

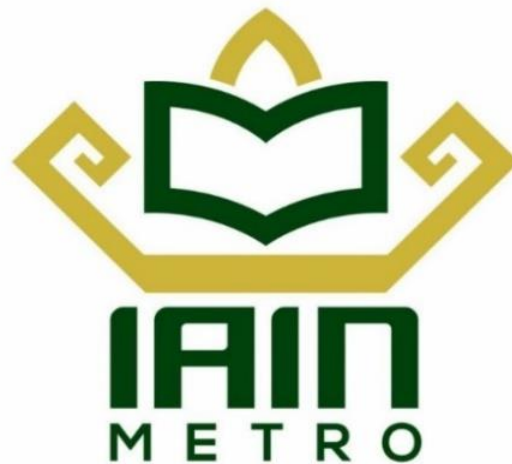
AN UNDERGRADUATE THESIS

**AN ANALYSIS OF ILLOCUTIONARY ACT IN THE SCRIPT
OF ALADDIN MOVIE 2019**

By:

WIDYA SARI

Student Number: 1801072037



**TARBIYAH AND TEACHERS TRAINING FACULTY
ENGLISH EDUCATION DEPARTMENT**

STATE INSTITUTE FOR ISLAMIC STUDIES (IAIN) METRO

1444 H / 2023 M

AN UNDERGRADUATE THESIS

**AN ANALYSIS OF ILLOCUTIONARY ACT IN THE SCRIPT
OF ALADDIN MOVIE 2019**

Presented as a Partial of Requirement
For the Degree of Sarjana Pendidikan (S.Pd)
in English Education Department

By:

WIDYA SARI

Student Number: 1801072037

Tarbiyah and Teacher's Training Faculty
English Education Department

Sponsor: Yeasy Agustina Sari, M.Pd

STATE INSTITUTE FOR ISLAMIC STUDIES (IAIN) METRO

1444 H / 2023 M



**KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI METRO
FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Jalan Ki. Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111

Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.tarbiyah.metrouniv.ac.id; e-mail: tarbiyah.iain@metrouniv.ac.id

APPROVALPAGE

Title :AN ANALYSIS OF ILLOCUTIONARY ACT IN THE SCRIPT OF
ENGLISH MOVIE
Name :Widya Sari
St. Number :1801072037
Department :English Education
Faculty :Tarbiyah and Teachers Training

APPROVEDBY:

To be examined in munaqosyahin Tarbiyah Faculty and Teachers Training of State
Institute for Islamic Studies of Metro.

The Head of English Education
Department

Andianto, M.Pd
NIP.198711022015031004

Metro, 20 December 2022
Sponsor

Yeasy Agustina Sari, M.Pd
NIDN.2012089002

NOTIFICATION LETTER

Number :
Appendix : 1 (one) File
Matter : **In order to hold the Munaqosyah of
Widya Sari**

To:
The Honorable the Dean of Tarbiyah Department of
State Institute for Islamic Studies of Metro

Assalamu'alaikumWr.Wb.

We have given guidance and enough improvement to research thesis script
which is written by:

Name : Widya Sari
St. Number : 1801072037
Department : English Education
Faculty : Tarbiyah and Teachers Training Faculty
Title : AN ANALYSIS OF ILLOCUTIONARY ACT IN THE
SCRIPT OF ENGLISH MOVIE

It has been agreed so it can be continued to the Faculty of Tarbiyah and Teachers
Training in order to be discussed on the munaqosyah. Thank you so much.

Wassalamu'alaikumWr.Wb.

Metro, 20 December 2022

The Head of English Education Department

Sponsor



Ardianto, M.Pd
NIP. 19871102 201503 1 004



Yeasy Agustina Sari, M.Pd
NIDN. 2012089002



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INSTITUT AGAMA ISLAM NEGERI METRO
FAKULTAS TARBİYAH DAN ILMU KEGURUAN**

Jalan Ki. Hajar Dewantara Kampus 15A Iringmulyo Metro Timur Kota Metro Lampung 34111
Telp. (0726) 41507; Faksimili (0725) 47296; Website: www.metrouniv.ac.id E-mail: iainmetro@metrouniv.ac.id

RATIFICATION PAGE

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An Undergraduate thesis entitled: AN ANALYSIS OF ILLOCUTIONARY ACT IN THE SCRIPT OF ALADDIN MOVIE 2019. Written by: Widya Sari, Student Number 1801072037, English Education Department, had been examined (Munaqosyah) in Tarbiyah and Teacher Training Faculty on Wednesday, December 28th, 2022 at 10:00 – 12:00 p.m

BOARD OF EXAMINERS:

Chairperson : Yeasy Agustina Sari, M.Pd
Examiner I : Dr. Ahmad Subhan Roza, M.Pd
Examiner II : Ning Setio Wati, M.Pd
Secretary : Yeni Suprihatin M.Pd

(.....)
(.....)
(.....)
(.....)

The Dean of Tarbiyah and Teacher Training Faculty

Dr. Zubairi, M.Pd
NIP. 19620612 198903 1 006

AN ANALYSIS OF ILLOCUTIONARY ACT IN THE SCRIPT OF ENGLISH MOVIE

ABSTRACT

By: Widya Sari

The objectives of this research were to analyze the use of illocutionary act and to know the most dominant types of illocutionary act in the Aladdin 2019 movie. The researcher analyzed the phenomena of illocutionary act because it is very important to explore. Therefore, it is hoped that this research is beneficial in illustrating the phenomena of illocutionary.

The method of this research was qualitative research in the form of library research. The primary sources of this research were complete scripts of Aladdin 2019 movie. The researcher used observation and documentation techniques in collecting the data. In observation the researcher observed the complete scripts of Aladdin 2019 movie through online access. The documentation was conducted to obtain an understanding of a phenomenon under study and to collect the data. Furthermore, the researcher got the data to determine the results of the document for illocutionary in the script movie.

The research result emphasized that the use of the illocutionary act in the Aladdin 2019 movie is absolutely 100% dominated by the use of the appropriate illocutionary act. In the other words, the use of illocutionary acts in the Aladdin movie script is dominated by appropriate use. Moreover, it was investigated that there was 48 % of assertive type that dominated the other types of illocutionary act. Therefore, the most dominant type of illocutionary act in the movie script Aladdin 2019 is dominated by the assertive type.

Keywords: Illocutionary act, English script Movie, Qualitative research.

ANALISIS TINDAK ILOKUSI PADA SKRIPT FILM BAHASA INGGRIS

ABSTRAK

By: Widya Sari

Tujuan dari penelitian ini adalah untuk menganalisis penggunaan tindak ilokusi dalam film Aladdin 2019, dan untuk mengetahui jenis tindak ilokusi yang paling dominan dalam film Aladdin 2019. Peneliti menganalisis fenomena tindak ilokusi karena sangat penting untuk digali. Oleh karena itu, penelitian ini diharapkan bermanfaat dalam mengilustrasikan fenomena ilokusi.

Metode penelitian ini adalah penelitian kualitatif dalam bentuk penelitian kepustakaan. Sumber utama penelitian ini adalah naskah lengkap film Aladdin 2019. Penelitian ini menggunakan teknik observasi dan dokumentasi dalam mengumpulkan data. Pengamatan ini dilakukan peneliti terhadap naskah lengkap film Aladdin 2019 diakses melalui online. Dokumentasi dilakukan untuk memperoleh pemahaman tentang fenomena yang diteliti dan untuk mengumpulkan data. Selanjutnya, peneliti mendapatkan data untuk menentukan hasil dokumen ilokusi dalam naskah film.

Hasil penelitian menegaskan bahwa penggunaan tindak ilokusi dalam film Aladdin 2019 mutlak 100% didominasi oleh penggunaan tindak ilokusi yang sesuai. Dengan kata lain, penggunaan tindak ilokusi dalam naskah film Aladdin didominasi oleh penggunaan yang sesuai. Selain itu, diteliti bahwa terdapat 48% tipe asertif yang mendominasi tipe tindak ilokusi lainnya. Oleh karena itu, tipe tindak ilokusi yang paling dominan dalam naskah film Aladdin 2019 didominasi oleh tipe asertif.

Kata kunci: Tindak Ilokusi, Skript Film Bahasa Inggris, Penelitian Kualitatif

STATEMENT OF RESEARCH ORIGINALITY

This undersigned:

Name : Widya Sari
St. Number : 1801072037
Faculty : Tarbiyah and Teacher's Training
Department : English Education

State that this undergraduate thesis is originally the result of the research done by the researcher, in expectation of certain parts which are expected from the bibliographies mentioned.

Metro, December 28th 2022
The researcher,



Widya Sari
St.Number 1801072037

ORISINALITAS PENELITIAN

Yang bertanda tangan dibawah ini:

Nama : Widya Sari
Npm : 1801072037
Fakultas : Tarbiyah dan Ilmu Keguruan
Jurusan : Tadris Bahasa Inggris

Menyatakan bahwa skripsi ini secara keseluruhan adalah hasil penelitian saya kecuali bagian-bagian tertentu yang dirujuk sumbernya dan disebutkan dalam daftar pustaka.

Metro, 28 Desember 2022
Peneliti,



Widya Sari
St.Number 1801072037

MOTTO

لَا يُكَلِّفُ اللَّهُ نَفْسًا إِلَّا وُسْعَهَا

“Lā yukallifullāhu nafsan illā wus'ahā” (QS. Al-Baqarah 286)

“Allah does not require of any soul more than what it can afford”

“Allah SWT tidak akan membebani seseorang melainkan sesuai dengan kemampuannya”

DEDICATION PAGE

I am dedicating this undergraduate thesis to:

1. My special persons who struggled to raise me, my parents the late Mr. Sarwan and the late Ms. Aminatun, I am very grateful that even though they are gone I can still feel my education in university.
2. My sponsor Ms. Yeasy Agustina Sari, M.Pd for guiding me until final thesis.
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As human being, the researcher realizes that this undergraduate thesis still has weakness. The researcher do apologizes for all mistakes she has made writing. The researcher hopes this undergraduate thesis can be beneficial for all reader.

