Protection Program*" movie. To make sure that this research is original, the writer would like to present other research that have close relation with the study of Pragmatics approach that used to analyze this movie.

The first research is "*The types of Cohesion and Speech Act Used in Dilbert Comic Strip Issue in Newspaper*", it's conducted by Amalia in 2011. In her research, she analyzed and described sentence used in comic strip which based on types of cohesion and speech act theory. She found that there are many of speech acts types of in that comic strip as follow: 98 direct speech acts, 11 indirect speech acts, 107 literal speech acts, and 1 literal speech acts. In analysis of cohesion, she found: 15 utterances of substitutions, 3 ellipsis, 76 references, 30 conjunctions, 1 antonym, and 4 of collocations.

The second research is "*A Descriptive Analysis of Speech Act on Film Manuscript Entitle "Freaky Friday"*", it's conducted by Putri Maryani in 2011. In her research, she analyzed speech act types and Searle's

categories of illocutionary act in “FREAKY FRIDAY “Manuscript. She found that there are many speech act types, as follows: 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. She also found that there are five categories of illocutionary acts according to Searle: Representative, Directive, Commissive, Expressive and Declarative. Then, from “FREAKY FRIDAY” manuscript, it can be found as follows: 47 representative’s utterances, 62 directive’s utterances, 31 utterances which are commissive, 58 expressive and only one “declarative” utterance.

H. Research Methodology

Methodology gives a big contribution in the way to observe the data, how to interpret and what kind of data that should be taken in this research. Lexically, the word “Research Methodology” is derived from research and methodology. According to Webster research is diligent inquiry or examination in seeking facts or principles (vol 2: 815), also Webster methodology is the system of methods or of classification as it is applied by a science or art (vol 1: 600).

In this research, the researcher applies library research technique which uses movie, books and other writing which can support the subject. Besides that, descriptive research is also used to this research. According to Isaac and Michael (1981: 46) in their book *“Handbook in Research and*

Evaluation”, descriptive research used to describe systematically the fact and characteristics of a given population or area of interest, factually, and accurately. It’s also used in literal sense of describing situations or events.

1. Source of the Data

The sources of the main data are taken from the dialog of “*Princess Protection Program*” movie which directed by Allison Liddi-Brown and produced by Douglas Sloane. To support the main data, the writer gets other sources such as books of Pragmatics and Research Methodology and all the printers’ matters, which related to the study. The writer also takes sources from internet.

2. Technique of Collecting Data

The writer collecting the data by watching “*Princess Protection Program*” movie and tried to finds out the important details that supported this study. The writer also conducted library research to get more information about the speech acts used in the dialogue of the movie. In this research, the technique of collecting the data is in some steps, such as:

- a) Selecting the movie.
- b) Watching “*Princess Protection Program*” movie and trying to understand it thoroughly.
- c) Finding any important details that supported this research and looking for all utterances, then write down the dialog from the movie.

- d) Finding the movie manuscript from internet.
- e) Reading and observing dialog and manuscript from the *"Princess Protection Program"* movie.
- f) Collecting the data by classifying it into the types of speech acts and also classifying it into Searle's categories of illocutionary acts by given codes in all utterances from the movie manuscript.
- g) Making the table from data above.
- h) Looking for other information that relevant with the research and analyzing the data by the theories which used to analyze the data.

3. Data Analyzing Technique

This study is a qualitative research. The writer did the research by doing an independent study to analyze the subject of the research. According to Julia Brannen (1993:4), qualitative research is to look through a wide lens, searching for patterns of inter-relationships between a previously unspecified set of concepts. This study focused in the using of speech acts of *"Princess Protection Program"* movie. In analyzed the data, the researcher had done the steps below:

- a) The researcher categorized the data into types of speech act and Searle's categories of illocutionary act from *"Princess Protection Program"* movie manuscript.
- b) The researcher chose some utterances from the data above.

- c) Describing and giving analysis for the chosen utterances which include types of speech act and Searle's categories of illocutionary act from "*Princess Protection Program*" movie manuscript.
- d) Making the conclusion and suggestion based on data analysis.

J. Thesis Organization

This thesis consists of five chapters and each chapter is subdivided into subsequent divisions. Chapter I is consist of background of the study, statement of the problem, limitation of the study, purpose of the study, benefits of the research, clarification of key term, review of previous researches, research methodology and thesis organization. Chapter II is explores the theories applied in the research. The writer divides this chapter into: those are definitions of pragmatics, speech act theory, definition of speech acts, and types of speech acts. Chapter III is intrinsic elements of the film. This chapter consists of the movie identity and the intrinsic elements of the "*Princess Protection Program*" movie. Chapter IV is the data analysis. This chapter consists of the analyzed of the data. The analyzed data in this chapter based on the method of analyzing the written has chosen. It consists by descriptive qualitative analysis and pragmatics approach. Chapter V is closure. This last chapter is end of the study. It is a conclusion and suggestion. The last parts are bibliography and appendix.

CHAPTER II

LITERARY REVIEW

A. Definition of Pragmatics

Pragmatics is the study of language in a human context of use. Language use is the process by which people communicate for various purposes, using linguistic means. This process is influenced by the conditions of society, in as much these conditions establish the user's access to and control of those means. Then, pragmatics can also be described as a societally oriented and societally bound linguistics (Jacob L.Mey, 1998:724).

Pragmatic is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). This type of study necessarily involves the interpretation of what people mean in particular context and how the context influences what is said. It requires a consideration of how speaker organize what they want to say in appropriate with who they are talking, where they are talking, when they are talking and in what circumstance.

George Yule in "Pragmatics" said that pragmatics is the study of the relationships between linguistic forms and the users of those forms (1996: 5). Furthermore, according to Frank Parker (1986:11), pragmatics is the study of how language is used to communicate. He explain that pragmatics used because sometimes we cannot explain something using

the “*normal*” explanations of linguistics. Pragmatics used when you cannot explain a phenomenon in language using regular, then you should have recourse to something else, something that supposedly as undefined as it is real.

In this distinction, only pragmatics allows human into the analysis. The advantage of studying language via pragmatics is that we can talk about people’s intended meanings, their opinions, their purposes or goals and the kinds of actions that they are performing when they speak.

B. Speech Acts

1. Definition of Speech Acts

In speaking to one another, we use sentences or utterances. The philosopher, J.L Austin, 1962 (Ronald Wardaugh, 1992:283), distinguished another kind of utterance from these, performative utterance. In using a performative utterance, a person is not just saying something but is actually doing something if certain real-world conditions are met. A speech act changes in some way the conditions that exist in the world.

Parker (1986:14) viewed speech act as every utterance of speech constitutes some sort of act. It is close with Searle’ more specific opinion which stated that speech act is often meant to refer just to the same thing as the term illocutionary act (an act of doing something). Speech acts (and their components acts) focus on the

relationship between the speaker and the hearer particularly, therefore it concerns on the context of the utterances.

From Wikipedia, we can found that a speech act is an act that a speaker performs when making an utterance. Speech acts are commonly taken to include such acts as promising, ordering, greeting, warning, inviting and congratulating (http://en.wikipedia.org/wiki/Speech_act_access on Monday, October 31_14.00).

2. A Brief History of Speech Act

Parker (1986:12) state in his book which entitles "*Linguistics for Non-Linguists*" that John L. Austin was the first person who gave concept about speech act; his fundamental insight was that an utterance can constitute an act. It can be understood that in Austin's view, when people say something people will also do something. For example: "*I apologize for the way I acted*", this is an act of apologizing. Moreover, Austin noted that in order on a verb to be a performative, it must be *present tense* and it must have *a first person subject*. For example: *I promise that I won't be late*, it constitutes performing an action of making a promise.

Therefore, Paraphrased from Wardhaugh (1986:283), it can be known that all of speech act in Austin's opinion in form of performative. He states that in uttering sentence, people are not only saying but also doing something. Each sentence contains with

components of speech act: Locutionary act (the act of simply uttering a sentence from a language; it is a description of what the speaker says), Illocutionary act (what the speaker intends to do by uttering a sentence) and Perlocutionary act (the effect on the hearer of what a speaker says).

This is the example of speech act with its components.

Example: *it is hot in here*

Locutionary: the saying/ the utterance itself → it is hot in here

Illocutionary: the doing → I ask my friend to turn the AC on

Perlocutionary: affecting → my friend turns the AC on

Adapted from Wardaugh (285), one of Austin's students whose name John Searle, developed and extended Austin's concept about speech act. He said that we can perform at least three different kinds of acts when we speak. There are utterance acts, propositional acts, and illocutionary acts. Utterance acts refer to the fact that we must use words and sentences to say something. Propositional acts refers to we are having to do with referring and predicting (we use language to make predictions about such matters). Illocutionary acts have to do with the intents of speakers, such as stating, questioning, promising or commanding.

3. Types of Speech Acts

According to John Searle (Frank Parker: 14), he expanded the concept that every speech acts consist of three separate acts, such as: an act of saying something, an act of doing something and an act of affecting something. As a framework for investigating these different components, Searle adapted the following terminology from Austin (Frank Parker: 15-16). Such as:

a. Locutionary Act

This is the act of simply uttering a sentence from a language; it is a description of what the speaker says. It is the act of using referring expression (e.g. a noun phrase) and a predicating expression (e.g. a verb phrase or adjective). For example, if I say "*My watch is broken*", the referring expression is *my watch* and the predicating expression is *broken*. Locutionary act is not very important for understanding speech acts.

b. Perlocutionary Act

This is the effect on the hearer of what speaker says. Perlocutionary acts would include such effects as persuading, embarrassing, intimidating, boring, irritating, or inspiring the hearer. For example, an utterance "*You'd better do your homework*", the illocutionary act is the act of uttering if it remains the same regardless of context. But,

the illocutionary act and perlocutionary act change depending who is talking to whom.

If that utterance said by a father to his son, the illocutionary act might be one of ordering and the perlocutionary act might be one of irritating (especially if this speech act is a daily event). But, it will be different if that utterance said by a 20 years old college student to his roommate. The illocutionary act is might be one of urging and the perlocutionary act is one of persuading (especially if it is right before final exams). It should be clear that the illocutionary and perlocutionary act varies with context.

c. Illocutionary Act

This is what the speaker intends to do by uttering a sentence. Illocutionary act would include stating, promising, apologizing, threatening, predicting, ordering and requesting. For example, if a mother says to her child "*Take your feet off the table*", the illocutionary act is one of ordering.

Illocutionary act, sometimes called the illocutionary force of the utterance. Looking from the previous example, we might say that the illocutionary force of the mother's utterance is an order. Reverse from the locutionary act, the

illocutionary act is very important to understanding speech acts.

According to Parker (17-20), he also pointed out that speech act can be performed directness (direct and indirect speech act) and literalness (literal and nonliteral speech act) as follow:

a. Direct speech acts

In general, the syntactic form of an utterance reflects the direct illocutionary act. Consider the following example:

Utterance → *Get off my foot!*

Syntactic form → *Imperative*

Direct illocutionary act → *ordering or requesting*

b. Indirect speech act

In general, the syntactic form of an utterance does not reflect the indirect illocutionary acts associated with it. The best way to find out whether you are dealing with an indirect illocutionary act is to respond to direct illocutionary acts. If the response seems to be in the right, then the speech may be used to perform an indirect illocutionary act. For example, you are at dinner, sit down and salt shaker out of your reach, so you go back to the stranger sitting next to you and say

"Can you pass the salt?" He said *"Yes"* but, instead of passing the salt, he turns back to his lunch. The answer is precisely because he was responding to a direct illocutionary acts (asking questions) rather than an indirect illocutionary act (make request).

c. Literal Speech Acts

In fact, sometimes the speakers mean of what they say literally and sometimes not. In literal speech act, the utterance has the real meaning suitable with the saying. For example: *That is the most delicious food I've ever eaten.* This utterance said by Edwin when he has lunch in a new restaurant. The utterance he said is suitable with the saying. It has the real meaning that means the food was very delicious.

d. Non Literal Speech Acts

This utterance has a different meaning with the saying. What someone means is not suitable with the saying. For example, a student in biology test who doesn't know the part of the eyes said to his friend and says *"I just love taking a biology test"*. The utterance meaning is not suitable with the saying.

4. Categories of Illocutionary Acts

The concept of an illocutionary act is central to the concept of a speech act. Although there are numerous opinions as to how to define illocutionary acts, there are some kinds of acts which are widely accepted as illocutionary, as for example promising, ordering someone, and bequeathing. Jacob L. Mey in his book "*Pragmatics*" (1993: 163-168) was adapted classification of illocutionary acts from Searle, as follows:

a. Assertive (Representative)

A speech acts that are commit a speaker to the truth of the expressed proposition. It means that the statements convey a belief or disbelief in some proposition, such as: statement of general truth (*it is a hot summer day*), an assertion, description, suggesting, boasting, complaining, claiming, and reporting.

b. Directive

A speech acts that are to cause the hearer to take a particular action, in other words it's ordering someone to do something. E.g. in requests, commands, advice, and recommending, for example: a mother asked her son to eat his breakfast, she will say "*eat your breakfast, please!*".

c. Commissive

A speech acts that commit a speaker to some future action, e.g: promising, oaths, vowing, and offering. For example: a speaker promise to do something "*I promise I'll be there for you.*"

d. Expressive

A speech acts that express the speaker's attitudes and emotions towards the proposition, e.g.: congratulations, excuses and thanks. It also can be a statement of pleasure, pain, likes, dislikes, joy, and sorrow. For example: "*I love your dress.*"

e. Declarative

A speech acts that will give effect for the speaker because its change the reality in accord with the proposition of the declaration, e.g.: baptisms, pronouncing someone guilty or pronouncing someone husband and wife. Usually, it's used in ritual: "*I hereby pronounce you as husband and wife.*"

5. Interaction of Direct-Indirect and Literal-Non Literal Speech Acts

According to Frank Parker (19-20), there are four interactions. Such as:

a. Literal and Direct Speech act

Suppose you are having physical examination and the doctor says: *Stick out your tongue*. This is a literal and direct speech act. It is literal because the doctor means exactly what the words say that the doctor wants you to stick out your tongue. This is direct because the doctor making a request to you.

b. Nonliteral and Direct Speech act

Suppose Joe and Shane is leaving the psychology exam. Then Joe says to Shane: *That was the most miserable test I've been taken*. The, Shane respond it by saying: *You can say that again*. This is nonliteral because Jack doesn't mean exactly what word he says. It is direct because Jack is using declarative form of direct illocutionary acts of making a statement.

c. Literal and Indirect Speech act

Imagine that you and your friend are in the restaurant. The butter is out of your reach, it's in front of your friend. Then you say: *I'd like some butter*. This is a literal speech act, because you mean exactly that you want some butter and maybe you would like the butter too. It is indirect because you would like the butter, but the exactly means is you want your

friend to take it for you. Because, it's out of your reach and you need your friend help to get it.

d. Nonliteral and Indirect Speech act

Suppose that Mr. Black is in the waiting room of doctor's office. Then, a woman and her little daughter walk in and sit down. After a minute the little girl run around in the room and yelling at the top of her lungs. Then she stops right in front of Mr. Black and lets out her best war whoop. Mr. White says: *Why don't you yell a little louder?* This is nonliteral and indirect speech act. This is nonliteral speech act because Mr. White doesn't mean exactly what word he says to the little girl. This is indirect because Mr. black making a request to the little girl to be quiet.