Metro, December 28th 2022



Widya Sari

ST.ID 1801072037

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CHAPTER I

INTRODUCTION

A. Background of the Study

Pragmatics is the study of the use of the language in communication, particularly the relationship between sentences and the context and situations in which they are used. Therefore, pragmatics also studies about the concept of speech acts. In addition, speech act in the utterance of a sentence contains the principle of the possibility of imprecisely stating what is meant by the speaker.

In English, speech act is a theory that examines the meaning of language based on the relationship between speech and actions taken by the speaker. John Austin states that pragmatically there are at least three types of action that manifested by a speaker, include of locutionary acts, illocutionary act, and perlocutionary acts.¹ In this study the researcher focuses particularly on the use of illocutionary act.

Furthermore, Joan Cutting states that illocutionary act is the certain intention that the speakers have in thought.² Illocutionary act is an act that hidden meaning of words, requests, questions and warnings which has a meaning but is not implied directly. In this case, the illocutionary act is often found in every movie or film without realizing it.

¹Ralph Fasold and Jeff Connor-Linton, *An Introduction to Language and Linguistics* (New York: Cambridge University press). 162

² Joan Cutting, *Pragmatigs and Discourse: A Resource Book for Students* (London : Routledge). 16

Moreover, illocutionary communication process aims to build the view of the audience to understand the meaning of what the scene represents even if it requires deep thinking. The communication process using illocutionary also builds the students curiosity as to what the player is saying. One of the factors that facilitated the process of understanding illocutionary phenomena is broad knowledge of the topics discussed. According to John R. Searle, the kind of illocutionary act is divided into five such as: assertive, directive, commissive, expressive and declarations.³

In this case, the movie script can support understanding about the use of illocutionary act. Movie script is a part of movie that has an important act to build the storyline of movie. In other words the movie script is one of primary components of movie. Therefore script movie shows that the real example of communication. Moreover, the benefits of script movies as learning media in English are as the easiest media to students learn English with appropriately.

In this study, the researcher conducted the pre-survey by analyzing the several journals that are relevant about illocutionary act included of: *Tangled movie*, *Titanic movie* and *You are my home movie* as the basis of pre-survey. The result of the *Tangled movie* shows that the highest of illocutionary acts is Directives, 43,37%. Representatives and Expressive respectively follow directives with the percentage 24,9% and 24,4%. The

³ John R. Searle, *Expression and Meaning: Studies in the Theory of Speech Act* (New York: The United States of America by Cambridge University Press). 20-27

lowest illocutionary acts is Commissives with the percentage 7,0%. Meanwhile the *Titanic Movie* has a result is four types of illocutionary acts found in the movie Titanic. They are Assertive, Directives, Commissive, and Expressive. Declarations were not found since the story and the setting of the movie did not include the environment in which Declarations can exist. In addition *You Are My Home Movie* found that four types of Illocutionary act such as Representatives, Directives, Expressive, Commissives that occur in this movie subtitle and the dominant types is directive. Therefore, the result of this research used by the researcher to know the use of illocutionary act and the most dominant type of illocutionary in the script of English movie. Therefore, it is surveyed that emphasizes the positive phenomenon to persuade the readers about the real examples of illocutionary act used in daily life in the movie as the specific learning media. Therefore, in this study, the researcher continued their research to investigate the use and types of illocutionary act in different movie that is Aladdin Movie 2019.

Moreover, the researcher addressed the phenomena of illocutionary act and to explore it more deeply in the script of English movie. In particular, through this Study, the researcher revealed illocutionary act phenomenon and most dominant type in the Aladdin 2019 movie. Aladdin 2019 is the American musical fantasy drama that telling the story of Aladdin as street urchin in the Arabian city of Agrabah, and the magic lamp. This movie is a remake of the Aladdin 1992 animation film

produced by Walt Disney Pictures which work out to get a box office label and render it the fifth best seller movie of 2019 with a profit about 1 billion US dollars.

In this case, the researcher conducted a qualitative research entitled the illocutionary act in the scripts of English movie. In addition the interesting for this study is to investigate the part of the speech act, in particular the illocutionary act in the script of English movie, which has never been studied in particular at IAIN Metro Lampung. Previously the most studies discussed about the whole part of speech act. In this case the researcher expects this study can contribute to the academic aspect field to assist the other researchers and rendering references for the future regarding the use of illocutionary act in the script of English movie.

B. Research question

To establish the objectives of Study, the researcher determines the following questions:

1. How is the use of illocutionary acts in movie Aladdin 2019?
2. What is the most dominant type of illocutionary act in the movie Aladdin 2019?

C. Objective and benefits of Study

1. Objective of the Study

Based on the research questions, the researcher determines the research objectives, including:

- a. To analyze the use of illocutionary act in the Aladdin 2019 movie
- b. To know the most dominant types of illocutionary act in the Aladdin 2019 movie

2. Benefits of the Study

This Study is supposed to be beneficial not only for the researcher but also for the readers of this Study and other researchers. These benefits include:

a. For the readers

This Study is supposed to be beneficial for readers in obtaining accurate information about the illocutionary act in Aladdin 2019 movie, both in terms of theory and from the facts of research results. Based on this information, readers are expected to be inspired and motivated to explore the phenomenon of illocutionary act.

b. For the other researchers

This Study is supposed to be beneficial for other researchers who establishes the research about illocutionary act in the script of English movie. This research can be a reference for other researchers with not only presenting a theory about the illocutionary act but also about aspects of research facts, especially those related to the process of research procedures

D. Prior research

This research was conducted by examine several prior researches. The first prior research is established by Dilla Ramayanti and Leni Marlina with the research title "The Analysis of Types Illocutionary Acts in Tangled Movie".⁴ The research is conducted in 2018 while the objectives of the research are to know the kind of speech act produced by the characters in animated of western movie entitled "Tangled". Meanwhile the results of the research involve this study indicate that the dominant speech acts used is directives with a percentage of 44%.

The second research is conducted by Dewa Gede Bayu Prakarsa with the title "The Analysis of Illocutionary Acts in The Titanic Movie". The research is conducted in 2017. While the results of this research found four types of illocutionary acts in the film, including Assertive, Directive, Commissive, and Expressive. Examples found regarding this type, there are those who claim, ask, promise, command, thank, and are annoying.

The third research is conducted by Siti Sarah Fitriani, Diana Achmad and Fitria Rasmita with the research title "An Analysis of Illocutionary Acts in a Fantasy Movie". The research is conducted in 2020 while the research has similarities in the research method, namely qualitative. The results of the study show that four kinds of illocutionary acts were found in movie such as: Assertive, Directive, Commissive, and Expressive. The most percentage of illocutionary act is directive 47.64%

⁴ Dilla Ramayanti and Leni Marlina, "The Analysis of Types Illocutionary Acts in Tangled Movie". *E-Journal of English Language and Literature* 7, no. 1 (2018): 27.

and commissive 4.19%. Meanwhile declarative type is not found in the main cast in Harry Potter and the Chamber of Secret movie.

Based on all the explanations above, the difference between this research and previous research lies in objective of the study. In this research the researcher focuses on the types of illocutionary act used in the Aladdin 2019 movie and the dominant type in the movie. In contrast the first prior research simply focuses into four kinds of illocutionary act. Moreover the second research focuses on discussing the consumption of illocutionary acts in the term of the main cast in the Titanic film. Similar with second prior research, the third prior research simply investigate the illocutionary act on the main cast in Harry Potter and the Chamber of Secret movie.

In addition, the type of assertive illocutionary act is dominant in English movie because assertive has function to reveal and to state the information. Meanwhile, the most dominant content of the movie is to provide information to others. The difference of this research and other prior research is that this research investigates the use of appropriate and inappropriate use of illocutionary act in the Aladdin 2019 movie that has not been discussed in the other prior researches.

CHAPTER II

THEORETICAL REVIEW

A. Concept of Speech Act

1. Definition of Speech Act

Speech act is foundation part of the study pragmatics. Speech act is pioneered by John Langshaw Austin and further developed by Searle. Speech act is a theory describing what we do in or by speaking. In addition speech acts are acts performed when words are uttered.⁵ In the other words, speech act is an attempt to explain the process of how meaning are constructed within conversation all sentences or utterances spoken by speakers actually contain certain communicative functions.

Speech Acts is an utterance to explain how speaker use language to accomplish intended actions and how the hearers infer intended meaning from what is said. Speech act performs when people make utterances such as compliment, greeting, request, complaint, invitation, apologize, or refusal.⁶ In other word speech act is a part of pragmatics that relate with the language used to communicate and also speech act are used by personal who uses language in around

⁵ Pekka Henttonen, *Records, Rules and Speech Act : Archival principles and Preservation of Speech Act* (Finland: Acta Electronica Universitatis Tamperensis 1613), 29

⁶ Friska Sari Luksiana Hutajulu, Herman, *Analysis of Illocutionary Act in the Movie "You Are My Home" English Subtitle* (Jakarta: Journal of English Educational Study) Volume 2 Issue 1 May 2019

community. In addition speech act used not only to communicating directly but also through access media in particular movie script.

The theory of speech acts starts with the assumption that the minimal unit of human communication is not a sentence or other expression, but rather the performance of certain kinds of acts, such as making statements, asking questions, giving orders, describing, explaining, apologizing, thanking, congratulating, and the others.⁷ speech act is an utterance in which there is an action. By telling an utterance, the speaker has a goal to be achieved from his interlocutor. Speech act theory is a theory that tends to examine sentence structure. If someone wants to say something to someone else, then what he puts forward is the meaning or purpose of the sentence.

2. The kind of Speech Act

Based on Austin theories the kind of speech act divide into three level such as Locutionary acts, Illocutionary act and Perlocutionary act. The kind of speech has follows: ⁸

a. Locutionary

Locutionary act is grammar internal actions like articulating a certain sounds, using a certain morpheme, referring to particular person. In other word locutionary act is an act to produce meaningful and understandable utterances. Every utterance expressed is meaningful and understandable so

⁷ John R Searle, Ferenc Kiefer and Manfred Bierwisch,. "Speech Act Theory and Pragmatics", (London: D. Reidel Publishing Company), 1

⁸ Ralph Fasold and Jeff Connor-Linton, *Op.Cit.*, 162

the utterance was identified. In short, Locutionary act is the actual form of words used by the speaker and their semantic meaning (directly uttered).

b. Illocutionary

Illocutionary act is actions of communication like asserting fact, asking a question, requesting an action, making a promise, or giving a warning. In other word illocutionary act is a complete speech act, an act of doing something which means the specific purpose of the speaker intention in mind such as promising, stating, commanding, denial, prediction, request, confirming, and the other. There are five types of illocutionary act, assertive or representative, directive, commissive, expressive, and declarative. In short, illocutionary act is an act that hidden the meaning of the words.

c. Perlocutionary

Perlocutionary act is actions which go beyond communication, like annoying, frightening or tricking someone by what you tell them. In other word perlocutionary act is the reaction of the hearer, the consequences of saying something, intended or not. The effect after the speaker says something to the hearer; an act is performed as a reaction. The action of the hearer depends

on what the speaker says. The effects may be actions, thoughts or feelings.

Furthermore, the use of speech act in script movie also appears in each dialogue as the learning media for the example: locutionary act "*it is raining outside*" and "*i warn you to stop smoking*". Illocutionary act "*close the door right now*" from the act show that close the door when you come back from the shower and "*i fell cold in office*" from the act show that I feel cold alone. Perlocutionary act "*he got me to make a tea*" and "*peter will not buy the paper*". Based on the example the researcher focused on illocutionary act to study in English movie script.

3. Definition of illocutionary act

Illocutionary act is a social communication measures such as asserting, asking, requesting, promising and issuing a warning.⁹ In other words, an illocutionary act is a speech act that has a hidden meaning. The phenomenon of illocutionary acts in film scripts also often appears. One of them is the expression, *Oh, I'm sorry, Rajah. But I can't stay here and have my life lived for me*. Based on the state, the hidden meaning is princess jasmine will leave Rajah from this it indicates the appearance of the illocutionary is also in the film scripts.

The illocutionary act represents the speaker actual intent in making the utterance. Social agreement defined illocutionary acts such

⁹ *Ibid.*, 162.

as accosting, accusing, admitting, apologizing, challenging, and complaining. In other words, illocutionary act is an act of speech that appears by accident and over time becomes a daily habit of the community. Based on this habit the use of the illocutionary act can still be found in either a conversation or dialogue between players in a movie.

4. The kind of Illocutionary Act

Searle classifies illocutionary act into five categories, based on the communicative intentions indicated in utterances. These are thought to be universal kinds:¹⁰

a. Assertives

To describe the information, assertives or representatives are utilized for instance state, express, claim, inform, describe, assert, concede something. For this reason, assertiveness is used to explore firm statements based on facts in general for example;

- *The earth is round.* The utterance state that the statement about the earth being round is the belief of some people in this world meanwhile some people believe that the earth is flat.

¹⁰ Bernd Kortmann, *English Linguistics Essentials*. (Berlin: Deutschland, ein Teil von Springer Nature), 180-182

- *It was a warm sunny day.* The utterance state that the statement pointed to the fact that it did not rain that day.
- *No one makes better pancake than I do.* The utterance state that the statement shows that the food he makes is delicious and can be enjoyed.
- *Peter didn't write about peanut.* The utterance state the statement represents a true statement that Peter could not have written.
- *Chomsky buy a paper.* The utterance state that the statement shows that Chomsky didn't just buy one type of paper but bought another type.

b. Directive

Attempts to persuade individuals to act in a certain way, to change the world in the way that the speaker desires is directives for instance give an order, ask something or ask somebody to do something. In other words, directives are an instruction for someone to do something for example;

- *Give me your pen!.* The utterance shows that giving an order for someone that were coercive and negative

- *Please close the door!*. The utterance shows that command for some because it could be dangerous and prevent crime.
- *Give me a cup of coffee, make it black!*. The utterance state that command for someone to not append a milk or sugar in his glass
- *Don't touch that!*. The utterance state that positive command to didn't near or stand in the dangerous area
- *Please open the window!*. The utterance state that command to open the window because fresh air enters the house is good for body health.

c. Commissives

The speakers use commissives to commit to a future action that improves the world in some way for instance by promising, threatening or committing oneself to something. Commissives are the statements of commit relating to a future action, for example;

- *I promise to call you tomorrow.* The utterance shows that of form promising to talk something to the future.

- *From now, I will participate in our group activity.*

The utterance shows that form of commit to do something until times out.

- *I was back.* The utterance shows that form of promising someone to go home properly.
- *We will not do that.* The utterance is form of commit about two persons to not do that negative and give effect in the future
- *I am going to get it right next time.* The utterance indicate form of promising that someone repair his act to the future

d. Expressive

Expressive is used to communicate sense and opinions a person and also provide insight into the listener mental state for instance thank, greet, congratulate, apologize, complains. In other words, expressive reveals the speaker's feelings. Expressive can be found in everyday life for example;

- *Congratulation for accepted your undergraduate thesis!*. The utterance refers to congratulate words shows that form of like feeling.

- *I am sorry for not helping out in our group project.*

The utterance categorized to form of apologizing for someone can't contribute of his project.

- *I am really sorry.* The utterance refers to form of apologizing for someone refuse his command.
- *Oh, yes!.* The utterance refers to form of likes
- *That a great!* The utterance refers to form of likes

e. Declaration

Create a new external condition that demonstrate language may really change the world is defined from declarations for instance baptisms, marriages, divorces, curse, announce, declare, define, appoint, call, bless, nominate, and authorized. This sort of speech act is distinct from the others in that it necessitates the use of specific extra linguistic organizations or legal settings. In the other words, a decision or declaration about something based on local law for example;

- *You are fired!.* The utterance refers to form of declare for someone missed his job.
- *Class dismissed!.* The utterance refers to the form of announce that class was done.

- *We found the defendant guilty.* The utterance refers to the form of declare and the effect of his act can change his life.
- *I now pronounce you husband and wife.* The utterance refers to the form of declaration and its can be change his life.
- *You are out!.* The utterance refers to form of declare for someone missed his job.

B. The concept of English movie script

1. Definition of English movie script

Movie script is a resource text for the movie that contains descriptions of scenes, as well as setting and dialogues. Therefore a script typically starts with a heading explain the scenes location and time. In addition, the scene begins with a technical explanation line written in upper case letters.¹¹ Moreover, movie scripts can also be adapted from novels or from the screen the researcher itself. In other words, the movie script is the main component in a film or movie because it contains a series of scenes and also a conversation between two characters.

The script is the part of film that requires an artistic interpretation.¹² The content of script consists of construction result

¹¹ Youssef Mourchid et al., “*Multilayer Network Model of Movie Script*” University in Rabat: 2019, 787

¹² *Ibid.*, 337.

done by the researcher of film to convey the meaningful meaning. The meaning can be direct or indirect. In other words, this meaning can explain a person's place, event and feelings or emotions to make it more interesting.

Moreover, the script has a function in the language learning process because it contains elements that can be used to understand linguistics such as grammar and vocabulary contained in the script. So that teacher can make the movie script as a teaching material by analyzing the hidden meaning in a dialogue in the movie script. In this study, the researcher use the Aladdin 2019 movie script as the learning media to explore the use of illocutionary act and to know the dominant type of illocutionary act.

The synopsis of Aladdin 2019 movie tells about a street boy named Aladdin who falling in love with a princess. With differences in caste and wealth, Aladdin tries to find a way to become a prince, unexpectedly he finds a lamp with a genie in it. Aladdin also uses the lamp to turn himself into a prince to win Princess Jasmine's heart, but the evil Vizier is also after the lamp to rule the kingdom. Moreover the researcher show that the first dialogue in the script Aladdin 2019 movie that has follows:

Omar : Hey, look, over there!

Lian : Wow! Their ship is so big.

Omar : Wish ours was that fancy.

Lian : I'd be so happy if ours was that fancy cause then...

- Peddler* : *Why is that? 'Cause it looks better? This boat has seen us through many storms. It may not look like much but, it has something theirs never will*
- Omar* : *What? Wood rot and rats?*
- Dalia* : *Are the children learning something, dear?*
- Peddler* : *It is unclear. All right, sit, children. I think it's time that I told you the story of Aladdin, the Princess, and the lamp.*
- Lian* : *What's so special about a lamp?*
- Peddler* : *Oh, this is a magic lamp.*
- Lian* : *Maybe if you sing.*
- Omar* : *It's better when you sing.*
- Peddler* : *No, no. No singing. It's been a long day.*

Based on dialogue of Aladdin 2019 movie above, English script movie is a part of movie that has an important act to build the storyline of movie. In other words the English movie script is one of primary components of movie. Therefore it can be meaningful message about felling, emotional, event and places that include in each dialogue daily conversation.

2. Function of Script Movie

The script has the following functions:¹³

- a. Scripts supply information related to the plot of the movie.
- b. Portray emotional side of the movie.
- c. Scripts are a necessary affective guide to take video content of the movie.

¹³ Guoping Qiu et al, *Advances in multimedia information processing PCM 2010* (Newyork : Springer Berlin Heidelberg), 43

Based on these function, the script is needed to facilitate the process of filming efficiently and also affectively which includes the attitudes, emotions and feelings of film players in acting. Affective scripts also form characteristics that can distinguish between stronger feelings of love from pleasure and liking.