6. Language Varieties in Speech Acts

According to Holmes (1992:243-247), language varies according to where it is used and to whom we using it. For people who know well someone, the more casual and relaxed speech style will use to them and use the vernacular form to their friend. But, for someone who they doesn't know well, they will use standard form in speech. Generally, people also speak differently according to their age, sex, social roles and class and so on.

Actually, in speech, people used two form of language such as: formal and informal language. Both of them are used in

different situation. In formal situation, we should speech in formal language because it will more polite to do. It's okay to use informal language too, but just for interlude to lost people bored with our speech. In the other hand, it will be different in informal situation. We can use informal language which have so many variation of it, likes jargon, slang and so on. There are no rules to say something, we are free to express our feeling by our own language.

For an example, in the different social class, there is a different speech or style which is use. In the middle or high social class (e.g. the nobility or the royal family), they will use the standard language to speak with other and sometimes they also used the formal language. It's should be done to show their politeness in their speech acts. In the other hand, for the lower social class, usually they used the vernacular form. They used the simple language in their speech. But, sometimes they also used the standard language in formal situation.

CHAPTER III
INTRINSIC ELEMENTS OF
***“PRINCESS PROTECTION PROGRAM”* MOVIE**

A. Movie Identity

Director : Allison Liddi-Brown

Producer : Douglas Sloan

Writer : Annie DeYoung

David Morgasen (Book)

Starring :

- Demi Lovato (Princess Rosalinda Maria Montoya Fiore/Rosie Gonzalez)
- Selena Gomez (Carter Mason)
- Jamie Chung (Chelsea Barnes)
- Nicholas Braun (Edwin)
- Samantha Droke (Brooke Angels)
- Robert Adamson (Donny)
- Tom Verica (Major Joe Mason)
- Sully Diaz (Queen Sophia Fioré)
- Johnny Ray Rodriguez (General Magnus Kane)
- Kevin G. Schmidt (Bull)
- Talia Rothenberg (Margaret)
- Molly Hagan (The Director)

- Dale Dickey (Helen Digenerstet)
- Ricardo Alvarez (Mr. Elegante)
- Brian Tester (Principal Burkle)

Music : John Van Tongeren

Cinematography : David A. Makin

Country : United States

Language : English

Original channel : Disney Channel Family

Release date : May 20, 2009 (France)
June 26, 2009 (United States)

Running time : 88 minutes

B. The Synopsis of Princess Protection Program Movie

Princess Rosalinda Maria Montoya Fiore (Demi Lovato) is about to be crowned queen of the small nation of Costa Luna. General Kane (Johnny Ray Rodriguez), the dictator of neighboring country Costa Estrella, infiltrates her palace with his agents during her coronation rehearsal, and attempts to against the royal family. Joe Mason (Tom Verica), an agent of the Princess Protection Program, a secret organization funded by royal families that looks after endangered princesses, whisks her away to safety via helicopter. Kane's agents succeed in capturing her mother, Queen Sophia.

The Princess Protection Program hides Rosalinda in Mr. Mason's home in Louisiana, where she is to pretend to be a typical American

teenager named Rosie Gonzalez. She meets Mr. Mason's daughter, Carter Mason (Selena Gomez), an insecure girl who works at the family bait shop and dreams of going to the homecoming dance with her crush, Donny (Robert Adamson). Though Carter initially treats Rosie with annoyance and barely-masked hostility, she warms up to her after Rosie explains her situation, and the two become close friends. Carter teaches Rosalinda to act like a normal girl and Rosie shows Carter how to disarm those that scorn them by behaving as a princess. Rosie soon becomes popular at their high school.

In an attempt to trick Rosalinda into exposing her location, General Kane announces plans to forcibly marry Rosalinda's mother. Rosalinda is distraught and tells Carter that she has decided to secretly return home. Knowing Costa Luna is still too dangerous, Carter secretly devises a plan to pose as Rosalinda and then uses herself as bait to lure Kane into capture. Mr. Elegante, Rosalinda's royal dress maker, tells Kane that Rosalinda will be attending the homecoming dance and will be wearing a blue dress that he actually sends to Carter. In the meantime, Rosalinda agrees to help Carter behave like a princess by helping a group of girls dress up for the dance; the girls all wear masks, which help Carter disguise herself as Rosalinda.

According to Carter's plan, Kane and his agents mistake Carter for Rosie and lead her to Kane's helicopter the night of the dance. However, Rosalinda narrowly discovers and ruins the plan by exposing herself to

Kane, insisting that this is not Carter's fight. Fortunately, agents of the Princess Protection Program, including Mr. Mason, have been waiting inside the helicopter and rescue both girls. The PPP agents quickly apprehend Kane and his henchmen and turn them over to the international authorities. At the end, Carter realizes what a jerk Donny is and goes to the dance with Ed, her best friend who has had a crush on her for a long time. Rosie is crowned Queen of Costa Luna with Carter, Mr. Mason, Ed, Rosalinda's mother, and Mr. Elegante in attendance.

C. Intrinsic Elements of the “*Princess Protection Program*” Movie.

To understand the structure of the work, it is important to understand more about the intrinsic elements in this movie wholly which include as follow:

1. Character and characterization

Character is defined as qualities that make somebody different from others or an imaginary person in a book or play, etc. (The New Lexicon Webster’s Dictionary of the English Language: 164). The job of an actor is to convey the emotions of the characters they portray. In the writer’s opinion, reader or viewer will usually be able to know and understand the characteristics of the actors in the novel or movie from the description of the author, they speech to others and their actions.

As people know in general, the character is divided into two as follows: the main characters and minor characters. The main character is the most important character in a story (the novel or film)

because he / she often appear and their role is the central action that may affect the plot of the novel or movie. On the other hand, a minor character is useful to support the characterization of the main characters. That's why the minor characters are usually also referred to as supporting characters. The role of minor characters is to complete the event in the story even their existence was not often like the main character. In "*Princess Protection Program*" movie, the major characters are:

1) Princess Rosalinda Marie Montoya Fiore or Rosie Gonzalez

Demi Lovato as Princess Rosalinda or Rosie Gonzales is a Princess from Costa Luna who should hide from her uncle General Kane who was dominates her country. She's a kind, honest, smart, polite and gentle girl, although sometimes makes Carter felt annoying with her because she can't acts normal and still acts like a royal princess. She's very love her mother and her country. In Louisiana, she learns to be a normal girl helped by Carter. She always helps everyone and never does badly with other person. This is why Rosie became a popular girl at school and chosen as one of the homecoming queen candidates. Rosie also teach carter to be a princess after they are chosen as the homecoming queen candidates.

2) Carter Mason

Selena Gomez as Carter Mason (Major Mason daughter) is a sixteen years old tomboy girl and works at the family bait shop. She totally falling in love with Donny (Robert Adamson) and has a dream that she will go to the homecoming dance with him. Initially, she doesn't like Rosie and refused to help and teach her to act like a normal girl. She always acts annoyance to Rosie, but after Rosie told everything about her problem why she should in there and hide her truly identity, they become a close friend. She and Rosie also helps the another girl by teach them to act like a princess in the homecoming dance. She also a very brave girl when she camouflage as Rosie when General Kane come to Louisiana in homecoming dance night which want to bring back Rosie to their country. After at all, Rosie and Carter becomes a close friend.

To support and make alive the story of the movie, there are some minor characters in "*Princess Protection Program*" movie such as:

1) Major Mason (Carter's father).

He is a single parent who works in Princes Protection Program. His job is to save princesses. It's a secret organization, so in Louisiana he has a bait shop where Carter

works for him to hide his truth job. He loves his daughter very much and also keeps Rosie like his own.

2) Queen Sophia (Princess Rosalinda mother)

She is a queen of Costa Luna and after her husband die, she always felt worry with her daughter because she will be a queen in young age. She felt worry because her brother from Costa Estrella want to dominate her country. So, she asks Princess Protection Program to protect her daughter. She is a patient and firm mother.

3) General Kane

He is a dictator and an annoying man from Costa Estrella who wants to dominate Costa Luna. He wants to unite those two countries as one in his guidance. He hostage Queen Sophia to bring Rosie back to her country, but it didn't work. The other effort is he forces the queen to marry him and announce it in all printer media. So, he is a type person who will do anything to reach his willing.

4) Mr. Elegante

He is a close family friend and a royal designer in Costa Luna. He is a faithful man and will to do anything to help his princess. He also a Rosie close friend in the palace.

5) Princess Protection Program Director

She is a leader of Princess Protection Program where Major Mason works. She and her organization help and protected all princesses around the worlds who get trouble because a problem in their country.

6) Edwin

He is Carter's friend and actually he love Carter, but Carter never aware it. He is a kind and a handworker's boy. He will help everyone which needs help.

7) Donny

He is a boy who Carter likes and a popular student at school, but he never remember Carter name because he never pay attention to her. He's interesting with Rosie and asks her to be his date in the homecoming dance.

8) Chelsea Barnes

She is a popular girl at school and she really hates Carter and Rosie, especially Rosie. Because she thinks that she is a hard rival as a homecoming queen candidate. She really wants to be a homecoming queen and she used all way to make it happen. She has a lot of bad attitudes and she always given a call name for all of her friends and she is the terrible one of homecoming queen candidates.

9) Brooke Angel

She is a Chelsea friend and actually she is a good girl. But, because she wants to be popular girl at school then she does everything which Chelsea wanted and makes some bad plan to Rosie and Carter. But, in the end she aware that Chelsea is not a good friend, she think Rosie and Carter are better from her. Then, she leaved Chelsea and didn't want to be her friend anymore.

10) Bull

He is a Donny friend, but he is not really popular like Donny. In the other hands, we can say him as the followers. He also helps Chelsea to mistreat Rosie in the yogurt shop.

11) Helen

Helen is the school bus driver. She's being friends to Carter and also Major Mason. She's a kind woman. She helps Carter and Rosie to make up their entire friend who wants to perform pretty than before and acts like a princess in the homecoming party.

12) Margaret

She is a one of committee of homecoming dance. Chelsea call her Muffy, it's a name she gave for her. She isn't a popular girl at school, then she join with Rosie and Carter

teaches how to be a princess for another unpopular girl at school.

13) Principal Burkle

He is a man who gives the announcement of the carrying out of homecoming dance. He is also the person who announcing who are the candidates of homecoming queen. Then, in the homecoming night he announces who is the homecoming queen of Lake Monroe High School.

2. Plot

Plot is the plan of events in the story in a novel, play etc. (The New Lexicon Webster's Dictionary of the English Language: 772). In addition, the definition of plot is sequence of events in the story that tells about what happened and what will happen next. There are some elements in plot of the story as follow:

a) Exposition

In exposition, it tells about the introduction about the story of the film which usually includes character and characteristic. The exposition in this movie is:

Early in this movie told about Princess Rosalinda which in her crown practice had attacked by General Kane and she saved by Major Mason from Princess Protection Program. Then, she changed to be Rosie Gonzalez and protected in Major Mason house in Louisiana. There, she meet Major mason daughter,

Carter who totally dislike her and want her to go out from there quickly.

It is also show about Carter feeling to Donny and her annoyance acts to Rosie. Also tells about Chelsea who never likes Carter and Brooke who always following her. It's also about Edwin who loves Carter.

b). Conflict

Conflict is the essence of the stories. The conflict begins when Rosie saved from Costa Luna and Major Mason brings Rosie back to his house. Carter who was back to school and finding Rosie in her bedroom was very angry with her father. At the first time they meet, she very didn't like Rosie. Major mason should force her to teach Rosie act like a normal person.

Then, there is a problem between Rosie and Carter after Rosie suggest her as the candidates of the homecoming queen. Carter thinks that Rosie was embarrassed her and Carter really angry with that. Then Major Mason tried to separate them who were in argument fight.

c). Climax.

Climax is defined as an event, point, of greatest interest or intensity, e.g. in a story or drama (Oxford, 1974:154). In "*Princess Protection Program*" movie, the climax is when Rosie makes a proper dinner to Major Mason and Carter to thanks

because they was clean up the mess she did in the bait shop. She makes a lot of foods like chicken and rice and some rolls. Carter was surprise she can cook and actually she doesn't want to eat that food. Carter feels jealous with her because her father commends her. Rosie was very happy with it and offering her cooks to Major Mason and not pays attention to Carter. Carter become angry because she feel that she never cook for her father and get his commends like Rosie now and then she said something that make Rosie offended and leaves them. Then they start to argument in the bedroom.

d). Resolution.

Resolution is the last event in the story. In this part, the resolution of the story in this movie as follows: When Carter felt jealous with Rosie because her father commends her, Carter said something which makes Rosie offended. Then, Rosie back to the bedroom and Carter followed. There, Rosie told everything about her so there is no misunderstanding again between them. Surprisingly, Carter accepts it and promise to help Rosie learn to act like a normal person. Finally, they become a close friend.