3. Element of English Script Movie

The script has element as follow:¹⁴

a. Time

The right time is also very influential on the beauty of the movie script, for example at the intro time of movie, dialogue between players is presented which is impressive. The script makes the audience curious about the continuation of the movies story.

b. Dialogue

Script is very closely related to time and dialogue between players because it is the basic form of making scripts properly and appropriately. The script can be thought of as a detailed video text. Therefore dialogues also play a significant role in representing the affective aspect of the video.

¹⁴ *Ibid.*, 44.

CHAPTER III

RESEARCH METHOD

A. Type and characteristic of the Study

Qualitative research is a method for investigating and comprehending the significance that individuals or groups ascribe to a social or human matter. Margot Ely states that qualitative research examines natural phenomena including of positive and negative phenomena to explore more deeply and to reinforce previous theories and build the real emotional or feeling about phenomena. The research procedure entails observation, documentation and interview. In the other words, qualitative research is a research that uses analytical methods in the data collection process. The researcher decides to conduct qualitative research in this study to analyze the use of illocutionary act in English movie scripts.

A type of qualitative research is a library research. The library research is an integral part of inquiry in any field, allowing the researcher to determine what related work has already been done and how expert have assessed it.¹⁵ In the other words, library research involves identifying and locating source that provide factual information or personal. This research belong to library research because in order to get the data the researcher looked for the data needed without observing in order to

¹⁵ Mary W George., *The Elements of Library Research*. New Jersey: Princeton University Press, 22.

achieve the objective by looking for the illocutionary act in the script of English movie.

Furthermore, the descriptive qualitative research is the characteristic of this study. Descriptive qualitative research is study to revealing information and problems based on oral and written data from the subject observation. Therefore information extraction must be done in detail because the research is descriptive and tends to use analysis.

The researcher took an analysis script movie that it can be used to describe phenomena of illocutionary act in the script of English movie. The objective by using descriptive research is getting the detail information of phenomenon illocutionary act in the script of English movie.

B. Source data

The researcher divides the source into two parts in this study. They are classified as primary and secondary respectively

1. Primary sources

Primary sources are raw information and firsthand evidence. The primary sources produce by direct evidence about people, event and phenomenon. In addition provide information in original form not construed, brief, or assess by other researchers. The scripts for the Aladdin 2019 movie served as the primary sources for this study.

2. Secondary sources

Interpretation evaluation, description and analysis based on primary sources is provided by secondary sources, In addition secondary source is second hand information and commentary from other researchers. Therefore, primary sources are frequently used to support a specific thesis or argument or to persuade the reader to accept a particular point of view. The secondary source in this research is from encyclopedia, textbook, review essays, journals international and news stories or documentaries that are relevant to the study.

C. Technique collecting data

Techniques for collecting data are obtained from the process of researching data, which ultimately resulted in theories or perceptions. In addition, investigation and the process of collecting various types of data and information are often time-consuming in the context of qualitative studies. The systematic approach to acquire appropriate information from primary sources is related to collect data. In addition, data collection is the gathering of specific evidence that permits the researcher to properly analyze the achievements of all activities conducted in accordance with his research design and method.

In the process of collecting the data, the researcher collected the results of Illocutionary act in the script movie of Aladdin 2019 movie. In this study, the researcher collect the data use two techniques such as observation and documentation.

1. Observation

The process of collecting accessible, primary data by observing places and people at a study location is recognized as observation. The observation is an appropriate way of collecting data. In addition the observation is an activity by doing the researcher to be getting the valid information. In this research, the researcher collected the scripts of Aladdin 2019 movie.

The researcher collected the complete scripts of Aladdin 2019 movie through online access. The researcher noticed the script of Aladdin 2019 movie with observation sheet instrument. The aim of the observation is to know the use of illocutionary act and the most dominant types of illocutionary in the script of English movie. Therefore, the researcher discovered the use of the illocutionary and the important thing about illocutionary act in the script of English movie. At last, the researcher wrote the most dominant types of illocutionary act in Aladdin 2019 movie. Based on the explanation above, the researcher shows that the observation sheet that has follows:

**Table the use of illocutionary act in the script of English movie
Aladdin 2019**

No	Script that contains illocutionary act	Types of illocutionary act	Appropriate	Inappropriate	Explanation
1.					
2.					
3.					
4.					

**Table of the most dominant type of illocutionary act in the
script of English movie Aladdin 2019**

No	Script that contains illocutionary act	Types of illocutionary act				
		Assertives	Directive	Commissive	Expressive	Declaration
1.						
2.						
3.						
4.						
5.						

2. Documentation

To obtain an understanding of a phenomenon under study, a qualitative researcher advises relevant documentation. In this research, the researcher uses documents technique to collect the data. Documents can be a valuable source of information in qualitative research. Creswell states that documents are public and private documents. Treaties of meetings, official memos, and newspaper are instance of public documents. Private journal articles and diaries, letters, and personal notes are instance of private documents.

Therefore, the secondary data that is required is documented as a data resource. Furthermore, the researcher got the establish data the document result of English movie scripts of Aladdin 2019 movie particularly in the part of background of the study.

D. Data analysis technique

Analysis data is the important in study because in order to get solutions to research problems. Studying the contents of a table or list in order to determine character facts or meaning is known as data analysis. Word descriptions, observations, impressions, recordings, and other forms are typically presented in qualitative data. Therefore, to be described and interpreted, the researcher must organize and categorize or code the large amount of data. Data analysis in qualitative research is divided into two parts such as text analysis and developing a description and themes.

In this study, the researcher applied Miles and Huberman model to analyze the data.¹⁶ The componets of this analysis model are pictured by this figure.

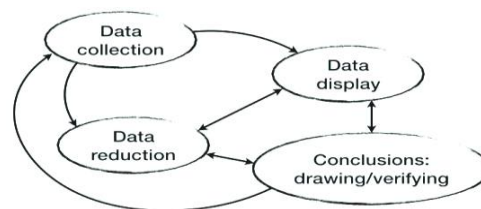


Figure I. Analysis Components of Miles and Huberman Model

Data analysis by Miles and Huberman model conducts the following steps:¹⁷

1. Data collection is the step when the researcher gathered all data which are used to complete the research. The researcher collected the data in a movie script by online and after that the

¹⁶Matthew B. Miles and A Michael Huberman, *Data Management and Analysis Methods*, In N. K. Denzin and Y.S Lincoln (Eds.): Thousand Oaks, CA: Sage, 1994), 12.

¹⁷*Ibid.*

researcher was classified the dialogue into five types of illocutionary act such as directive, assertive, commissive, expressive and declarative.

2. The researcher reduced the data he had gotten by summarizing and choosing specific things. After conducting a data collection the researcher selected data based on the objective of the researcher that had established. In addition the selection data comes from the movie script by concentrating on the observation sheets instrument.
3. To display the data, the researcher usually used table, graphics, figures, or charts. The display should be able to describe the content entire the data. In this way the researcher shows the result of collection data in descriptive word. It is sustained by pointing to a useful table to emphasize the study.
4. Lastly, the researcher verified the research by making conclusion of data findings. Therefore, it is concluded that the analysis of data has some functions in analyze. The researcher gave a brief and accurate conclusion to show the researcher had answered the objective of the research.

CHAPTER IV

RESULT OF THE RESEARCH AND DISCUSSION

A. Result of the Research

1. Setting of the Research

a. Historical of the Aladdin movie

Aladdin movie is an American musical animation film or fantasy film that was produced in 2019 by Guy Ritchie as the director. The script was written by John August as screenwriter. Aladdin 2019 movie is a middle-eastern folk tale. It is one of the best known tales from *The Book of One Thousand and One Nights*. This movie is remade from Aladdin 1992 film produced by Walt Disney Pictures. It was theatrically released in the American on May 24, 2019 which worked out to get a box office label and render it the fifth best seller movie of 2019.¹⁸



Figure 2. *Aladdin movie poster (2019)*

¹⁸ https://en.wikipedia.org/wiki/Aladdin_and_the_Magic_Lamp. Di unduh pada 20 oktober 2022

In addition, the main casts of this movie are Mena Massoud as Aladdin, Will Smith as genie, Naomi Scott as Princess Jasmine, Marwan Kenzari as Jafar, Navid Negahban as the sultan, Nasim Pedrad as dalia or girl servant of princess Jasmine and Billy Magnussen as prince Anders. The plot of this movie is Aladdin as a street urchin and he was fell in love with Princess Jasmine and suddenly befriended with a wish-granting Genie, and battles the bad witch Jafar.

b. The intrinsic aspect of Aladdin movie 2019

In this research, the intrinsic aspects of the film are classified into five form including of plot, character, setting, point of view and theme.¹⁹

1) Plot

Plot is a series of events or an incident in a story that describes the occurrence of a cause and effect that aims to rise up suspense and surprise in the audience. Aladdin movie is classified as an advanced plot, namely a plot that runs regularly and sequentially according to the time sequence of events from beginning to end.

2) Character

Character is the actors of the story. Each character has a character or characteristic. The character or characteristic of

¹⁹ Dinah Indriani, Surya Sili, Setya Ariani., "An Analysis of Intrinsic Elements in Mama Film By Andres Muschietti", Samarinda, *Jurnal Ilmu Budaya e-ISSN 2549-7715 Vol. 3, No. 1, Januari 2019.*

each character is different. The characterization is the way of author presents the characters and their characteristic in the story. Besides that, characters can be classified into minor character (antagonist) and major character (protagonist). The protagonist characters are acted by Mena Massoud as Aladdin, Will Smith as genie, Naomi Scott as Princess Jasmine. Meanwhile, the antagonist character is acted by Marwan Kenzari as Jafar who is a royal advisor who has the nature of wanting to dominate the kingdom of Agrabah.

3) Setting

Setting is divided into three, namely the description of time, place, and atmosphere that describes the event or occurrence. The setting of place in Aladdin movie is taken in Middle East Arabia and Persia. It presents of Agrabah kingdom with a vibrant array of colors, cultures and sounds. In addition, the description of time in Aladdin 2019 movie shows morning, afternoon, evening and night. Therefore, the atmospheres that describe the events in the Aladdin movie are encouraging, moving, serious, relaxed, angry, sad, crowded.

4) Point of view

Point of view or POV is the way a the researcher places himself in a film story. In addition the Aladdin movie using a third point of view that make the author position himself as a person who knows everything that happens in the whole story. In generally at third point of view the author uses the name of the character and several other characters.

5) Theme

The theme is an idea or picture that underlies a story. The film's theme cannot be seen explicitly, but can be seen through plot, dialogue, cinematography, and music. As for the theme in the film Aladdin is a magical story.²⁰

c. The extrinsic aspect of Aladdin movie 2019

The extrinsic aspects of movie are the elements that are not stated implicitly in the movie content since it is informed from outside of movie. Background of the author is one of the elements who has supported the Aladdin movie that was written by John August and Guy Ritchie.²¹ Besides Aladdin 2019 movie scenario features a more modern retelling of the story, while Guy Ritchie adds his signature touch to the script. In addition, another extrinsic aspect of movie is moral value. The researcher finds the moral values in Aladdin movie 2019

²⁰ "Aladdin Press Kit" (PDF). wdsmediafile.com. Walt Disney Studios. Archived (PDF) from the original on May 27, 2019. Retrieved May 22, 2019.

²¹ *Ibid.*, hal 2

such as bravery, honesty, confidence and capability, being helpful, love, affection, respect, loyalty, being fair and humane, kindness and friendliness. The honesty was the most dominant moral value displayed throughout the film scene.²²

2. Description of research result

The description of this research result is the analysis result of research data obtained from observation of Aladdin movie 2019. This research was carried out to achieve the research objectives to determine the use of illocutionary acts in movie Aladdin 2019 and the most dominant types of illocutionary act in the Aladdin 2019 movie. The description of the research result is described in the following explanation:

1. The Use of Illocutionary Acts in Movie Aladdin 2019

The use of illocutionary acts in the Aladdin movie 2019 in terms of the appropriateness for each type of illocutionary acts. Actually there are five types of illocutionary acts including of assertive, directive, commissive, expressive and declaration. Based on the result of the research, it is known that the use of illocutionary acts based on script movie is 31. It includes of 15 types of assertives, 5 types of directive, 4 types of commissive, 5 types of expressive, and 2 types of declaration. The use of illocutionary acts in the Aladdin 2019 movie is dominated by

²² Nur Wahyu Puspitasari, Adip Arifin and Ratri Harida., "The Moral Values in Aladdin (2019)", Ponorogo, *Community Concern for English Pedagogy and Teaching Vol. 7, No. 2, December, 2021*

appropriate use. Therefore, the researcher did not find inappropriate use in the Aladdin 2019 movie script. Moreover, the research data related to the appropriate use of the illocutionary act in the Aladdin movie 2019 is explained as follow:

1) Assertive

The appropriate use of illocutionary acts in the assertive types is shown in the following script data:

a) Timeline 00:22:28-00:23:15

Sultan : Jafar is right. One day, you will understand. You may leave now.
 Jafar : *Life was kinder to you, Princess, once you accept these traditions and understand it's better for you to be seen and not heard*

This conversation is categorized as assertive in the sub-type of tell. It is indicated by Jafar's utterances to tell Jasmine not expect to be a king.

b) Timeline 00:20:40-00:20:48

Jafar : Yet you would allow your kingdom to sink into ruin, for mere sentiment!
 Sultan : *Jafar! Remember your place.*

This conversation refers to assertive in the sub-type of tell. It is indicated by Sultan statements "*Jafar! Remember your place*" that statements indirectly informs Jafar to realize his responsibility as prime minister to do his obligation well.

c) Timeline 00:25:23-00:25:32

Jafar : *Once that lamp sits in my hand, then I shall sit on his throne.*
 Iago : Thief! Thief in the palace.

This conversation belongs to assertive in the sub-type of state. It is indicated by Jafar statement *Once that lamp sits in my hand, then I shall sit on his throne.* The statements indirectly state that Jafar want to be seized the kingdom and be a king of Agrabah.

2) Directive

The appropriate use of illocutionary acts on directive types is shown in the following script data:

a) Timeline 00:34:00-00:34:47

Jafar : *Remember... take nothing but the lamp.*
 Aladdin : Abu, don't touch. Remember?

This conversation refers to directive in the sub-type of order. It is indicated by Jafar utterances *Remember... take nothing but the lamp..* This utterances indirectly give an order to Aladdin don't take it anything include diamond in the cave.

b) Timeline 00:41:54-00:42:09

Genie : So... it's just... *you and me down here?*
 And a monkey. That's your personal business, but we gonna need to talk about that monkey later. Such a pretty

little monkey. So, you rubbed the lamp?
 Aladdin : Uh-huh

This conversation categorized as directive in the sub-type of ask. It is indicated by Genie utterances ask to Aladdin *So... it's just... you and me down here?*. This utterance indirectly explained why they are in the cave and genie shocked about his master who rubs the lamp is Aladdin.

c) Timeline 01:19:51-01:20:02

Aladdin : We should...*probably head back*.
 Jasmine : Already?

This conversation belongs to directive in the sub-type of order. It is indicated by Aladdin utterances *We should...probably head back.. This utterance* indirectly Aladdin gave an order to princess Jasmine to going back to the palace.

3) Commisive

The appropriate use of illocutionary acts on commissive type is shown in the following script data:

a) Timeline 01:43:47-01:43:56

Jafar : and marry your daughter.
 Dalia : No!
 Genie : No!
 Sultan : *She will never marry you*

This conversation refers to commissive in the sub-type of rejected or refusal. It is indicated by Sultan utterance *She will never marry you*. This utterances indirectly Sultan firmly rejects Jafar's wishes because Jafar is a bad person who wants to dominate the kingdom however.

b) Timeline 00:50:34-00:50:44

- Aladdin : *At least now I can use my third wish to set you free.*
 Genie : Here's the thing about wishes. The more you have, the more you want.
 Aladdin : That's not me.

This conversation belongs to commissive in the subtype of promising. It is indicated by Aladdin utterance *At least now I can use my third wish to set you free. This utterance* inform indirectly that Aladdin promises to make a genie free from the lamp and life as human.

c) Timeline 00:29:43-00:30:00

- Aladdin : Oh, okay, but *I'm coming back tomorrow night.*
 Jasmine : What? No, you can't.
 Aladdin : Meet me in the courtyard beside the fountain. When the moon is above the minaret. To return this. I promise

This conversation refers to commissive in the sub-type promising. It is indicated by Aladdin utterance *Oh, okay, but I'm coming back tomorrow night.. This*

utterance informs indirectly that Aladdin promises to return Jasmine's bracelet at tomorrow night.

4) Expressive

The appropriate use of illocutionary acts on expressive types is shown in the following script data:

a) Timeline 00:20:48-00:20:55

Sultan : Jafar! Remember your place.
 Jafar : *I apologize. Forgive me, my Sultan. I went too far. But... if you would only reconsider, I think you would see that invading Sherabad is the right thing to do.*

This conversation refers to expressive in the sub-type apologizing. It is indicated by Jafar utterance *I apologize. Forgive me, my Sultan*. This utterance inform indirectly Jafar apologized to Sultan for his words to attack sherabad indirectly Jafar's want handle a kingdom meanwhile his position as prime minister.

b) Timeline 00:25:11-11:25:20

Iago : Remember your place.
 Jafar : If I hear that...! One more time.
 Iago : *Sorry, Master.*
 Jafar : Another petty insult from that slow-minded fool. He sees a city where I see an empire.

This conversation categorized as expressive in the sub-type of apologizing. It is indicated by Iago utterance

Sorry, Master. This utterances inform indirectly Iago apologize to Jafar for his words bad mounting.

c) Timeline 01:57:07-01:57:36

Sultan : *Sit with me, my child. I'm sorry.*
 Jasmine : *Baba, why are you...?*
 Sultan : *Please, let me finish. I feared losing you. Like I lost your mother. All I saw was my little girl. Not the woman you have become. You have shown me courage and strength. You...are the future of Agrabah. You... shall be the next sultan.*
 Jasmine : *Thank you, Baba.*

This conversation belongs to expressive in the sub-type deploring. It is indicated by Sultan utterance *Sit with me, my child. I'm sorry.. This utterances* indirectly inform Sultan deplored his child as princess jasmine for unbelievable her words that Jafar is a bad person.

5) Declarations

The appropriate use of illocutionary acts on declarations types is shown in the following script data:

a) Timeline 01:55:13-01:55:19

Genie : *Third and final wish.*
 Aladdin : *I wish...to set you free.*

This conversation categorized as declaration in the sub-type of declared. It is indicated by Aladdin utterance *I wish...to set you free. This utterance* indirectly declared

the third wishes that Genie escape from a magic lamp and life as a human according his promise.

b) Timeline 01:57:07-01:57:36

Jasmine : Baba, why are you...?

Sultan : Please, let me finish. I feared losing you. Like I lost your mother. All I saw was my little girl. Not the woman you have become. You have shown me courage and strength. *You...are the future of Agrabah. You... shall be the next sultan.*

Jasmine : Thank you, Baba.

This conversation refers to declaration in the sub-type declared. It is indicated by Sultan utterance *You...are the future of Agrabah. You... shall be the next sultan.* *This utterance* indirectly declared his child as a Sultan of Agrabah and removed his from the throne.

Table the use of illocutionary act in the script of English movie

Aladdin 2019

No.	Types of Illocutionary Acts	The appropriate the use of illocutionary act	The inappropriate the use of illocutionary act	Percentage
1	Assertive	15	-	48 %
2	Directive	5	-	16 %
3	Commissive	4	-	13 %
4	Expressive	5	-	16 %
5	Declarations	2	-	7 %
	Total	31	-	

Based on the information from the table, it is known that the use of the illocutionary act in the Aladdin 2019 movie is absolutely 100%

dominated by the use of the appropriate illocutionary act because the researcher did not find any inappropriate use.