In the other hand, when all work properly, Rosie wants to back home and Carter didn't want it happen. Then, she makes a plan and call Mr. Elegante to help her. At the homecoming party, Carter camouflage as Rosie and go along with General Kane. But,

Rosie finds out this and she will go with General Kane replacement Carter. Surprisingly, there is Major Mason and other officers of Princess Protection Program in the helicopter. Then, General Kane was arrest and Rosie saved again.

3. Setting

Setting is framework in which something is fixed or fastened (Oxford, 1974:782) but completely as people know in general there are two kinds of setting:

a. Setting of time.

Setting of the time of this movie is around in 2009. Exactly, the activity work on it was happening in the morning, at the day and night. Actually, the most activity done happening at the day.

b. Setting of place:

1. In bait shop
2. In Costa Luna palace in the hall
3. In Princess Protection Program office
4. In the school bus
5. At Major Mason home in the dining room
6. At Major Mason home in the yard
7. In Major Mason home in Carter's bedroom
8. At Lake Monroe High School in class
9. At Lake Monroe High School in canteen
10. At Lake Monroe High School in library
11. At Lake Monroe High School in ballroom
12. At Lake Monroe High School in the school yard
13. At Lake Monroe High School in the school pool
14. At Lake Monroe High School in the school basket field
15. At Lake Monroe High School in the upstairs
16. At Yogurt shop of Chelsea's father in the kitchen
17. At Yogurt shop of Chelsea's father in the parking area

18. In the edge of lake near Major Mason house
19. In bowling alley
20. In the kindergarten library
21. In the contribution clothes store
22. At Costa Luna Palace in Mr. Elegante office
23. At Costa Luna Palace in General Kane office
24. At Costa Luna Palace in the upstairs

4. Theme

Theme is the core idea. It can be said that theme is what the author aim to tell to the readers. This movie tells about Princess Rosalinda and Carter Mason who has different characters should help each other. This is about friendship, loyalty and brotherhood between two persons from different social class. The movie explains that to judge a person not only from the outside but actually it's more important to know him / her personality in the inside too.

5. Style.

Style which is used in "*Princess Protection Program*" dialog is simple and understandable sentences and mostly used direct sentences. The script of this movie is written by Annie de Young. In this movie, the language which is used in conversations between actors and actress uses a very simple language. In the dialog of the movie, most of the utterances are in informal language, except the princess. Most of her utterances are in formal language

6. Point of View.

The point of view show the position from which the story is told, more specifically who tells it. It can be understood through the

dialogue of the characters. Point of view which is used in this movie contains first point of view which is used by all characters in their dialogue and the third person point of view which is used in monologue by the all characters.

CHAPTER IV

DATA ANALYSIS

A. Types of Speech Acts

1. Direct Speech Acts

This utterance is said directly from the speaker to listener and when there is a direct relationship between a structure and a function. Parker (1986:17) explains that in direct speech act, the syntactic form of an utterance reflects the direct illocutionary act. Most of dialogue which is used in "*Princess Protection Program*" movie is in direct form. These are some examples of direct speech act and their analysis in "*Princess Protection Program*" movie:

1) Dialog between Major Mason and his daughter (Carter).

Major Mason : So, did he ask you to that homecoming dance thing yet?

Carter : Dad! Don't embarrass me.

Major Mason : I'm your dad, it's my job. *Come home right after school. We got a lot of work to do around here.*

Carter said to his father to don't embarrass her in front of a boy who she likes, but Mason tempts her. Then he said to Carter to go home after back to school, because they have a lot of job. That italic utterance above includes a direct speech act because the syntactic form of an utterance reflects the direct illocutionary act of making command which is uttered by a father (Major Mason) to her daughter (Carter). When older

person speaks to younger, usually an imperative structure will be used.

2) Dialog between Major Mason and Rosie (Princess Rosalinda).

Rosie : *What is this place?*

Major Mason : You'll see.

That dialogue happened when Major Mason and Rosie arrive in the Princess Protection Program. Rosie feels confused and asks to him where she is now. The utterance that is uttered by Rosie is called a direct speech act because it used an interrogative structure which the function is to ask a question to someone.

3) Dialog between Carter and Rosie.

Rosie : Carter! Carter!

Carter : *Leave me alone.*

That dialogue happens when they are back from school. That utterance expresses that Carter feels angry with Rosie because she nominates her as a queen of homecoming at school. Then she asks Rosie to leave her alone. That utterance which uttered by Carter reflects a direct speech act because it's used to perform a direct illocutionary act of command namely making a warning from Carter to Rosie.

4) Dialog between Rosie and Edwin.

Rosie : *My thank you, Edward.*

Edwin : It's Edwin, actually.

Rosie : Edwin. That is a wonderful name.

That dialogue took place in the bowling alley when Edwin helps Rosie to wearing her bowling shoes. That utterance which uttered by Rosie is direct speech because it used a thanking structure which the function is to say thanks to someone.

5) Dialog between Rosie and Carter.

Rosie : Perhaps I could learn this "chores". You could teach me.

Carter : *You know, that's the best idea you've had.*

That dialogue took place in bait shop when Carter does chores, her routine activities. Rosie doesn't know what it is and ask Carter to teach her, because she wants to help. That utterance which in italic is a direct speech acts because the syntactic form of an utterance reflects the direct illocutionary act of expressive in agreement.

2. Indirect Speech Acts

Parker (1986: 17) states that the syntactic form of an utterance does not reflect any indirect illocutionary act associated with it. Some of examples from types of indirect speech act in "*Princess Protection Program*" movie have the form of an interrogative but it is not used to ask question. These are some examples of indirect speech act and their analysis used in "*Princess Protection Program*" movie:

1) Dialog between Queen Sophia and Rosie.

Queen Sophia : *Do you promise me you will do that?*

Rosie : Yes, Mama, I promise.

Queen Sophia convinces Rosie to go along with Major Mason. She wants Rosie to trust and does whatever Major Mason ask to her. Then the Queen asks Rosie to promise does that. Utterance which Queen Sophia used is indirect speech act because she used interrogative form not to asking something but to making a request.

2) Dialog between Major Mason and Carter.

Rosie : She is freezing!

PPP Director : Probably. But, she's safe. *Let's take a walk, shall we? Please.*

The dialog happened when the PPP Director explain about Princess Chandra who saved from her country and protected in the cold place at north. Rosie very surprised about it. Then, the PPP want to take Rosie to the other room to start the transformation until her unrecognizable as a princess. The utterance said by the PPP Directors is indirect speech acts. Because, she used interrogative form that actually has a syntactical form to asking a request, but she used it to making a request to the princess.

- 3) Dialog between PPP Director and Chloe (the PPP Director assistant).

PPP Director : *Chloe, may I?*

Choe : Of course, Director.

Rosie arrived in the Princess Protection Program and the Director explains why she's there. The Director wants to show to Rosie the others princess who saved before and she ask to Chloe, the PPP director's assistant, to handle it by herself. That utterance which said by the PPP Director is indirect speech acts, because she used interrogative form that used to making a request to someone.

- 4) Dialog between Rosie and Queen Sophia.

Carter : You're supposed to be blending in.

Rosie : I am blending.

Carter : *Speaking fluent French in class? And eating a hamburger like you're having tea with the queen?*

That dialogue happened in the school canteen when Rosie eating a hamburger for the first time. Then, Carter comes to Rosie because she's not blending in and still acts like a princess like very fluent to speak in French and eating a hamburger like a royal highness not a typical American teenager. Utterance that Carter uttered is indirect speech acts because she wants to tell Rosie that she's not blending in there

by used an interrogative form that used to ask a question to someone.

5) Dialog between Carter and Rosie

Rosie : *Shall we bowl again tomorrow?*

Carter : I can't. I'm working at the bait shack.

Carter and Rosie returned home from the bowling alley. Carter felt angry with her for that day. When Rosie asked her to play bowling again tomorrow, she refused it with the reason that she will go to work. Utterance that Rosie uttered is indirect speech acts because she used interrogative form of making a request.

3. Literal Speech Acts

This utterance has a real meaning appropriate with the saying, what people mean is exactly what words they say. (Parker,1986: 19).

1) Dialog between Rosie and Carter.

Rosie : Where are we going?

Carter : *School. You're 16. You go to school.*

Rosie : School, of course.

When Major Mason, Carter and Rosie have a breakfast, Carter asks Rosie to go with her. Then Rosie asks a question to her where they will go this morning and Carter said that they will go to school. The utterance which uttered by Carter is a literal speech acts, because it's true that a 16 years old teenager

should go to school. So, what Carter means is exactly with what utterances she was saying.

2) Dialog between Helen and Rosie.

Rosie : I am Rosie.

Helen : *And I am late. Go ahead and grab a seat, quick as you can.*

Helen is a school bus driver, that's the first time they meet each other. Then, Rosie introduces herself to Helen. But, Helen didn't introducing herself to Rosie and ask her to go on the bus, because they should hurry if won't be late. The italic utterance which said by Helen is a literal speech acts because what she said it exactly what she means.

3) Dialog between Donny and Rosie.

Donny : Yeah. I want you to be my date for the dance.

Rosie : *Donny, that is very kind of you, but no. Will you excuse me?*

Donny : Uh . . . sure.

In this conversation, Donny asks Rosie to be his date for the dance night. There's Carter in that time and she's very disappointed because Donny ask Rosie not her and Rosie now that. Then Carter leaved them and Rosie refused it, because she didn't want hurt Carter and actually she never likes him too. So, that utterance which Rosie saying is a literal speech act, because what she means is same with what the words she said.

4) Dialog between Princess Protection Program Director and Major Mason.

PPP Director : Major, has she made any enemies? Anyone who might want to expose her identity?

Major Mason : *Not that I know off.*

In that day, the PPP Director checks out Rosie condition there. That was one of the routine activities from her to know the development of a Princess which protected by them. Because, they worried that maybe someone will expose the truth of Princess the identity and this not good for the princesses. As far he knows, Major Mason didn't have it in Rosie and so far her secret identity still saved. The utterance said by Major Mason is literal speech acts, because what he said is the truly one. What he means exactly what the words he says.

4. Nonliteral Speech Acts

This utterance does not has the real meaning appropriate with the saying, what people mean is not exactly what words they say. (Parker,1986: 19).

1) Dialog between Chelsea and Brooke.

Chelsea : Oh, was that your leg? I'm sorry. *She may be a loser like her cousin, but she's dangerous.*

Brooke : Really? Why?

Rosie in the canteen and she sit alone on her desk. Actually, when Donny pay attention to Rosie, Chelsea didn't like it and she deliberately kicked Donny leg. The utterance which said by Chelsea is a nonliteral speech acts, because what Chelsea said is not appropriate with she means. Actually, Rosie is not harm but Chelsea just feel worry that Rosie will be more popular from her and Donny get in love with her.

2) Dialog between Rosie and Carter

Rosie : I order you to stop.

Carter : You order me? You order me. *I order you to take along walk off a short pier.*

When Rosie nominates Carter as the homecoming queen, Carter felt angry with her and then she walks along leaves her. Then Rosie tries to call Carter but she never pays attention to her. Finally, Rosie ordering carter and it makes her angrier with Rosie. The utterancesaid by carter is a non-literal speech act, because she didn't mean exactly with what she said. She only want Rosie to stop disturb and ordering her.

3) Dialog between Donny and Chelsea

Donny : Come on, Chels. *She's dying in there.* Help her out.

Chelsea : You're absolutely right. Brookie, we should go in there.

Rosie gets a job from Chelsea in her father frozen yogurt shop. But, actually Chelsea wants to mistreat Rosie and

call of all her friend to watch it. The utterance said by Donny is nonliteral speech acts, because Rosie is not really dying in there, she just unable to handle that job and she's need help.

4) Dialog between Rosie and Carter.

Carter : Rosie, we have to do something.

Rosie : *I will turn the other cheek, because that is what princesses do.*

Carter and Edwin come to help Rosie who was mistreat by Chelsea. Rosie confused with what happening on her, why all of the people laugh when watch her. Carter said that Chelsea was set her up and calls everybody that she make a fool of herself. Carter wants to do something, but Rosie prevents her. The utterance which uttered by Rosie is nonliteral speech act, because she doesn't mean that she want to turn her cheek. But, actually she won't avenge what Chelsea do with her and let it flow.

5. Direct and Literal Speech Acts

This utterance is said directly from the speaker to listener and has a real meaning suitable with the saying. There are some examples of dialog which contain direct and literal speech act from "Princess Protection Program" movie as follow:

1) Dialog between Donny and Carter.

Donny : Right. How much?

Carter : *Oh, no, no, no. No charge. A deal's a deal. Free bait in exchange for never having to take the bus again.*

Donny was in the bait shop before go to school and he buy some bait. When he wants to pay, Carter refused it because they have a deal and she remembering that. Carter utterance is called a direct and literal speech acts because the syntactic form of that utterance is declarative form which the function is to make a statement. What Carter said is the fact, so this is appropriate between the syntactic form with the function.

2) Dialog between Queen Sophia and Major Mason.

Queen Sophia : Thank you for coming to help Rosalinda. Now that my husband has passed away, only she can become queen of Costa Luna. But it is so much for someone so young. And I'm afraid that General Kane will take advantage of that.

Major Mason : *No, I'll be here, Sophia. I'll protect her like she's my own.*

Queen Sophia feel worry with her daughter who will be the next queen of Costa Luna. Because she will be in big dangerous caused of General Kane who want dominate her country. But, she's free of worry after Major Mason come to help her. Major Mason utterance is called direct and literal speech acts because the syntactic form is declarative sentence to perform a direct illocutionary act namely making a statement and it is appropriate with the fact that she will protect Princess Rosalinda in the same manner as his job to protect princesses.

3) Dialog between Queen Sophia and Rosie.

Rosie : What?

Queen Sophia : *The time is now. Go now with Major Mason! Go now!*

General Kane attacked Costa Luna Palace when Rosie had a coronation practice. To save her, her mother, Queen Sophia asks help to Princess Protection Program which send Major Mason there. Queen Sophia utterance is called a direct and literal speech acts because an imperative form is used to make a command to Rosie to go along with Major Mason. So there is a direct relationship between a structure and the function also it is exactly same with what Queen Sophia said.