2. The Most Dominant Type of Illocutionary Act in the Movie Aladdin 2019

In analyzing research data related to the dominant type of illocutionary act in the Aladdin movie 2019, the researcher observed the entire movie script with a focus on the existence of each type of illocutionary act. Besides on observations, it is known that there are five types of illocutionary acts in the Aladdin movie 2019 that including of assertive, directive, commissive, expressive and declarations. The explanations related to each type of illocutionary act are as follows:

1) Assertive

Based on the results of the research it was found that there were 48% percentage of assertive uses in the Aladdin movie 2019 in the observation the researcher found 15 uses of illocutionary acts in the assertive type as for an explanation of some data related to conversational data that proves the existence of illocutionary acts in the assertive type as follows:

a) Timeline 01:22:06-01:22:25

Aladdin : Morning?

Guard : Morning.

Aladdin Not again. Please, please, I...Gentlemen. I...I think there's been some sort of confusion *I don't think you know who I am.*

This conversation belongs to assertive in the sub-type of state. It is indicated by Aladdin utterance *I don't think you know who I am. This utterance* indirectly Aladdin state that his prince Ali from Abwabwah meanwhile in real life his just a street urchin Aladdin.

b) Timeline 01:23:03-01:23:30

- Aladdin : This clearly, is some sort of misunderstanding. I'm Prince Ali.
 Jafar : If I throw you off of that balcony, and you are who you say you are, you will die a watery death. If you survive, it can only be because of the lamp. In which case, *I will have my answer*. For the last time... Where is the lamp?

This conversation refers to assertive in the sub-type of assert. It is indicated by Jafar utterance *I will have my answer*. This utterance indirectly Jafar assert his felling it is true, he believe that prince Ali is Aladdin as a street urchin.

c) Timeline 01:26:30-01:26:36

- Aladdin : We have to stop Jafar.
 Genie : That's not gonna be easy. The Sultan trusts him completely. He has everybody fooled.
 Aladdin : *Maybe not everyone*.

This conversation refers to assertive in the sub-type of assert. It is indicated by Aladdin utterance *Maybe not*

everyone. This utterance indirectly Aladdin assert to genie that there is princess jasmine who can stop Jafar.

d) Timeline 00:22:28-00:23:15

Sultan : Jafar is right. One day, you will understand. You may leave now.

Jafar : *Life was kinder to you, Princess, once you accept these traditions and understand it's better for you to be seen and not heard*

This conversation is categorized as assertive in the sub-type of tell. It is indicated by Jafar's utterances to tell Jasmine not expect to be a king.

e) Timeline 00:20:40-00:20:48

Jafar : Yet you would allow your kingdom to sink into ruin, for mere sentiment!

Sultan : *Jafar! Remember your place.*

This conversation refers to assertive in the sub-type of tell. It is indicated by Sultan statements "*Jafar! Remember your place*" that statements indirectly informs Jafar to realize his responsibility as prime minister to do his obligation well.

f) Timeline 00:25:23-00:25:32

Jafar : *Once that lamp sits in my hand, then I shall sit on his throne.*

Iago : Thief! Thief in the palace.

This conversation belongs to assertive in the sub-type of state. It is indicated by Jafar statement “*Once that lamp sits in my hand, then I shall sit on his throne.*” The statements indirectly state that Jafar want to be seized the kingdom and be a king of Agrabah.

g) Timeline 00:07:14-00:07:17

Jasmine : *You are thief.*
Aladdin : No. No. Yes, But....

This conversation belongs to assertive in the sub-type of claiming. It is indicated by Jasmine's utterance claiming “*You are thief*”. The statement indirectly claiming that Aladdin was an urchin street rat that he had ever met in the market.

h) Timeline 00:05:42-00:05:50

Zulla : Stop right there, Aladdin. *Whatever it is you stole today, I don't want it.*
Aladdin : Whoa, whoa, I didn't steal anything. *It's a family heirloom that's worth a lot of...*
Zulla : I'll give you a bag of dates for it, nothing more

This conversation refers to assertive in the sub-type of state. It is indicated by Zulla statement “*Whatever it is you stole today, I don't want it.*” This utterance indirectly state Aladdin as a thief or urchin street rat and Aladdin statement “*It's a family heirloom that's worth a*

lot of...” the statement indirectly Aladdin defended himself that he did not steal.

i) Timeline 00:25:13-00:25:20

Jafar : Another petty insult *from that slow-minded fool*. He sees a city where I see an empire.

Iago : Such vision

This conversation refers to assertive in the sub-type of claiming. It is indicated by Jafar’s statement “*from that slow-minded fool*”. This utterance indirectly claiming that sultan of Agrabah is a stupid man.

j) Timeline 00:31:15-00:31:22

Aladdin : A-Are you saying *that was the Princess?* I was talking to the...

Jafar : *She was toying with you*. It amuses her to meet commoners. Did you actually think she liked you? What do they call you?

This conversation belongs to assertive in the sub-type of fact. It is indicated by Aladdin utterance said that “*that was the Princess?*” The statement indirectly inform the factual condition of Jasmine as a princess of Agrabah kingdom and from Jafar utterances “*She was toying with you*”. The statement indirectly inform that princess Jasmine has lied to Aladin all this time.

k) Timeline 00:49:14-00:49:20

Aladdin : So what would you wish for?
 Genie : No one's ever asked me that before. An easy one though. *I wish to be free.* To not have to say, Can I help you? What would you like? Welcome to the lamp. May I take your order please? Freedom. I wish to be... To be human.

This conversation refers to assertive in the sub-type of tell. It is indicated by Genie statement "*I wish to be free.*". This utterance indirectly telling that genie was trapped in a lamp for a thousand years.

l) Timeline 01:27:22-01:27:30

Aladdin : Your Majesty.
 Jafar : Prince Ali. This is a surprise.
 Aladdin : Your Highness, *your advisor's not who he says he is.*

This conversation refers to assertive in the sub-type of assert. It is indicated by Jafar statement "*your advisor's not who he says he is*" This utterance indirectly asserting that Jafar is a liar and is not fit to be a royal advisor.

m) Timeline 01:29:01-01:29:15

Jafar : *You should think about how quickly the sands of power shift in the storm,* Hakim.
 Hakim : I am loyal to my sultan. As you should have been. The law is the law.

This conversation refers to assertive in the sub-type of assert. It is indicated by Jafar statement “*You should think about how quickly the sands of power shift in the storm,*” This utterance indirectly asserting that Jafar confirm to hakim that he is strong and wants revenge on everyone.

n) Timeline 01:21:54-01:21:59

Jasmine : No...I believe him I do
Aladdin : *When the time is right, I will tell her.*

This conversation refers to assertive in the sub-type of state. It is indicated by Aladdin statement “*When the time is right, I will tell her.*” This utterance indirectly state that Aladdin have a secret and can’t tell to princess jasmine that truly his a street rat or Aladdin as a thief.

o) Timeline 00:39:25-00:39:45

Jafar : Get off me, monkey! Dirty monkey.
Aladdin : Aaahhh! We're alive. I think. Thank you, carpet. Abu. How did you...? *You cunning little monkey.* Now, all we need's a way out. Hey, carpet, do you know a way out of here? The lamp? What is that?

This conversation refers to assertive in the sub-type of clamming. It is indicated by Aladdin statement “*You cunning little monkey.*” This utterance indirectly

clamming that Aladdin praise his monkey for getting the magic lamp.

2) Directive

Based on the results of the research it was found that there were 16% percentage of directive uses in the Aladdin movie 2019 in the observation the researcher found 5 uses of illocutionary acts in the directive type as for an explanation of some data related to conversational data that proves the existence of illocutionary acts in the directive type as follows:

a) Timeline 01:02:36-01:02:39

Aladdin : What?
Genie : *Oh, you gonna need to go back to the room then. You're not messin' up my night.*

This conversation refers to directive in the sub-type of order. It is indicated by Genie utterance *Oh, you gonna need to go back to the room then. You're not messin' up my night. This utterance* indirectly Genie order to Aladdin to slept instead of embarrass.

b) Timeline 01:15:25-01:15:33

Aladdin : *Do you trust me?*
Jasmine : What did you say?
Aladdin : *Do you trust me?*
Jasmine : Yes.

This conversation belongs to directive in the sub-type of order. It is indicated by Aladdin utterance *Do you trust me?. This utterance* indirectly Aladdin convinced princess jasmine not to be afraid of falling.

c) Timeline 01:19:51-01:20:02

Aladdin : We should...*probably head back.*
Jasmine : Already?

This conversation belongs to directive in the sub-type of order. It is indicated by Aladdin utterances *We should...probably head back.. This utterance* indirectly Aladdin gave an order to princess Jasmine to going back to the palace.

d) Timeline 00:34:00-00:34:47

Jafar : *Remember... take nothing but the lamp.*
Aladdin : Abu, don't touch. Remember?

This conversation refers to directive in the sub-type of order. It is indicated by Jafar utterances *Remember... take nothing but the lamp.. This utterances* indirectly give an order to Aladdin don't take it anything include diamond in the cave.

e) Timeline 00:41:54-00:42:09

Genie : So... it's just... *you and me down here?*

And a monkey. That's your personal business, but we gonna need to talk about that monkey later. Such a pretty little monkey. So, you rubbed the lamp?

Aladdin : Uh-huh

This conversation categorized as directive in the sub-type of ask. It is indicated by Genie utterances ask to Aladdin *So... it's just... you and me down here?*. This utterance indirectly explained why they are in the cave and genie shocked about his master who rubs the lamp is Aladdin.

3) Commisive

Based on the results of the research it was found that there were 13% percentage of commisive uses in the Aladdin movie 2019 in the observation the researcher found 4 uses of illocutionary acts in the commisive type as for an explanation of some data related to conversational data that proves the existence of illocutionary acts in the commisive type as follows:

a) Timeline 01:23:03-01:23:30

Jafar : Where's the lamp?