6. Direct and Non Literal Speech Act

This utterance is said directly from the speaker to listener, but the meaning is not suitable with the saying. There are some examples of dialog which contain direct and non-literal speech act from "*Princess Protection Program*" movie as follow:

1) Dialog between father and daughter (Major Mason and Carter).

Carter : Okay, just you know a normal dad would go to a foreign country on a secret mission and bring his daughter back a T-shirt, not a person.

Major Mason : You should have warned me. Carter, I didn't have a choice. She doesn't trust anybody but me.

Carter : *Yeah, I know the feeling.*

That day, Carter back from school and find Rosie in her room. She was surprise and goes out to meet her father with the angry feeling. The utterance said by Carter is direct and non-literal speech acts. This is direct because Carter utterance is using a declarative structure to perform a direct illocutionary act namely making a statement. This is also non-literal speech acts because Carter doesn't mean exactly what his words say. She just wants to show her father that she feel disappointed with it.

2) Dialog between major Mason and Carter.

Major Mason : Hey. Juice?

Carter : Yeah.

Major mason : All right. There you go. Coffee done?

Good. Don't be shy Rosie. *Grab whatever looks good.*

That was the first morning for Rosie in Louisiana. It was the breakfast time and Rosie felt confused see how Carter and major mason do their breakfast. She does not eat something and just looked on what Major Mason Carter did. Utterance said by major mason is direct and non-literal speech acts. This is direct because Major Mason using the syntactic form of imperative structure which used for making a request to Rosie. This is non-literal because Major Mason mean is doesn't want Rosie to only grab some food but he want Rosie

to eat something for breakfast before start her activities in that day.

3) Dialog between Rosie and Carter.

Rosie : I've never worked before. Is this normal?

Carter : *Yes. Lots of kids have job.*

Carter felt annoying with Rosie after they go to the bowling alley together. She feels jealous because Donny gives an attention for Rosie not her. The utterance was said by carter is a direct speech acts, because it's a form of declarative which used to make a statement. This is indirect speech acts, because what Carter saying is not appropriate with her meaning. She wants to tell to Rosie that it's not normal for a normal teenager who does not have a job.

7. Indirect and Literal Speech Acts

This utterance has the truth meaning suitable with the saying and it is stated indirectly from the speaker to listener. Examples of indirect and literal speech act from "Princess Protection Program" movie as follow:

1) Dialog between Rosie and Major Mason.

Rosie : Thank you. *Would you like a roll?*

Major Mason : You made rolls to?

Rosie : Yes.

To thanks after major Mason and Carter help her clean up the mess that she did in the bait shop, Rosie make a proper

dinner for them. She makes a lot of kinds of foods, like chicken and rice and rolls. The utterance which uttered by Rosie is indirect and nonliteral speech act, because it's used an interrogative form not to ask question but to offering something. What Rosie said is appropriate with she means that she want Major Mason eat her rolls.

2) Dialog between Rosie and Donny.

Rosie : *Excuse me, may I have this seat?*

Donny : I'm sorry, I think its school property.

First time in class, Carter leaves Rosie behind her because she didn't want to sit near Rosie. Then, Rosie tries to get her sit alone. The utterance which said by Rosie is indirect and literal speech acts because it's used an interrogative form not to ask question but to making a request. Rosie means exactly what she said that she needs a sit in that class.

3) Dialog between Chelsea and Rosie.

Chelsea : Excuse me! Roe! Excuse me! Excuse me! Roe!
You are
such a natural. *Will you show us how to bowl like that?*

Rosie : Of course. But my name is Rosie.

Rosie and Carter are in the bowling alley. Then, Rosie plays very excellent for the beginner. She wins all the game, although this is the first time she plays. Chelsea feel worry because Rosie become so popular, then she get closer to

Rosie. The utterance said by Chelsea is indirect and literal speech acts, because it's used interrogative form not to asking a question but to making a request. Then, she would exactly means what she was saying that she want to see Rosie do it again.

8. Indirect and Non literal Speech act

This utterance has meaning which is not suitable with the saying and it is stated indirectly from the speaker to listener. Examples of indirect and non-literal speech act from "*Princess Protection Program*" movie as follow:

1) Dialog between Chelsea and Bull.

Chelsea : Fine. *Bull will you do me a huge favor?*
Bull : Yeah. Yeah. How do I know it's the right one?

Chelsea was giving Rosie a job in her father's shop. But, actually she just wants to mistreat her and show it to their friends. That utterance which uttered by Chelsea is indirect and non-literal speech acts, because it's used interrogative form but it's used to asking for help. So it's not appropriate with the basic function as to asking a question. The meaning also didn't suitable of what she was saying, actually she want Bull to help her mistreat Rosie.

2) Dialog between Rosie and Carter.

Rosie : I'm going to miss this place. I'm going to miss you, Carter.

Carter : I can't believe I'm saying this, but I'm going to miss you too. *Rosie, can you do me a big favor before you go?*

After Rosie know that general Kane force her mother to marry him, she want come back to Costa Luna. Carter disagrees with it, so she makes a plan help by Mr. Elegante. Utterance uttered by Carter is a direct and non-literal speech act. This is indirect speech acts, because she used an interrogative structure not to ask a question but to making a request. This is also non-literal speech acts, because Carter's means isn't appropriate with the saying. The truth is she wants Rosie to help her to do something.

B. Searle's Categories of Illocutionary Act in "Princess Protection Program" Movie.

Searle classified Illocutionary acts into five categories as follow:
(Jacob L.Mey, 1993: 163-168)

a) Assertive (Representative)

A speech acts that are commit a speaker to the truth of the expressed proposition. It means that the statements convey a belief or disbelief in some proposition, such as: statement of general truth, an assertion, a description, etc. In more detail, there are some examples of utterances which are "Representative" category in "*Princess Protection Program*" movie such as:

1) Dialog between Carter and Rosie.

Carter : *Because it's mine. You can have everything that's mine!*
Rosie : Well, just Want a job so bad?
Carter : Just go get one yourself.

The illocutionary act is a statement, therefore that dialogue includes “representative” category because it is an assertion which contains a statement from Carter to Rosie that she should get job by herself not followed Carter work in the bait shop because Carter didn’t like it.

2) Dialog between Queen Sophia and General Kane.

General Kane : I'll give myself this one and this one, for bravery and honor.
Queen Sophia : *A thief has no honor.*

An illocutionary act from Queen Sophia’s utterance is a statement of fact which represents that she believes that a thief will never get honor from everyone, therefore that bold utterance above is “representative” category of illocutionary act.

3) Dialog between the PPP Director and Major Mason.

Major Mason : General Kane's doing this to draw Rosalinda out. He knows she won't allow her mother to be forced into marriage.
PPP Director : *Absolutely. So, it is imperative that we keep this from Rosalinda.*
Major Mason : Yes, ma'am. I agree.

The illocutionary act is a statement, therefore that dialogue includes “representative” category because it is an assertion which contains a statement from the PPP director to Major Mason that she want Major Mason to hide information from Rosie that General Kane force her mother to marry him.

b) Directive

A speech acts that are cause someone to do something. E.g.in requests, commands and advice. In dialogs of “*Princess Protection Program*” movie, it can be looked that there is many utterances from this category, some of them are:

1) Dialog between Rosie and Major Mason.

Rosie : Who are you? Where are you taking me?
Major Mason : *I'm here to protect you, but you need to trust me?*

Illocutionary act from Major Mason’s which in bold utterance is in a form of making a request that she would ask Rosie to trust him that he will protect her. So, it is called “directive “category because it contains a request and Major Mason used an imperative form to make a request.

2) Dialog between Queen Sophia and General Kane.

Queen Sophia : You will never be the king of Costa Luna, not as long I'm alive.
General Kane : You are ruining my happy thoughts. *Take her away.*

General Kane's utterance which ordering his guards to take the queen go from him included "direct" category of illocutionary act because what General Kane said reflects a command.

3) Dialog between Carter and Rosie.

Rosie : Eating a hamburger. Have you ever tried one?
Carter : Yes and FYI, they have hamburgers in Iowa.
Rosie : Oh! Right.
Carter : *You're supposed to be blending in.*

Illocutionary act of Carter's which in bold utterance is in a form of giving an advice that Rosie should adaptation with her new circles and blending in there if she wants to learn acts like a normal person. So, it is called "directive" category because it contains an advice and Carter used an imperative form to give an advice.

c) Commissive

A speech acts that commit a speaker to some future action, e.g: promises, vows and oaths. Examples of dialogues from "*Princess Protection Program*" movie which have "commissive" category are:

1) Dialog between Queen Sophia and Rosie.

Queen Sophia : Yes, yes, darling, yes. I knew General Kane would try something like this, so I made a plan to protect you. You must trust

Major Mason. You must do everything he says. Do you promise me you will do that?

Rosie : *Yes, Mama, I promise.*

From that bold utterance the illocutionary act is in a form of promise, so a bold utterance above which is uttered by Rosie is “commissive” category because it contains Rosie’s promise to her mother that she will trust and do everything what Major Mason said.

2) Dialog between Rosie and Major Mason.

Rosie : What if he does find me?

Major Mason : *He'll make an example of you by sending you to prison or a work farm. And Costa Luna will become part of his own personal kingdom, with its true royal family nothing but a memory. Bottom line, if you care about your country, and your mom's safety, nobody can know who you really are.*

An illocutionary act from Major Mason’s utterance is as “warning” for Rosie and it includes “commissives” category, because it contains about what would happen for the next time if Rosie force to come back to her country in that time.

3) Dialog between Major Mason and Carter.

Major Mason : Your cousin. Carter, thank you. Now, if we do our job right, she'll be out of here and back to her own country in no time.

Carter : Okay, so by Tuesday?

Major Mason : *It'll be soon. I promise. Still you and me, pal?*

Carter : No.

From that bold utterance the illocutionary act is in a form of promise, so a bold utterance above which is uttered by Major Mason is “commissive” category because it contains Major Mason promise that Rosie will come back to her own country if they can do their job right.

d) Expressive

A speech acts that express the speaker's attitudes and emotions towards the proposition, e.g.: congratulations, excuses and thanks. It also can be a statement of pleasure, pain, likes, dislikes, joy, and sorrow. These are some examples of “Expressive” category from “*Princess Protection Program*” movie:

1) Dialog between Queen Sophia and Major Mason.

Queen Sophia : *Thank you for coming to help Rosalinda.* Now that my husband has passed away, only she can become queen of Costa Luna. But it is so much for someone so young. And I'm afraid that General Kane will take advantage of that.

Major Mason : No, I'll be here, Sophia. I'll protect her like she's my own.

An illocutionary act from what Queen Sophia said is in a form of thanking and that is "Expressive" category because it expressed her thanks to Major Mason who comes to help and protected Rosalinda from General Kane.

2) Dialog between Chelsea and Brooke.

Chelsea : Are you serious? Look at her.

Brooke : *I know totally love her hair.*

An illocutionary act from what Brooke said is in a form of likes and that is "Expressive" category because it expressed her likes to Rosie's hair.

3) Dialog between Donny and Rosie.

Donny : Yeah. I want you to be my date for the dance.

Rosie : Donny, that is very kind of you, but no. *Will you excuse me?*

Donny : Uh . . . sure.

An illocutionary act from what Rosie said is in a form of excuses and that is "Expressive" category because it expressed she's royal act as ask a permission to Donny that she want to leave.

e) Declarative

A speech acts that will give effect for the speaker because its change the reality in accord with the proposition of the declaration, e.g.: baptisms, pronouncing someone guilty or

pronouncing someone husband and wife. It's usually used in ritual. These are the example of "declarations" category from "*Princess Protection Program*" movie:

- 1) Dialog said by archbishop in Rosie's coronation practice and her real coronation.

Archbishop : Turn to face your subjects, Rosalinda. *Honored guests, family, friends, I present to you Princesa Rosalinda Marie Montoya Fiore, heir to the throne of Costa Luna. She is willing to be your queen. If any person has a reason to object, let them come forward and be heard!*

An illocutionary act of utterance above is pronouncing someone to be a king or a queen therefore that includes "declarative" category because the archbishop pronounced to everybody that Princess Rosalinda will be their queen replaces his father who was passed away.

- 2) Dialog said by General Kane when attacked Costa Luna Palace.

General Kane : *Therefore, for the good of both our countries, I, General Magnus Kane, declare myself El Presidente de la Republica de las Costas.*

An illocutionary act of utterance above is pronouncing General Kane to be a president therefore that includes "declarative" category because General Kane pronounced

himself to everybody that right now he is the president of Republica de las Costas.

C. The different of speech acts between the princess and the common people in “*Princess Protection Program*” movie.

Here, in this movie, the writer found the different of the use of speech act between the princess and the common people. Most of the utterances said by the princess used in form direct-literal speech acts and also used indirect speech acts and non-literal speech acts. She used the standard and formal language with her polite act. From the common people, there are used direct speech acts and literal speech acts. They used vernacular language and informal language followed with their ordinary actions. Sometimes, they used formal language too, but only in the formal situation.

To make it clear, the writer takes some examples of the princess and common people speech act from the dialogue of “*Princess Protection Program*” movie and analyzed it, as follows:

a. Princess

1) Dialogue between Princess Rosalinda / Rosie and Carter.

Rosie : Oh, Major Mason gave me this room.
Carter : He did, huh?
Rosie : *Yes, he's been very lovely.*

Carter comeback from school and she found Rosie in her room. She was surprise with it, then she ask who actually this girl and why she in her room. Then the girl

answer that her name Rosie and Major Mason gave her the room, but actually not. The italic utterances said by Rosie are direct and non-literal speech acts. In that italic sentence, Rosie makes a statement which used an expression word of *lovely* to say that Major Mason is a kind person. She used those words to show her polite act to Carter.

2) Dialogue between Rosie and Carter.

Rosie : *You may help me prepare for bed.*

Carter : I "may"?

Major Mason orders Carter to offering dinner food to Rosie in her room, but Rosie refused it and she said that she want to sleep. Actually, she left all her stuff behind and didn't have any clothes. Then, she said to Carter that she may to help her to prepare for bed. The italic utterances are Rosie's statement which in form of indirect speech acts. She make a statement to Carter that actually she makes a request to ask Carter help her to finds the stuff for bed. Rosie used the standard form in her speech followed with her formal and polite acts.

3) Dialogue between Rosie and Donny.

Rosie : *Excuse me, may I have this seat?*

Donny : I'm sorry, I think its school property.

Rosie went to school with Carter by the school bus and when they arrived at school Carter left her behind. Then, at class, she confuses to find the seat. Those italic utterances are indirect speech acts, because Rosie used interrogative form which usually to asking a question. But, in her speech, she used it to making a request to Donny that she wants to sit on his chair. That utterances show Rosie's politeness in speak with another person who she didn't know well.

4) Dialogue between Rosie and Carter.

Rosie : *Excuse me, everyone. May I have your attention?*

Carter : What are you doing? Sit down!

At the canteen, Rosie seat alone on her desk and eating a hamburger, but she didn't know how to eat that hamburger like a common people. Then, Carter come and teaches her how it should be eaten. Then the Principle Burkle came and gave the announcement about the homecoming night and they will take nominate of homecoming queen. Rosie wants to nominate Carter as the one of the candidate of homecoming queen. The italic utterances are indirect speech acts, because it actually an interrogative form which used to asking a question. But, in that utterances are used to making a request. She wants everyone to pay attention to her, so she asks permission to them. Actually, she does it because it will

more polite to do in front of many people to show her politeness to them.

b. Common People

1) Dialogue between Chelsea and Brooke.

Chelsea : Check her out. Who does she think she is?

Brooke : I know. She thinks she's Carter's cousin.

That conversation took place in the canteen. Chelsea looked at the Rosie act when she eats the hamburger and she is not like common people who eat a hamburger. Then she asks Brooke to look at her too. The utterances said by Chelsea are indirect speech acts and the utterances which said by Brooke are literal speech acts.

2) Dialogue between Donny and Carter.

Donny : Right. How much?

Carter : Oh, no, no, no. No charge. A deal's a deal. Free bait in exchange for never having to take the bus again.

That conversation took place in the bait shop. Donny wants to pay his bait, but Carter refused it because they have a deal about it. That utterances said by Donny are direct speech acts which reflect illocutionary act of asking a question. Then, Carter's utterances are literal speech acts, because what she means is suitable with the saying.

3) Dialogue between Carter and Chelsea.

Carter : What are you doing here?

Chelsea : Donny's driving us until I get my new ride. Isn't that sweet?

That conversation happen when Carter fined Chelsea and Brooke in Donny's car. She asked them why they are there, because there no room for her to sit. Chelsea, answered that Donny will drive for her until she get her new car. Carter's utterances are direct speech acts, because it's reflecting an illocutionary act of asking a question. Chelsea utterances are literal speech acts, because what she say is suitable with the meaning. Then, it reflects direct speech acts too in used of term of interrogative form to asking a question.

4) Dialogue between Carter and Edwin.

Edwin : Hey! Isn't that... Not on my camera, please.

Carter : Then turn it off.

That day, Edwin accompanies Carter to take the bait from the lake and he brings his camera to shoot Carter. Carter didn't like it and ask him to turn it off by splash the water to him and the water touch at his camera. Both utterances were saying by Carter and Edwin are direct speech acts of making a request.

CHAPTER V

CLOSURE

A. Conclusion

After analyzing speech act types and Searle's categories of illocutionary act in "*Princess Protection Program*" Movie, the writer would like to draw the conclusion as follow:

1. There are two types of speech act: directness and literalness. Types of speech act from directness are viewed from the syntactic form of utterance which it matches with the direct illocutionary act or not. They are: *direct speech act* and *indirect speech act*. On the other hands, types of speech act from literalness are viewed from what people mean same with the saying or not. They are: *literal speech act* and *non-literal speech act*. From both types of speech act (directness and literalness), can be mixed into four: *direct- literal speech act*, *direct- non literal speech act*, *indirect- literal speech act* and *indirect- non literal speech act*.

In distinguishing types of speech act, it can be made from the basis of structure. In "*Princess Protection Program* ", generally, there are three structural forms (declarative, interrogative, and imperative) and three general communicative functions (statement, question, command or request). The writer found that there are 411 *direct speech acts*, 31 *indirect speech acts*, 284 *literal speech acts*, 26 *non literal speech acts*, 41 *direct- literal speech acts*, 10 *direct-*

non literal speech acts, 14 indirect- literal speech acts and 4 indirect- non literal speech acts.

2. There are five categories of illocutionary acts according to Searle as follows: *Assertive (Representative), Directive, Commissive, Expressive and Declarative*. Then, from “*Princess Protection Program*” movie, it can be found 14 *representative’s utterances, 90 directive’s utterances, 6 commissive utterances, 27 expressive utterance and 6 of declarative*.
3. There are some different of Princess speech acts and common people speech acts, as follows:
 - a. Princess speech acts
 - Used formal language in her speech.
 - Used the standard form of language in speech.
 - Most of the utterances used in direct-literal speech acts, indirect speech acts and nonliteral speech acts.
 - Always show politeness in her speech acts to everyone.
 - b. Common People speech acts
 - Used informal language in their speech, sometimes used jargon and slang language.
 - Used the vernacular form of language in speech.
 - Sometimes used formal language in formal situation.
 - Most utterances used direct speech acts and literal speech acts.

- Show the ordinary acts when speaks with other people, less of politeness act.

B. Suggestion

Based upon explanation above, to close this graduating paper the writer would like to propose some suggestions as follow:

1. For the teacher

In lecture process, learning, understanding and analyzing speech act not only get from materials theoretically from their teacher but also it can be done through watching movie or reading novels. It will help students clearer to learn and understand this speech acts.

2. For the students

- a. Students need to study speech act to understand what others people exactly mean. So, there is no misunderstanding to interpret what are the people saying.
- b. The advantages of speech act analysis are people can do with words and identifying some of the utterance forms to perform certain actions. So, it's important for us to study about speech acts.
- c. By learning and understanding of speech act, students will be more understandable in communication process in their daily life because they've understood well about what people meant in utterance they say.

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1.	OPSPEK 2007	31 Agustus 2007	Peserta	3
2.	Sarasehan Bela Negara dan Buka Bersama: Memelihara Keutuhan Bangsa dari Ancaman Disintegrasi dan Sektarianisme Negara.	24 September 2007	Peserta	3
3.	Breaking the Fast and Bioskop Ramadhan (CEC).	25 September 2007	Peserta	2
4.	Masa Penerimaan Anggota Baru (Mapaba) Pergerakan Mahasiswa Islam Indonesia (PMII).	16-18 November 2007	Peserta	3
5.	Surat Keputusan Ketua STAIN Salatiga tentang Pengangkatan Pengurus Senat Mahasiswa (SEMA).	23 Juni 2008	Bendahara	4
6.	Masa Penerimaan Anggota Baru (MAPABA II) Pergerakan Mahasiswa Islam Indonesia (PMII).	04 April-06 April 2008	Panitia	3
7.	Pelatihan Legal Drafting: Mengaplikasikan Sistem Perundang-undangan Dalam Mewujudkan Organisasi Mahasiswa yang	9 April 2008	Peserta	3

No.	Jenis Kegiatan	Pelaksanaan	Status	Nilai
	Dinamis dan Harmonis.			
8.	Pelatihan Kawah Candra Dimuka (MENWA).	13-14 April 2008	Peserta	3
9.	Sarasehan Jurnalistik Ramadan: Membudayakan Menulis di Kalangan Santri (SUARA MERDEKA).	13 September 2008	Peserta	3
10.	Public Hearing 1 2008 Senat Mahasiswa STAIN Salatiga.	17 September 2008	Panitia	2
11.	Buka Bersama, Semalam Sehati dan Temu Alumni Pergerakan Mahasiswa Islam Indonesia (PMII): Menjalin Silaturahmi, Mengeratkan Ikatan Batin Menuju Kader Mandiri.	21 September 2008	Panitia	2
12.	Workshop Leadership Bagi Mahasiswa STAIN Salatiga: Mengembangkan Jiwa Kepemimpinan Kaum Muda Menuju Demokratisasi Bangsa yang Beradab (SEMA, DEMA, HMJ Syariah).	10-12 November 2008	Panitia	3
13.	Masa Penerimaan Anggota Baru (MAPABA I) Pergerakan Mahasiswa Islam Indonesia (PMII).	14-16 November 2008	Panitia	3
14.	Seninar Nasional: Pemberontakan Perempuan "Kajian Gender Dalam Perspektif Islam, Demokrasi dan Budaya" (PMII).	24 Januari 2009	Peserta	6
15.	Kursus Pembina Pramuka Mahir Tingkat Dasar (KMD) Kwartir Cabang Kota	9-14 Februari 2009	Peserta	5

No.	Jenis Kegiatan	Pelaksanaan	Status	Nilai
	Salatiga Tahun 2009			
16.	Certificate of the Completion of Practicum Program	20 Februari 2009	Peserta	3
17.	Workshop Legal Drafting: Pengembangan Nalar Kritis Mahasiswa dalam Perspektif Perundang-undangan (SEMA).	30 Maret 2009	Panitia	3
18.	Seminar Nasional: Demokrasi, Kepemimpinan Nasional, dan Masa Depan Indonesia (DEMA)	22 April 2009	Peserta	6
19.	Sarasehan Pendidikan Keagamaan: Peran Pendidikan Keagamaan Dalam Meningkatkan Spiritualitas, Intelektual dan Moralitas Bangsa (SEMA, HMJ Tarbiyah, FKM PGMI).	9 September 2009	Panitia	3
20.	Pemantau OPAK 2009-2010 Mahasiswa STAIN Salatiga (SEMA).	18-20 September 2010	Peserta	3
21.	Public Hearing Senat Mahasiswa STAIN Salatiga.	1 Desember 2009	Passnitia	2
22.	Seminar Regional: Modernisasi Pendidikan Islam berbasis IPTEK (HMJ Tarbiyah).	16 Desember 2009	Peserta	4
23.	Seminar Regional: Peran Pendidikan Islam Dalam Membentuk Jati Diri Mahasiswa (HMJ Tarbiyah).	17 Mei 2010	Peserta	4
24.	Seminar Politik: Pilwakot yang Ideal Untuk Masa Depan Salatiga yang Lebih Baik (DEMA)	26 Januari 2011	Peserta	3

No.	Jenis Kegiatan	Pelaksanaan	Status	Nilai
25.	Praktikum <i>ILAIK</i>	11 – 26 Feb 2011	Peserta	3
JUMLAH				82

Salatiga, 6 Februari 2012

Pembantu Ketua

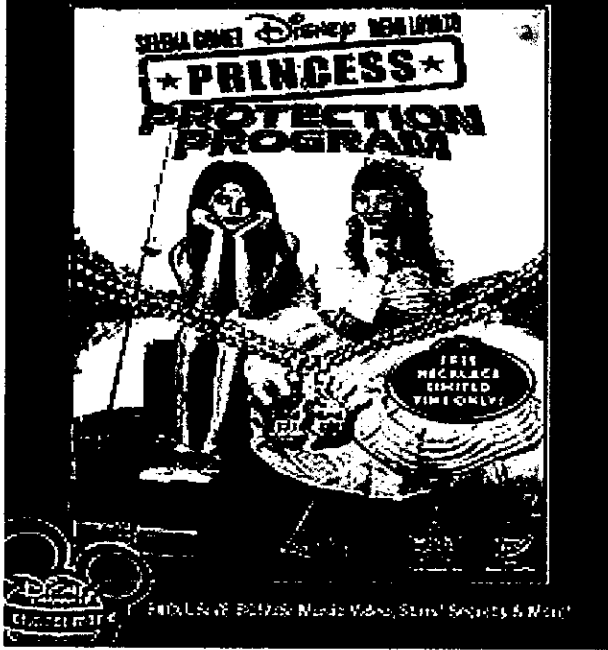
Bidang Kemahasiswaan



H. Agus Waluyo, M. Ag

NIP. 19750211200003 1 001

ROYAL B.F.F. EXTENDED EDITION





Demi Lovato

as Princess Rosalinda / Rosie Gonzales



Selena Gomez as Carter Mason



Nicholas Braun as Edwin



Molly Hagan as PPP Director



Johnny Ray as General Magnus Kane



Jamie Chung as Chelsea Barnes



Samantha Droke as Brooke Valentine



Robert Adamson as Donny



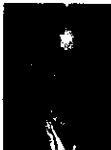
Kevin G Schmidt as Bull



Dale Dickey as Helen



Sully Diaz as Queen Sophia



Tom Verica as Major Joe Mason



Brian Tester as Principal Burkle



Talia Rotenberg as Margaret

NO	Speech Acts of Directness	
	Direct Speech Acts	Indirect Speech Acts
1	Hey, you just...	Right. But you might wanna think about it.
2	Hi, Donny.	Do you promise me you will do that?
3	Hey...	You'll see.
4	Right. How much?	Chloe, may I?
5	Great.	Let's take a walk, shall we? Please.
6	So, did he ask you to that homecoming dance thing yet?	Will you excuse me for a second?
7	Dad! Don't embarrass me.	You should have warned me.
8	Come home right after school. We got a lot of work to do around here.	Okay, so by Tuesday?
9	What are you doing here?	Yeah, sure. Why not?
10	Donny's driving us until I get my new ride. Isn't that sweet?	You may help me prepare for bed.
11	That's sweet. There's no room for me.	Juice?
12	Sure there is. Come on, climb in.	Don't be shy, Rosie. Grab whatever looks good.
13	No, I'm not!	Yeah, I'll be fine. You coming?
14	I'm sorry, Carter. Hey, thanks for the bait.	Well, aren't you a cutie?
15	See you.	Pardon?
16	Bye.	A hamburger?
17	You're leaving again?	Speaking fluent French in class? And eating hamburger like you're having tea with the Queen?
18	Just be careful. Okay?	Really? Okay. So, a normal person who has never seen a hamburger before can order one in six languages?
19	Her Royal Highness, Rosalinda Marie Montoya Fiore. Princesa de Costa Luna.	Would you excuse me?
20	And you're walking, and walking as your adoring subjects welcome you.	What'll it be?
21	Why do we have to practice now?	You may fire at the target.
22	Ah! The rehearsal is so that everything will be perfect.	Shall we bowl again tomorrow?
23	Who, may I ask, designed it?	Oh, Chels. If only our pedicures were dry.
24	So I did. I am brilliant, no?	Must be nice to be a queen.
25	Thank you for coming to help Rosalinda.	Oh! Well, then, I hate you, too. And that dress is ugly.
26	Turn to face your subjects, Rosalinda.	Will you excuse me?
27	Honored guests, family, friends, I present to you Princesa Rosalinda Marie Montoya Fiore, heir to the throne of Costa Luna. She is willing to be your queen. If any person has a reason to object, let them come forward and be heard!	Do you think that you have something that's really easy with lots of pictures?
28	I object.	Well, what if we could get Rosie to drop out of homecoming altogether?
29	Therefore, for the good of both our countries, I,	Will you please stay until then? For them,