Aladdin : This clearly, is some sort of misunderstanding. I'm Prince Ali.

Jafar : If I throw you off of that balcony, and you are who you say you are, *you will die a watery death*. If you survive, it can only be because of the lamp. In which case, I will have my answer. For the last time...

This conversation belongs to commissive in the sub-type of threatening. It is indicated by Jafar utterances *you will die a watery death. This utterance* indirectly Jafar threat Aladdin to kill him.

b) Timeline 01:43:47-01:43:56

Jafar : and marry your daughter.
 Dalia : No!
 Genie : No!
 Sultan : *She will never marry you*

This conversation refers to commissive in the sub-type of rejected or refusal. It is indicated by Sultan utterance *She will never marry you.* This utterances indirectly Sultan firmly rejects Jafar's wishes because Jafar is a bad person who wants to dominate the kingdom however.

c) Timeline 00:50:34-00:50:44

Aladdin : *At least now I can use my third wish to set you free.*
 Genie : Here's the thing about wishes. The more you have, the more you want.
 Aladdin : That's not me.

This conversation belongs to commissive in the subtype of promising. It is indicated by Aladdin utterance *At least now I can use my third wish to set you free. This*

utterance inform indirectly that Aladdin promises to make a genie free from the lamp and life as human.

d) Timeline 00:29:43-00:30:00

Aladdin : Oh, okay, but *I'm coming back tomorrow night.*

Jasmine : What? No, you can't.

Aladdin : Meet me in the courtyard beside the fountain. When the moon is above the minaret. To return this. I promise

This conversation refers to commissive in the sub-type promising. It is indicated by Aladdin utterance *Oh, okay, but I'm coming back tomorrow night.. This utterance* informs indirectly that Aladdin promises to return Jasmine's bracelet at tomorrow night.

4) Expressive

Based on the results of the research it was found that there were 16% percentage of expressive uses in the Aladdin movie 2019 in the observation the researcher found 4 uses of illocutionary acts in the expressive type as for an explanation of some data related to conversational data that proves the existence of illocutionary acts in the expressive type as follows:

a) Timeline 00:38:58-00:40:10

Jafar : We don't have much time. Give me the lamp.

Aladdin : Your hand!

Iago : Second no more, Master.

Aladdin : Now, your hand!

Jafar : How about my foot?

Aladdin : No !
 Jafar : Get off me, monkey! Dirty monkey.
 Aladdin : Aaahhh! We're alive. I think. *Thank you, carpet.* Abu. How did you...? You cunning little monkey. Now, all we need's a way out. Hey, carpet, do you know a way out of here? The lamp? What is that?

This conversation refers to expressive in the sub-type of thanking. It is indicated by Aladdin utterance *Aaahhh! We're alive. I think. Thank you, carpet.* This utterances indirectly Aladdin say thank to magic carpet for saving his life.

b) Timeline 01:40:26-01:40:44

Hakim : *My Princess. Forgive me. My Sultan.*
 Jafar : Hakim.
 Hakim : Guards! Arrest the Vizier.

This conversation belongs to expressive in the sub-type of apologizing. It is indicated by Hakim utterance *My Princess. Forgive me. My Sultan.* This utterances indirectly Hakim apologize his Sultan and princess Jasmine for taking the wrong side.

c) Timeline 00:20:48-00:20:55

Sultan : Jafar! Remember your place.
 Jafar : *I apologize. Forgive me, my Sultan.* I went too far. But... if you would only reconsider, I think you would see that invading Sherabad is the right thing to do.

This conversation refers to expressive in the sub-type apologizing. It is indicated by Jafar utterance *I apologize. Forgive me, my Sultan. This utterance* inform indirectly Jafar apologized to Sultan for his words to attack sherabad indirectly Jafar's want handle a kingdom meanwhile his position as prime minister.

d) Timeline 00:25:11-11:25:20

Iago : Remember your place.
 Jafar : If I hear that...! One more time.
 Iago : *Sorry, Master.*
 Jafar : Another petty insult from that slow-minded fool. He sees a city where I see an empire.

This conversation categorized as expressive in the sub-type of apologizing. It is indicated by Iago utterance *Sorry, Master. This utterances* inform indirectly Iago apologize to Jafar for his words bad mounting.

e) Timeline 01:57:07-01:57:36

Sultan : *Sit with me, my child. I'm sorry.*
 Jasmine : Baba, why are you...?
 Sultan : Please, let me finish. I feared losing you. Like I lost your mother. All I saw was my little girl. Not the woman you have become. You have shown me courage and strength. You...are the future of Agrabah. You... shall be the next sultan.
 Jasmine : Thank you, Baba.

This conversation belongs to expressive in the sub-type deploring. It is indicated by Sultan utterance *Sit with me, my child. I'm sorry.. This utterances* indirectly inform Sultan deplored his child as princess jasmine for unbelievable her words that Jafar is a bad person.

5) Declarations

Based on the results of the research it was found that there were 7% percentage of expressive uses in the Aladdin movie 2019 in the observation the researcher found 2 uses of illocutionary acts in the declarations type as for an explanation of some data related to conversational data that proves the existence of illocutionary acts in the declaration type as follows:

a) Timeline 01:55:13-01:55:19

Genie : Third and final wish.
Aladdin : *I wish...to set you free.*

This conversation categorized as declaration in the sub-type of declared. It is indicated by Aladdin utterance *I wish...to set you free. This utterance* indirectly declared the third wishes that Genie escape from a magic lamp and life as a human according his promise.

b) Timeline 01:57:07-01:57:36

Jasmine : Baba, why are you...?
Sultan : Please, let me finish. I feared losing you. Like I lost your mother. All I saw was my little girl. Not the woman you

have become. You have shown me courage and strength. *You...are the future of Agrabah. You... shall be the next sultan.*

Jasmine : Thank you, Baba.

This conversation refers to declaration in the sub-type declared. It is indicated by Sultan utterance *You...are the future of Agrabah. You... shall be the next sultan.* *This utterance* indirectly declared his child as a Sultan of Agrabah and removed his from the throne.

Based on the entire description of the research results related to type of illocutionary act in Aladdin movie 2019, the most dominant type of illocutionary act in Aladdin movie 2019, briefly the research data can be illustrated in the following table:

Table the most dominant type of illocutionary act in the script of English movie Aladdin 2019

No.	Types of Illocutionary Acts	Frequency	Percentage
1	Assertive	15	48 %
2	Directive	5	16 %
3	Commissive	4	13 %
4	Expressive	5	16 %
5	Declarations	2	7 %
	Total	31	

Based on the information from the table above, it is known that the most dominant type of illocutionary act in the Aladdin 2019 movie is assertive 48%. The researcher found 15 utterance uses of illocutionary acts in the assertive type.

B. Discussion

The discussion of the research results describes answers to research questions related to the use of illocutionary acts in the Aladdin movie 2019 script dominated by appropriate use because the researcher did not find the use of inappropriate illocutionary acts in the Aladdin movie script. It is known that the use of the illocutionary act in the Aladdin 2019 movie is absolutely 100% dominated by the use of the appropriate illocutionary act. Therefore it can be concluded that the use of illocutionary acts in the Aladdin movie script is dominated by appropriate use.

In addition, the results of the research present the type of illocutionary act in the movie script Aladdin 2019 is dominated by the assertive type by 48%. The assertive type is widely used because in the movie the characters predominantly use this type with the aim of confirming a statement by means of implied. It is known that the most dominant type of illocutionary act in the Aladdin 2019 movie is assertive. The researcher found 15 utterance uses of illocutionary acts in the assertive type.

The results of this study are relevant to previous research conducted by Ni Wayan Rosi Sumanari, Dewa Putu Ramendra and Gede

Mahendrayana who has conducted research on illocutionary acts in Merry Riana: *Mimpi Sejuta Dollar* Movie.²³ The results of this research indicate that the use of illocutionary acts is dominated by assertive or representative type by 48,6%. Because representatives have a function to state the truth stating, suggesting, boasting, complaining, informing, claiming, and reporting.

Besides that the research are relevant to previous research conducted by Kurnia Sari Wijayanti and Fitri Yulianti. Who has conducted research on illocutionary acts in Main Character's Dialogue of "Maleficent: Mistress of Evil" Movie. The results of this research indicate that the use of illocutionary acts is dominated by assertive or representative type by 65%. Because Maleficent used Representatives (Assertive) to represent a situation or condition that can be assumed as a truth. It consisted of 32 utterances.

Moreover, the research is relevant to previous research conducted by Ranal Rein and Sony Junaedi who has conducted research on illocutionary acts in movie script of *Frozen II*. The results of this research indicate that the use of illocutionary acts is dominated by assertive or representative type by 28%. Because the researcher finds 10 representative or assertive illocutionary acts in the movie script of *Frozen II*. It is contained in the movie script of *Frozen II* has different functions stating, asserting, informing, claiming and conveying.

²³ Ni Wayan Rosi Sumaniari, Dewa Putu Ramendra and Gede Mahendrayana, "An analysis of speech act in Merry Riana: *Mimpi Sejuta Dollar*". *Jurnal Pendidikan Bahasa Inggris Undiksha Vol 9, No. 1, (2021): 69-76*

Novelty of this research is in the analysis result that concerns on how the use of illocutionary act in the movie. In this research, the researcher analyzed the use of illocutionary act by investigated the appropriate and inappropriate use of each illocutionary type in Aladdin movie. Meanwhile, other researcher did not analyze the appropriate and inappropriate use of illocutionary act.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

The conclusion of this research emphasizes the research result. The research result was related to the use of illocutionary acts in the Aladdin movie 2019 script dominated by appropriate use. It is because the researcher did not find the use of inappropriate illocutionary acts in the Aladdin movie script. It is known that the use of the illocutionary act in the Aladdin 2019 movie is absolutely 100% dominated by the use of the appropriate illocutionary act. Therefore it can be concluded that the use of illocutionary acts in the Aladdin movie script is dominated by appropriate use.