	General Magnus Kane, declare myself El Presidente de la República de las Costas.	please.
30	Seize them!	Did you get me a crown?
31	What?	But can we go somewhere a little bit warmer?
32	Who are you? Where are you taking me?	
33	But what about my mother?	
34	Are you all right, Mama?	
35	You must trust Major Mason. You must do everything he says.	
36	Yes, Mama, I promise.	
37	Okay. Come on.	
38	Mama, where are we going?	
39	No! Not without you.	
40	Here. So, no matter what happens, you never forget you are a princess.	
41	We gotta go now. Let's go.	
42	Hurry up! Inside! Go!	
43	I could not agree more.	
44	Take her away!	
45	What is this place?	
46	What... Where am I? Is this some kind of prison?	
47	Thank you, Director.	
48	Welcome, Rosalinda, to the operational heart of the Princess Protection Program, a top-secret agency funded by the world's royal families. We are actively providing protection to 29 princesses, all of whom have been threatened in one way or another.	
49	How long am I staying here?	
50	Stage four? What is stage one?	
51	Stage two?	
52	Transition to what?	
53	She is freezing!	
54	Chloe, report.	
55	What about me? Where are you sending me?	
56	No! Stop!	
57	Is everything all right?	
58	Take me back to my country.	
59	In the meantime, you have to let us protect you.	
60	But what about my mother? Who's protecting my mother?	
61	What if he does find me?	
62	Bottom line, if you care about your country, and your mom's safety, nobody can know who you really are.	
63	You may proceed.	
64	Good work.	
65	What happens now?	
65	Where?	

66	Welcome to Louisiana, Rosie.	
67	Here, let me get the door.	
68	Here you go, sweetie.	
69	Thanks, Helen.	
70	See you tomorrow!	
71	Dad? Dad?	
72	Hello.	
73	Hey	
74	Who are you?	
75	Are you sure? Cause you don't seem sure.	
76	Okay. So, what are you doing here?	
77	He did, huh?	
78	Lovely?	
79	Yes. You are excused.	
80	Hey, pal!	
81	Don't "pal" me.	
82	You... You met Rosie?	
83	Yeah. Who is she and why is she in my room?	
84	You should have warned me.	
85	Dad, I get it.	
86	So, you're in?	
87	Do I have a choice?	
89	Fine. Who do I say she is?	
90	Carter, thank you.	
91	It'll be soon. I promise.	
92	Still you and me, pal?	
93	Come on. Come on. Come on.	
94	Is that right?	
95	Put me down.	
96	Be nice.	
97	You have made other sleeping arrangements?	
98	Share?	
99	So stay on your side.	
100	But I was thinking you could, you know, loan her some of your stuff.	
101	Yeah, sure. Why not?	
102	Now, go try again.	
102	I will after this hand.	
103	No, now.	
104	And don't look at my cards.	
105	No, thank you. I wish to sleep.	
106	I "may"?	
107	I need a nightgown. Preferably silk, preferably pink.	
108	Pink silk. Let me see what I've got.	
109	What happened?	
110	Come on!	
111	Do they not have lizards where you're from?	
112	You have a royal reptile wrangler?	

113	Yes. And you should get one, too.	
114	Good night.	
115	Good morning.	
116	Hey.	
117	Juice?	
118	All right. There you go. Coffee done?	
119	Good.	
120	Sure you don't want a ride?	
121	You coming?	
122	Where are we going?	
123	Goodbye.	
124	Morning, honey.	
125	Hey, Helen.	
126	Whoa! Who's this, now?	
127	Hello.	
128	I am Rosie.	
129	What is your situation report?	
130	She's safe, then?	
131	Could this be the queen?	
132	Maybe this is the queen.	
133	Nice. Honest. I like it.	
134	I'm Ed, by the way. And you're...	
135	The queen of homecoming? What is this homecoming?	
136	You don't... You've never heard of homecoming?	
137	Really? Where's that?	
138	Bye, guys.	
139	Well, try harder.	
140	Sit down.	
141	I like bossy.	
142	Thank you very much.	
143	What? She's hot.	
144	Where are you, my little princessa?	
145	Ah! Sophia. Thank you for joining me.	
146	Any news from Rosalinda?	
147	Now, now, now, now. We must not be so negative. Perhaps... Perhaps we should think happy thoughts. Shall I begin?	
148	And what do you know?	
149	They have crowned him their king!	
150	Take her away.	
151	Hey, no cutting!	
152	Whoa, whoa, whoa! Hey!	
153	Back of the line.	
154	Pardon?	
156	Hey, Rosie, come on up with me.	
157	Well? You gotta pick something.	
158	What is it?	
159	Next.	

160	Check her out.	
161	Who does she think she is?	
162	Oh, was that your leg? I'm sorry.	
163	Really? Why?	
164	Are you serious? Look at her.	
165	I know. Totally love the hair.	
166	What are you doing?	
167	Have you ever tried one?	
168	You're supposed to be blending in.	
169	Well, how else should it be eaten?	
170	Like this.	
171	The works. There you go.	
172	Stop. Now.	
173	Like this?	
174	You vote for royalty here?	
175	So then, anyone can be a princess? Even you?	
176	Excuse me, everyone.	
177	What are you doing? Sit down!	
178	I would like to nominate my cousin, Carter Mason, to be your queen. I think that she would make an excellent ruler.	
179	Was that for real? Wow!	
180	Leave me alone.	
181	I order you to stop.	
182	You order me? You order me.	
183	Okay, hey, hey, hey. Whoa, whoa. Whoa, what's going on?	
184	Really? Okay.	
185	Really? You did that?	
186	Dad, can't you see that this isn't gonna work?	
187	Hey, Ernie.	
189	Hi, Carter.	
190	Oh, great.	
191	Good morning, Carter.	
192	What are you doing?	
193	You know, that's the best idea you've had.	
194	What must I do?	
195	Inventory?	
196	Everything okay?	
197	You got the bow?	
198	Stay above that line.	
199	What line?	
200	Right there.	
201	Carter, what's Rosie doing in the bait shop?	
202	Rosie! Are you okay?	
203	Come on, pal. I'll help you.	

204	All right. Here. Go.	
205	What do you want for dinner tonight?	
206	How about... How about burgers?	
207	How about this? Pizza and burgers.	
208	One as an appetizer, or just together?	
209	Here. Let me.	
210	No, no. Thank you, but tonight, I serve you.	
211	What's all this?	
212	For me?	
213	To wear. Okay. Fine.	
214	Come on, Carter.	
215	Fantastic. Bring it on, Rosie.	
216	Let's dig in!	
217	How do you like it?	
218	This is terrific. You're wonderful.	
219	You made rolls, too?	
220	What's the big deal?	
221	How much did your father tell you about me?	
222	No kidding.	
223	You don't have to tell me...	
224	Did he tell you we had to leave my mother behind?	
225	Stop. It's okay.	
226	Let's just start over.	
227	You know what? I think we can arrange that.	
228	I love this place! What is it?	
229	Just do what I do and don't draw any attention to yourself, please.	
230	Carter! How you doing?	
231	Hi, Ed.	
232	Hi. How you doing, Rosie?	
233	I'm well, thank you.	
234	What'll it be?	
235	Bowling, please.	
236	What size?	
237	Excuse me?	
238	Your feet. What size?	
239	There's a shock. Just get her some shoes.	
240	My, thank you, Edward.	
241	Okay. You're not blending in. Pick a ball.	
242	Did you see that?	
243	They do now.	
244	Don't trip.	
245	Oh! Careful there.	
246	Donny, you don't have to carry that for her.	
247	So, Donny is your boyfriend?	
248	How do I win?	
249	Nice shot, Rosie!	
250	You done already, Carter?	

251	You don't really like your cousin, do you?	
252	Why do you care so much for this boy Donny?	
253	Who says I care for him?	
254	Is that what you want to hear?	
255	Excuse me! Excuse me! Roe!	
256	Why do you care so much for this boy Donny?	
257	Who says I care for him?	
258	You can't.	
259	Why not?	
260	Well, just... Want a job so bad?	
261	Just go get one yourself.	
262	Your father is a king?	
263	One more thing. You have to wear this.	
264	Who is this natural beauty, you ask?	
265	Then turn it off.	
266	Is that why you're doing this? Cause of the money?	
267	You really hate this whole princess thing, don't you?	
268	So, speaking of princesses, where's Rosie?	
269	Come on, what are they paying you for?	
270	Wait. How do I know it's the right one?	
271	I want my yogurt, okay? You need some help, or what?	
272	Yeah. Yeah. Wait. How do I know it's the right one?	
273	You need some help, or what?	
274	I have to go!	
275	Are you okay? Come here, Rosie.	
276	Not this one! This job's for losers.	
277	Hey, check it out.	
278	What is happening?	
279	Rosie, we have to do something.	
280	She can't be a princess!	
281	Don't say it.	
282	No, I'm the queen! It's my destiny!	
283	We have to stop her.	
284	How?	
285	If she never becomes a princess, she can't be the queen, right?	
286	Grab your cell. We've got a whole lot of texting to do.	
287	Good luck.	
288	Who's Mr. Elegante?	
289	You're kidding, right?	
290	To do something more important with your life?	
291	Thank you for helping me today.	
292	I'll give myself this one and this one, for bravery and honor.	

293	Sophia! Come in, come in, come in.	
294	We have a great deal to discuss. Do you think it's too much?	
295	Who could be so unfortunate as to become your bride?	
296	Take her back to her cell.	
297	Oh, and bring me my hair and makeup team. We must touch up this gray before I go on camera.	
298	Wait, where's everyone going?	
299	Good morning, students.	
300	We must hurry, Carter.	
301	Okay, you're way too into this princess thing.	
302	You do?	
303	What happened?	
304	How is it my fault?	
305	I am popular!	
306	What was I thinking?	
307	Come on, Carter. Let's go find your inner princess.	
308	Wait, then, why am I doing it?	
309	It's Mason. What's going on?	
310	Absolutely.	
311	So, it is imperative that we keep this from Rosalinda.	
312	Yes, ma'am. I agree.	
313	Major, has she made any enemies? Anyone who might want to expose her identity?	
314	Let's move that throne here. No. No, actually, there. Oh, I know. Up there. And let's hang some lights directly on it. That might be too harsh on my skin tone. We should hire a lighting designer.	
315	Can it, Muffy.	
316	Hey, Chels.	
317	Don't call me that.	
318	Well, what if we could get Rosie to drop out of homecoming altogether?	
319	What does the article say?	
320	No biggie. Good work, Brookie.	
321	Thanks, Chels.	
323	Hey, girls.	
324	Hi, Mr. Mason. Is Rosie home?	
325	Maybe. What's up?	
326	Yeah. It was Rosie's idea.	
327	She's in her room. Go on in.	
328	I've never heard of Costa Luna. Have you, Brookie?	
329	Poor Princess Rosalinda. Did you hear she's in hiding?	
330	You do not understand.	

331	You do?	
332	You're gonna turn in your crown, Princess. You're going to tell everyone that there is, and only will be, one true homecoming queen, and that's me.	
333	Fine. You may take my crown, but you will not take Carter's.	
334	Have fun at the dance!	
335	Look at what Chelsea and Brooke...	
336	What's wrong?	
337	Leave? Leave where?	
338	Carter, you have to stay out of this.	
339	I mean, you think my life as a princess is some fairy tale?	
340	Hola, this is Elegante. Who is this?	
341	My princesa? What mistake is this?	
342	No, no, no, no, no, she must not. It's too dangerous.	
343	I know. But I have a plan. And I'm gonna need you to listen very carefully.	
344	You okay?	
345	Just having some friends over from school. Is that okay?	
346	That's it, keep your chin up.	
347	What in the...	
348	Okay, stay there, that's perfect. Very good.	
349	Morning, Dad.	
350	Morning. What the...What are you girls up to?	
351	Just having some friends over from school. Is that okay?	
352	Yeah, yeah. It's fine. What's in the box?	
353	And you are sure about this homecoming dance, Senor Elegante?	
354	Fuel the jet! Tell the pilot we will be flying to Louisiana.	
355	A lovely color. Lovely indeed.	
356	Well, back to work. You have a dress to finish.	
357	Where did you get them?	
358	Carter, you are brilliant.	
359	Thank you, Carter. This is a night I'll always remember.	
360	I hope so.	
361	Are you guys ready?	
362	Come on in, girls. Helen's House of Beauty is open for business.	
363	How do I look, Dad?	
364	All right, I gotta grab this. You girls gonna be okay?	
365	Yeah, we'll be fine. Go ahead.	

366	You sure?	
367	Of course. We're not kids.	
368	All right. Well, have a good time. And be careful.	
369	Come on! Hey! Hey! I'm stuck! Open the door, Donny. Hello?	
370	Come here, come here. You okay?	
371	Get off!	
372	Carter, what's the problem? I thought we had, you know, something.	
373	Okay, what's up? Isn't this what you've been waiting for since, like, third grade?	
374	What happened to you?	
375	Shut up and fix me.	
376	Did you get me a crown?	
377	I thought we were in this together.	
378	We are. Lip gloss.	
379	I said no. You can't use my lip gloss anymore.	
380	Carter, Rosie, I just wanted to thank you for tonight.	
381	And thanks for not calling me Muffy.	
382	I love this song! Let's go dance!	
383	Well, why don't you two go ahead? Be princesses.	
384	Okay! There you are! Finally!	
385	You don't understand, miss. I'm the...	
386	Security. I know. You're late. And what is with the uniforms?	
387	Just stay out here and make sure no one gets in that dance, unless they're students from Lake Monroe. Got it?	
388	Got it. Enjoy your evening.	
389	Okay, everybody, he's about to announce the winner. Let's put on our masks.	
390	Come with me now, Princessa, and no harm will come to your friends.	
391	Rosie, are you out there?	
392	Carter, where are you?	
393	That was so beautiful, Rosie.	
394	Thank you. But I need to find Carter.	
395	Hold it right there, Princess. My crown. Hand it over.	
396	Chelsea, please...	
397	I am so getting you back for this!	
398	What are you doing? The plan was working perfectly.	
399	You don't have to go with them.	
400	Enough! As the Princessa so eloquently pointed out, this is not your fight.	
401	What is the meaning of this?	

402	Get him.	
403	No, let me.	
402	How does it feel to be brought to justice by a 16-year-old girl, General?	
403	And you are truly a princess now, Carter Mason. You rightfully deserve this.	
404	Hold it! Nobody moves! Nobody goes anywhere. I'll take that.	
405	Let her go. She needs it way more than I do.	
406	All right. Come on. Hey, guard. You got him?	
407	What were you thinking, Carter?	
408	Why didn't you just come to me?	
409	Dad, you would have never let me do it.	
410	I knew you would be. You're always there for me. You rescue princesses. That's what you do.	
411	I present to you Queen Rosalinda Marie Montoya Fiore of Costa Luna!	

NO	Speech Acts of Literalness	
	Literal	Nonliteral
1	I can't stand them. They're such princesses.	I'm your dad, it's my job.
2	You said that like it's a bad thing.	No, she's right. Brooke's already wrinkling my after-lunch outfit.
3	Carter, they're teenage girls. They're probably just jealous.	Sounds like your music.
4	Yeah, I'm pretty sure they're not.	
5	It's Mason. Yes, sir. No, sir. Right away.	All right, the kitchens closing.
6	Two days, max. It's no big deal. It's just a routine op.	There she is, Princess Carter.
7	Yeah, that's what you always say.	I'm sorry, I think it's school property.
8	Always.	Mystery meat.
9	You and me, pal.	She may be a loser like her cousin, but she's dangerous.
10	You and me, Dad.	It's perfect.
11	Dimitri, my coronation is one month away.	Looks like I'm the queen.
12	Princesa, what a beautiful coronation dress you are wearing.	I'm all right. I think I need to bathe.
13	You did, Mr. Elegante.	So, you cook? I thought you had servants for that.
14	Now that my husband has passed away, only she can become queen of Costa Luna. But it is so much for someone so young. And I'm afraid that General Kane will take advantage of that.	Yeah, that sounds kind of fancy. Why don't we just order pizza?
15	Sophia! Come in, come in, come in.	He rescues poor, oppressed princesses.
16	We have a great deal to discuss. Do you think it's too much?	Yeah. Our lane's getting a little crowded.

17	Who could be so unfortunate as to become your bride?	He's the King.
18	Take her back to her cell.	Come on, Chels. She's dying in there. Help her out.
19	Oh, and bring me my hair and makeup team. We must touch up this gray before I go on camera.	Oh, Chels. If only our pedicures were dry.
20	Wait, where's everyone going?	I will turn the other cheek ,because that is what princesses do.
21	Good morning, students.	I'd rather eat carbs than see her wearing my crown.
22	We must hurry, Carter.	You're in my kingdom now.
23	Okay, you're way too into this princess thing.	Wow! Must be nice to play peasant for a day.
24	You do?	I do not know what you are talking about.
25	What happened?	Okay, freshman, I think I can take it from here.
26	How is it my fault?	Not so hot.
27	I am popular!	
28	What was I thinking?	
29	Come on, Carter. Let's go find your inner princess.	
30	Wait, then, why am I doing it?	
31	It's Mason. What's going on?	
32	Absolutely.	
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47	Yeah. It was Rosie's idea.	
48	She's in her room. Go on in.	
49	I've never heard of Costa Luna. Have you, Brookie?	
50	Poor Princess Rosalinda. Did you hear she's in	

	hiding?	
51	You do not understand.	
52	You do?	
53	You're gonna turn in your crown, Princess. You're going to tell everyone that there is, and only will be, one true homecoming queen, and that's me.	
54	Fine. You may take my crown, but you will not take Carter's.	
55	Have fun at the dance!	
56	Look at what Chelsea and Brooke...	
57	What's wrong?	
58	Leave? Leave where?	
59	Carter, you have to stay out of this.	
60	I mean, you think my life as a princess is some fairy tale?	
61	Hola, this is Elegante. Who is this?	
62	My princesa? What mistake is this?	
63	No, no, no, no, no, she must not. It's too dangerous.	
64	I know. But I have a plan. And I'm gonna need you to listen very carefully.	
65	You okay?	
65	Just having some friends over from school. Is that okay?	
66	That's it, keep your chin up.	
67	What in the...	
68	Okay, stay there, that's perfect. Very good.	
69	Morning, Dad.	
70	Morning. What the... What are you girls up to?	
71	Just having some friends over from school. Is that okay?	
72	Yeah, yeah. It's fine. What's in the box?	
73	And you are sure about this homecoming dance, Señor Elegante?	
74	Fuel the jet! Tell the pilot we will be flying to Louisiana.	
75	A lovely color. Lovely indeed.	
76	Well, back to work. You have a dress to finish.	
77	Where did you get them?	
78	Carter, you are brilliant.	
79	Thank you, Carter. This is a night I'll always remember.	
80	I hope so.	
81	Are you guys ready?	
82	Come on in, girls. Helen's House of Beauty is open for business.	
83	How do I look, Dad?	
84	All right, I gotta grab this. You girls gonna be	

	okay?	
85	Yeah, we'll be fine. Go ahead.	
86	You sure?	
87	Of course. We're not kids.	
89	All right. Well, have a good time. And be careful.	
90	Come on! Hey! Hey! I'm stuck! Open the door, Donny. Hello?	
91	Come here, come here. You okay?	
92	Get off!	
93	Carter, what's the problem? I thought we had, you know, something.	
94	Okay, what's up? Isn't this what you've been waiting for since, like, third grade?	
95	What happened to you?	
96	Shut up and fix me.	
97	Did you get me a crown?	
98	I thought we were in this together.	
99	We are. Lip gloss.	
100	I said no. You can't use my lip gloss anymore.	
101	Carter, Rosie, I just wanted to thank you for tonight.	
102	And thanks for not calling me Muffy.	
102	I love this song! Let's go dance!	
103	Well, why don't you two go ahead? Be princesses.	
104	Okay! There you are! Finally!	
105	You don't understand, miss. I'm the...	
106	Security. I know. You're late. And what is with the uniforms?	
107	Just stay out here and make sure no one gets in that dance, unless they're students from Lake Monroe. Got it?	
108	Got it. Enjoy your evening.	
109	Okay, everybody, he's about to announce the winner. Let's put on our masks.	
110	Come with me now, Princessa, and no harm will come to your friends.	
111	Rosie, are you out there?	
112	Carter, where are you?	
113	That was so beautiful, Rosie.	
114	Thank you. But I need to find Carter.	
115	Hold it right there, Princess. My crown. Hand it over.	
116	Chelsea, please...	
117	I am so getting you back for this!	
118	What are you doing? The plan was working perfectly.	
119	You don't have to go with them.	

120	Enough! As the Princesa so eloquently pointed out, this is not your fight.	
121		
122	What is the meaning of this?	
123	Get him.	
124	No, let me.	
125	How does it feel to be brought to justice by a 16-year-old girl, General?	
126	And you are truly a princess now, Carter Mason. You rightfully deserve this.	
127	Hold it! Nobody moves! Nobody goes anywhere. I'll take that.	
128	Let her go. She needs it way more than I do.	
129	All right. Come on. Hey, guard. You got him?	
130	What were you thinking, Carter?	
131	Why didn't you just come to me?	
132	Dad, you would have never let me do it.	
133	I knew you would be. You're always there for me. You rescue princesses. That's what you do.	
134	I present to you Queen Rosalinda Marie Montoya Fiore of Costa Luna!	
135	I didn't know.	
136	They told me my becoming Rosie González was the only way to keep her safe.	
137	I will try to blend in. I will try to be from Iowa. It is the only way to save my mother's life.	
138	Absolutely. Please, I only want to be this typical American teenager.	
139	Five-and-a-half coming up.	
140	I do not know. All of my shoes are made for me.	
141	It's Edwin, actually	
142	Edwin. That is a wonderful name.	
143	Yeah. Nobody ever does that for us.	
144	Your shoes untied.	
145	She can do it herself like a normal person. So I'll just take this.	
146	You win by knocking down those white pins.	
147	Impossible.	
148	Yeah. Our lane's getting a little crowded.	
149	No, it's... It's just... She can be sometimes, you know, a...	
150	Princess. She could win it all.	
151	She is getting really popular.	
152	The vote is on Monday. We can't let her get more popular than we are. There's only one thing to do in a situation like this.	
153	Of course. But my name is Rosie.	

154	Oh! Roe's our nickname we gave you.	
156	We give all of our friend's nicknames.	
157	Fine. I've been totally in love with him since, like, the third grade, when he kissed me under the basketball hoop.	
158	He is quite beautiful. Much like a prince. I wonder if he is beautiful on the inside as well.	
159	I can't. I'm working at the bait shack.	
160	I've never worked before.	
161	Then I will help you.	
162	No prob, Roe. Daddy owns, like, 17 Udderlys all over the South. He's the King.	
163	Of frozen yogurt. So these are the frozen yogurt machines. You just pull the lever and when it comes out you just put a little swirly on top and you're good to go, okay?	
164	This is Carter Mason. Secret identity? Bait Girl. So confident of her innate royalty, she is completely unafraid to handle whatever disgusting creature...	
165	Today's my last day to get the "before" footage. The princess vote is tomorrow.	
166	Nah. I've got tons of them already. They pay me to film them.	
167	Absolutely. I'm the only senior guy in Lake Monroe who doesn't have a car.	
168	I don't hate it exactly. I just think it's shallow. Girls like Chelsea and Brooke, all they care about is shoes. Like wearing the right clothes makes them superior. I just want to do something more important with my life, like my dad.	
169	I think I just found her.	
170	I've been waiting for, like, ever!	
171	I can't believe it. This is ridiculous!	
172	I want my yogurt, okay?	
173	You said to get a job.	
174	Not this one! This job's for losers. Trust me, I've had this job. The bait shop is a step up.	
175	Chelsea set you up. She invited all those people to come watch you make a fool of yourself.	
176	I am not a fool. And she cannot make something out of me that I am not.	
177	Your father, the King of Yogurts, would be very disappointed in you.	
178	Yeah, well, I'm not a princess.	
179	Don't freak, but she kind of can. I've just been	

	texted, like, 10 times. Everybody thinks she's pretty cool. Tomorrow, when the whole school votes for three princesses, she could be one of them.	
180	So, it's a skill that most Americans master in, like, the third grade, but it's never too late to learn.	
181	I am ready to try.	
182	Okay, next we'll work on slouching, eye-rolling and talking back to my dad.	
183	If Mr. Elegante could see me right now, he would be so mad at me.	
184	My royal dress designer.	
185	No. He is a close family friend. If there were ever an emergency, he would be the first I would call.	
186	Actually, it's not all about the dresses and crowns, Carter. My mother told me that my father never called himself king. To our people, he was father, brother and friend. I hope to be like him when I am Queen of Costa Luna.	
187	I want to make a difference.	
189	You know, you're different than I thought a princess would be.	
190	A princess is never sure who her true friend is. Today, I am sure.	
191	I want to look my best when I announce my engagement today.	
192	Well, as a matter of fact, she is standing right here in this room.	
193	That's ridiculous. I will never marry you. Ever.	
194	Of course you won't. But Rosalinda will not know this. She will see the announcement, assume you are doing it to protect her, and come racing back to her mother's side just in time to join you in exile.	
195	The people of Costa Luna will never accept that.	
196	The same was said for the people of Costa Estrella 20 years ago, and look what happened.	
197	Now, I'd like to announce the winners. And your princesses are Chelsea Barnes! Carter Mason! And your third and final princess is Rosie Gonzalez!	
198	We texted everyone in the school. They were supposed to vote for Carter instead of Rosie, not Carter and Rosie.	
199	If you were more popular, you'd be the princess. not her.	

200	Yeah. I want you to be my date for the dance.	
201	Donny, that is very kind of you, but no.	
202	That was the most humiliating thing that has ever happened to me. And I've been humiliated a lot. What was I thinking? A guy like Donny would never go out with me.	
203	Then he is not worthy of you.	
204	Yeah, you can say that 'cause you're all high and royal. But I'm just a girl who sells bait.	
205	Yes, you are. You just do not feel like one yet. When I came here, you taught me how to act normal, not royal. Now it is my turn to teach you.	
206	No. You are so much more. You are a princess now.	
207	Yeah. Trust me, I am not a princess.	
208	You think that being a princess is superficial.	
209	But more importantly, it is about what you have to offer the world and who you are inside.	
210	You're just so good with everybody. Kids, old people, you're probably even good with dogs.	
211	That is true.	
212	You're so much more generous than I thought you'd be.	
213	Because it is funny.	
214	No, no, no. No. No, I didn't mean it that way. I didn't mean "I hate you" I hate you. I meant "I hate you," like, you're my best friend.	
215	It is beautiful. And so are you. Look. You're becoming a princess on the inside. And now you look like one, too.	
216	She would never do that.	
217	She might. She's not who she says she is. She's Princesa Rosalinda. It's in Spanish.	
218	I was not suggesting she would, Major. General Kane's doing this to draw Rosalinda out.	
219	Not that I know of.	
220	You're not queen yet. Carter could win, or Rosie.	
221	My name's Margaret.	
222	Not anymore.	
223	You lost that right when you lost your princess crown to Bait Girl and her strangely formal cousin.	
224	She's not who she says she is. She's Princesa Rosalinda.	
225	It's about Rosie and her mom. One of them has fled the country and one of them is in prison or	

	a paper bag. I get those two mixed up.	
226	I have the perfect plan.	
227	I've never heard of Costa Luna.	
228	I understand that you lied to us.	
229	Only to protect my mother.	
230	We know you will.	
231	And we already have it picked out.	
232	I don't understand.	
233	Yeah, me either.	
234	She's no threat to you, Chelsea.	
235	Fine. Let Bait Girl play princess for one night. She just won't look like one.	
236	Back to my country. General Kane is forcing my mother into marriage.	
237	Father's never gonna let you go back.	
238	He'll never know.	
239	Yeah, but I know. And I'm not gonna let you go back, either.	
240	I have a duty to my people. And this is something that you'll never understand. I've loved living here in Louisiana. And I wish my life could be like this every day. But this is not reality. I mean, you think my life as a princess is some fairy tale? This here is a fairy tale! And I cannot hide here anymore. Soon I will be Queen of Costa Luna. My country needs me.	
241	You're right. They do need you. They need you to lead them, and to protect them. And that's something you can't do from jail, which is exactly where you'll end up if you go back to Costa Luna.	
242	No way am I letting this happen.	
243	All that matters is I'm a friend of Princess Rosalinda, and she's about to make a very big mistake.	
244	I will do anything for the Princessa. Anything.	
245	She wants to come home.	
246	Okay, to start with, I'm gonna need two dresses.	
247	I'm going to miss this place. I'm going to miss you, Carter.	
248	I can't believe I'm saying this, but I'm going to miss you, too.	
249	You said it is a princess' job to help others.	
250	Well, the dance is on Friday night, and there's some people that I want to help. I want to make this night special for them, for all of us.	
251	Homecoming stuff. No biggie.	
252	Absolutely. I feel. in one way. I'm betraying	

	my queen, but I thought you should know, General. It's for the good of Costa Luna.	
253	You did the right thing by coming to me, senior.	
254	Caribbean blue, General. To complement Princess Rosalinda's skin tone.	
255	Two, actually.	
256	Well, you said to call Mr. Elegante if I had an emergency. And I think that this is a fashion emergency.	
257	This one is yours. He says you look best in pink. And this one is mine. It's Caribbean blue.	
258	Cause it's getting kind of late.	
259	Okay. Oh, this is a great color on you.	
260	Masks? No one said anything about masks.	
261	Actually, we don't.	
262	Before I put on this dress, you couldn't even remember my name. I might be a princess tonight, but I'll always be Bait Girl. And I'm proud of that.	
263	Carter, you're making a big mistake.	
264	No, Donny. I don't think I am.	
265	You deserve better than him, Carter.	
266	I know. Too bad it took this long to realize it. Guys!	
267	Who cares? In a few minutes, it won't matter anyways. I'll be named queen and this will all be over.	
268	But I have to look pretty. I'm a princess.	
269	Yeah, a terrible one. A princess is supposed to be a girl of exemplary character, a role model. But you, you're not even kind, honest or charitable in any way. You're not even nice. I don't think I want to be your friend anymore.	
270	I never thought I could look beautiful. Or feel beautiful, for that matter.	
271	Margaret, you are beautiful.	
272	No one's wearing berets this year.	
273	Princesses everywhere. Caribbean blue. Beautiful indeed.	
274	I hold here in my hand the name of our Lake Monroe Homecoming Queen. And the winner is Princess Rosie Gonzalez.	
275	You're not going anywhere until I get that crown.	
276	This was a very brave plan. But this is my fight, not yours.	
277	Good to see you again.	
278	You are interfering with official business of the sovereign land of Costa Luna.	

279	Maybe this will fly in your country, but, here, it's called kidnapping. We're turning you over to the international authorities.	
280	I'm going to enjoy this.	
281	I can't believe you would do this for me.	
282	Oh, I'm in so much trouble.	
283	I was thinking I'd be perfect bait. Get it? I'm Bait Girl.	
284	You're lucky I was here.	

NO	Direct and Literal Speech Acts	Direct and Nonliteral Speech Acts
1	Oh, no, no, no. No charge. A deal's a deal. Free bait in exchange for never having to take the bus again.	Don't be shy, Rosie. Grab whatever looks good.
2	No, I'll be here, Sophia. I'll protect her like she's my own.	I order you to take a long walk off a short pier.
3	The time is now. Go now with Major Mason. Go now!	So, you cook? I thought you had servants for that.
4	Hurry, my queen, we must go now.	Here she is, folks, a future homecoming princess of Lake Monroe, Louisiana.
5	She's going to meet us, but we need to hurry.	What? I hate you!
6	We need to move.	Up? Well, we're planning a little princess surprise for Carter. To congratulate her.
7	Don't worry, mi reina bonita, we will be together very soon.	Well, it appears as if everyone wants to be a princess. Unfortunately, it is time for the masquerade to end.
8	I want to speak with Major Mason. I only trust Major Mason.	Yeah, I know the feeling.
9	Princess, I'm sorry, but General Kane has taken control of your country and assumed command of its government.	Don't be shy Rosie. Grab whatever looks good.
10	He'll make an example of you by sending you to prison or a work farm. And Costa Luna will become part of his own personal kingdom, with its true royal family nothing but a memory.	Yes. Lots of kids have job.
11	Over here. Welcome to your new home. For a while, at least.	
12	Okay. Just, you know a normal dad would go to a foreign country on a secret mission and bring his daughter back a T-shirt, not a person.	
13	And I am late. Go ahead and grab a seat, quick as you can.	
14	Yes, and you're supposed to act like a normal American girl. You're supposed to blend in.	
15	You cannot order me to do anything.	
16	They're not your staff. They're lunch ladies,	

	okay?	
17	Carter, it's gonna work, okay? We just have to give it a little time. It'll work.	
18	Perhaps I could learn this "chores." You could teach me.	
19	Counting. You count what's in here, and put it in here. Have fun. Oh! And when you're done, there's a whole other shelf, too.	
20	Why me? She's the one who did it.	
21	Yes. Come on. You know it's a little funny. You wanna laugh, too.	
22	This is serious. Come on.	
23	That... That is really, really good. Gee, I had no idea you can cook.	
24	Carter, whatever I did to make you dislike me, I am truly sorry.	
25	But you need to lighten up on this princess stuff. It's really annoying.	
26	No, no, no, no, no, she must not. It's too dangerous.	
27	Okay, you're obviously not from here, so just bowl.	
28	You may fire it yourself.	
29	Because it's mine. You can't have everything that's mine!	
30	You're absolutely right. Brookie, we should go in there.	
31	Trust me, I've had this job. The bait shop is a step up.	
32	I hope that is a good thing.	
33	A thief has no honor.	
34	It is a princess's job to help people.	
35	The budget's gone, Chelsea. What you see is what you get.	
36	Okay, okay. I know! A follow-spot just on me. Maybe light pink, or golden like the sun. It's great to be queen.	
37	I'm not sure. What? I'm pretty, not smart. Okay, let me try.	
38	We know all about you and your mother. And the paper bag.	
39	No. Look, I will give you a reward for keeping my secret.	
	I think we have a problem. I may have to stop calling you "pal."	
40	All right, You're Highnesses. Time's a-wasting. The dance starts in 10 minutes.	
41	That's what princesses do. They do it for each other.	

NO	Indirect and Literal Speech Acts	Indirect and Nonliteral Speech Acts
1	Come inside, why don't you?	Wanna bet? You're in my kingdom now.
2	No, thank you. I wish to sleep.	Why don't we just order pizza?
3	Can I have your attention, please?	Fine. Bull, will you do me a huge favor?
4	Would you like a roll?	Rosie, can you do me a big favor before you go?
5	Excuse me, may I have this seat?	
6	Will you show us how to bowl like that?	
7	Will you go away? I'm working.	
8	Carter, why don't you go on in and clean this up, okay?	
9	Hey, Rosie, can I talk to you?	
10	Carter, talk to you for a second?	
11	Hey, looks like someone's back home again.	
12	May I use your restroom?	
13	Can we sit down and settle down, please?	
14	Excuse me, everyone. May I have your attention?	

Searle's Category of Illocutionary Speech Acts

NO	Assertive (Representative)	Directive	Commissives	Expressive	Declaration
1	You must trust Major Mason. You must do everything he says.	Dad! Don't embarrass me.	Ah! The rehearsal is so that everything will be perfect.	Hi, Donny.	Her Royal Highness, Rosalinda Marie Montoya Fiore. Princesa de Costa Luna.
2	Here. So, no matter what happens, you never forget you are a princess.	Come home right after school. We got a lot of work to do around here.	Yes, Mama, I promise.	Hey...	Honored guests, family, friends, I present to you Princesa Rosalinda Marie Montoya Fiore, heir to the throne of Costa Luna. She is willing to be your queen. If any person has a reason to object, let them come forward and be heard!
3	So stay on your side.	Sure there is. Come on, climb in.	It'll be soon. I promise.	I'm sorry, Carter. Hey, thanks for the bait.	Therefore, for the good of both our countries, I, General Magnus

					Kane, declare myself El Presidente de la República de las Costas.
4	Hey, no cutting!	Just be careful. Okay?	He'll make an example of you by sending you to prison or a work farm. And Costa Luna will become part of his own personal kingdom, with its true royal family nothing but a memory.	Thank you for coming to help Rosalinda.	I'll give myself this one and this one, for bravery and honor.
5	Just go get one yourself.	And you're walking, and walking as your adoring subjects welcome you.	Here, let me get the door.	I could not agree more.	And you are truly a princess now, Carter Mason. You rightfully deserve this.
6	I have to go!	Turn to face your subjects, Rosalinda.	Don't worry, mi reina bonita, we will be together very soon.	Thank you, Director.	I present to you Queen Rosalinda Marie Montoya Fiore of Costa Luna!
7	She can't be a princess!	Seize them!		She is freezing!	
8	No, I'm the queen! It's my destiny!	The time is now. Go now with Major Mason. Go now!		Good work.	
9	So, it is imperative that we keep this from Rosalinda.	Okay. Come on.		Thanks, Helen.	
10	Get off!	We gotta go now. Let's go.		See you tomorrow!	
11	I am so getting you back for this!	Hurry up! Inside! Go!.		Carter, thank you.	
12	Welcome, Rosalinda, to the operational heart of the Princess Protection Program, a top-secret agency funded by the world's royal families. We are actively providing protection to 29 princesses, all of	Take her away!		Good night.	

	whom have been threatened in one way or another.				
13	Because it's mine. You can't have everything that's mine!	Chloe, report.		Good morning.	
14	Well, it appears as if everyone wants to be a princess. Unfortunately, it is time for the masquerade to end.	No! Stop!		Nice. Honest. I like it.	
15		Take me back to my country.		I like bossy.	
16		In the meantime, you have to let us protect you.		Ah! Sophia. Thank you for joining me.	
17		Bottom line, if you care about your country, and your mom's safety, nobody can know who you really are.		Thank you very much.	
18		You may proceed.		Oh, was that your leg? I'm sorry.	
19				I know. Totally love the hair.	
20		Don't "pal" me.		No, no. Thank you, but tonight, I serve you.	
21		Put me down.		I love this place!	
22		Be nice.		My, thank you, Edward.	
23		Now, go try again.		Yes, ma'am. I agree.	
24		And don't look at my cards.		Have fun at the dance!	
25		Yes. And you should get one, too.		I love this song!	
26		Well, try harder.		That was so beautiful, Rosie.	
27		Sit down.		Princess, I'm sorry, but General Kane has taken control of your country and assumed command of its government.	
28		Take her away.			

29		Back of the line.			
30		Hey, Rosie, come on up with me.			
31		Well? You gotta pick something.			
32		You're supposed to be blending in.			
33		Leave me alone.			
34		I order you to stop.			
35		Stay above that line.			
36		Come on, pal. I'll help you.			
37		Let's dig in!			
38		No kidding.			
39		You don't have to tell me...			
40		Stop. It's okay.			
41		Let's just start over.			
42		Just do what I do and don't draw any attention to yourself, please.			
43		Okay. You're not blending in. Pick a ball.			
44		Don't trip.			
45		Oh! Careful there.			
46		Donny, you don't have to carry that for her.			
47		One more thing. You have to wear this.			
48		Then turn it off.			
49		Not this one! This job's for losers.			
50		Hey, check it out.			
51		Don't say it.			
52		Grab your cell. We've got a whole lot of texting to do.			
53		We have to stop her.			
54		Take her back to her cell.			
55		Oh, and bring me my hair and makeup team. We must touch up this gray before I go on camera.			
56		We must hurry, Carter.			

57		Come on, Carter. Let's go find your inner princess.			
58		Let's move that throne here. No. No, actually, there. Oh, I know. Up there. And let's hang some lights directly on it. That might be too harsh on my skin tone. We should hire a lighting designer.			
59		Don't call me that.			
60		She's in her room. Go on in.			
61		You're gonna turn in your crown, Princess. You're going to tell everyone that there is, and only will be, one true homecoming queen, and that's me.			
62		Fine. You may take my crown, but you will not take Carter's.			
63		Carter, you have to stay out of this.			
64		No, no, no, no, no, she must not. It's too dangerous.			
65		That's it, keep your chin up.			
65		Fuel the jet! Tell the pilot we will be flying to Louisiana.			
66		Well, back to work. You have a dress to finish.			
67		Come on! Hey! Hey! I'm stuck! Open the door, Donny. Hello?			
68		Shut up and fix me.			
69		Let's go dance!			
70		Okay, everybody, he's about to announce the winner. Let's put on our masks.			

1		Come with me now, Princessa, and no harm will come to your friends.			
2		Hold it right there, Princess. My crown. Hand it over.			
3		Chelsea, please...			
4		You don't have to go with them.			
30		Enough! As the Princessa so eloquently pointed out, this is not your fight.			
31		Get him.			
32		Hold it! Nobody moves! Nobody goes anywhere. I'll take that.			
33		Let her go. She needs it way more than I do.			
4		Hurry, my queen, we must go now.			
5		She's going to meet us, but we need to hurry.			
6		We need to move.			
7		Don't worry, mi reina bonita, we will be together very soon.			
9		I want to speak with Major Mason. I only trust Major Mason.			
10		And I am late. Go ahead and grab a seat, quick as you can.			