In addition, the results of the research present the type of illocutionary act in the movie script Aladdin 2019 is dominated by the assertive type by 48%. The researcher found 15 utterance uses of illocutionary acts in the assertive type. The assertive type is widely used because in the movie the characters dominantly use this type with the aim of confirming a statement by using implied meaning. Therefore, it is known that the most dominant type of illocutionary act in the Aladdin 2019 movie is assertive.

B. Suggestion

1. For English learners

It is suggested to English learners especially those at university level who read the results of this research to be more creative in the process of learning English especially in Semantic and Pragmatic subject. This can be done by understanding the various meanings of English expressions contained in various English films. Through understanding the meaning of words in films, English learners can understand the meaning of expressions according to context.

2. For the other researchers

It is suggested to other researchers to make the results of this study as one of the basic considerations in the form of using illocutionary acts in movies, so that they can develop the results of this study into other studies.

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APPENDICES

Appendix 1

1. Blueprint of observation

Appendix 1.1

The use of Illocutionary act in the script of English movie

No	Aspect	Sub aspect	Reference
1.	The use of illocutionary acts in movie Aladdin 2019	<p>a. The appropriate use of illocutionary act in movie Aladdin 2019 such as :</p> <ol style="list-style-type: none"> 1) Assertive Assertive has the characteristic of providing information or facts to the listener or interlocutor. 2) Directive Directive has the characteristic of using the command word. 3) Commissive Commissive has the characteristic of using the word promising. 4) Expressive Expressive has the characteristic of using words such as accept, greet, congratulations, apologize, complain. 5) Declaration Declaration has a characteristic which is to state a concise and clear statement about a matter or our stance on a matter. <p>b. The inappropriate use of illocutionary act in movie Aladdin 2019 such as:</p>	<p>Bernd Kortmann, <i>English Linguistics Essentials</i>. (Berlin: Deutschland, einTeil von Springer Nature), 180-182</p>

		<ol style="list-style-type: none"> 1) The inappropriate assertive is indicated by not providing information or facts to the listener or interlocutor. 2) The inappropriate directive is indicated by not using the command word. 3) The inappropriate commissive is indicated by not using the word promising 4) The inappropriate expressive is indicated by not using words such as accept, greet, congratulations, apologize, complain. 5) The inappropriate declaration is indicated by not stating a concise and clear statement about a matter or our stance on a matter. 	
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Appendix 1.2

The most dominant type of illocutionary act in the script of English movie

1.	The most dominant type of illocutionary act in the movie Aladdin 2019	Types of illocutionary act are: a. assertive b. directive c. commissive d. expressive e. declarations	Bernd Kortmann, <i>English Linguistics Essentials.</i> (Berlin: Deutschland, einTeil von Springer Nature), 180-182
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Appendix 2

1. Script Movie of Aladdin 2019

Omar : Hey, look, over there!

Lian : Wow! Their ship is so big.

Omar : Wish ours was that fancy.

Lian : I'd be so happy if ours was that fancy cause then...

Peddler : Why is that? 'Cause is looks better? This boat has seen us through many storms. It may not look like much but, it has something theirs never will

Omar : What? Wood rot and rats?

Dalia : Are the children learning something, dear?

Peddler : It is unclear. All right, sit, children. I think it's time that I told you the story of Aladdin, the Princess, and the lamp.

Lian : What's so special about a lamp?

Peddler : Oh, this is a magic lamp.

Lian : Maybe if you sing

Omar : It's better when you sing.

Peddler : No, no. No singing. It's been a long day

Start song: Arabian night

Women 1 : What's your monkey's name?

Aladdin : Abu.

Women 1 : He's a lovely monkey.

Aladdin : Mm, that's a lovely necklace.

Women 1 : So, where does Abu come from?

Aladdin : He, uh... Oh! I think this... belongs to me. Good day, ladies. Okay. How'd we do, Abu? Good monkey.

Zulla : Stop right there, Aladdin. *Whatever it is you stole today, I don't want it.*

Aladdin : Whoa, whoa, I didn't steal anything. It's a family heirloom that's worth a lot of...

Zulla : I'll give you a bag of dates for it, nothing more.

Aladdin : Zulla, we both know it's worth at least three bags.

Zulla : Take a bag of dates and get out!

Aladdin : Here you go, Abu. Shh. Hello. Hi. -

Jasmine : Are you hungry?

Children : Mm-hmm.

Jasmine : Here, take some bread.

Jamal : Hey. Hey! You steal from my brother.

Jasmine : Stealing? No, I...

Jamal : You pay or I take bracelet.

Jasmine : Sir, I don't have any money. Let go of me! No.
 Aladdin : Take it easy, Jamal.
 Jamal : Khalil walks away from the stall, and this one... this one... she steal the bread!
 Jasmine : Those children were hungry! I...
 Aladdin : Okay, give me a minute.
 Jamal : You keep your little street rat nose out of it! Huh?
 Aladdin : Do you have any money?
 Jasmine : No!
 Aladdin : Okay. Trust me. Here you go.
 Jasmine : Wait!
 Aladdin : This is what you wanted, right?
 Jamal : Eh! Thank you.
 Aladdin: : Okay, and an apple for your troubles. Nice
 Jasmine : That was m... I'm not leaving without my bracelet!
 Aladdin : You mean, this bracelet? Come on
 Jamal : Nay nay nay na-na-nay Nay nay nay na-na-nay Nay nay nay nay nay... Aladdin! Thief, Aladdin!
 Jasmine : Are we in trouble?
 Aladdin : Only if you get caught.
 Jamal : Aladdin!
 Aladdin : Down that alley. Monkey knows the way. Abu. Cute butt. You'll be fine.
 Jamal : Over there! Hey, you!
 Aladdin : You looking for this, Jamal?
 Jamal : Aladdin, you street rat!
 Start song: One Jump Ahead
 Jasmine : Oh, dear.
 Aladdin : Come on. I know somewhere we'll be safe.
 Iago : Here comes the Master.
 Jafar : You bring me the rough but never a diamond. Take them away.
 Iago : Take them away.
 Prisoner : Majazeer, perhaps this diamond in the rough does not exist.
 Jafar : He is out there.
 Prisoner : But we've searched for months. I do not understand what could possibly be in that cave that could help a man as great as you. You are already second only to the Sultan.
 Iago : Second! Uh-oh. Who's in trouble now?
 Jafar : And you think second is enough?

- Prisoner : Of course. You were not born to be sultan.
- Iago : Not smart.
- Jafar : Do you know what I had to do to get the power that I have? The sacrifices that I've made? The bodies that I've buried? The five years spent in a Sherabad jail? People need to understand that they will pay for underestimating me. Second is not enough! And it will never be enough! That's why I need the lamp. And why I no longer need you!
- Aladdin : Tea?
- Jasmine : Thank you. And thank you for getting me out of there. Aladdin, isn't it?
- Aladdin : Uh, you're welcome...
- Jasmine : Um, I'm Dalia.
- Aladdin : Dalia. From the palace.
- Jasmine : How could you tell?
- Aladdin : Well, only someone from the palace could afford a bracelet like that. And that silk lining is imported, too. It comes from the merchant boats straight to the palace. But not to servants. At least not most servants. Which means you... are a handmaid to the Princess.
- Jasmine : Impressive.
- Aladdin : You think that's impressive. You should see the city from up there.
- Jasmine : Agrabah. It's so beautiful. I should get out more.
- Aladdin : You should tell the Princess to get out more. The people haven't seen her in years.
- Jasmine : They won't let her. Ever since my... The Queen was killed, the Sultan's been afraid. So she's kept locked away.
- Aladdin : Seems everyone's been afraid since then. But the people of Agrabah had nothing to do with that. The people loved her.
- Jasmine : They did, didn't they? Is this yours?
- Aladdin : : It's kind of... borrowed. My mother taught me that song.
- Jasmine : Mine too.
- Aladdin : It's all I remember of her.
- Jasmine : And what about your father?
- Aladdin : I lost them both when I was young. Been on my own ever since. It's all right, it's just...
- Jasmine : What?
- Aladdin : It's a little sad... p having a monkey as the only parental authority in your life. We get by. Every day, I just... think things will be different, but it never seems to change. Just sometimes, I feel like I'm...
- Jasmine : Trapped. Like you... can't escape what you were born into?

Aladdin : Yes.

Jasmine : I have to get back to the palace.

Aladdin : Now? It's just another prince coming to court the princess.

Jasmine : Yes, and I have to get her ready. Oh, do you have my bracelet?

Aladdin : Sure. I'm sure I put it in here. Somewhere. Abu, did you take it?

Jasmine : That was my mother's bracelet.

Aladdin : Yes, it's beautiful.

Jasmine : *You are a thief.*

Aladdin : No. No. Yes, but...

Jasmine : I was so naive. Excuse me.

Aladdin : Wait. Wait. Wait! Wait, it's not like that!

Guard : Street rat, get out of the way.

Aladdin : Who do you think you're calling a street rat?

Guard : Are you talking back to me? You were born worthless and you will die worthless. And only your fleas will mourn you.

Aladdin : Come on, Abu. Let's go home.

Start song: One Jump Ahead Reprise

Aladdin : Abu. There's a time that we do steal, and a time we don't. This was definitely a don't.

Sultan : Welcome, Prince Anders. We trust you had an enjoyable journey.

Prince Anders : Oh, wow.

Sultan : Prince Anders, my daughter... Princess Jasmine.

Prince Anders : S-So... Why did no one tell me of your beauty?

Jasmine : No one mentioned yours, either.

Prince Anders : Oh, thank you. They say that in Skin land. Ya, right? It's... It's very, very amusing

Jasmine : Is it?

Prince Anders : Ya.

Jasmine : We have that same title yet are never described the same way.

Sultan : Mm-hrm... Jasmine.

Prince Anders : Ya. Oh. What is that? Don't. Don't tell me. It's a cat... with stripes.

Iago : He likes you.

Prince Anders : I know. Cause in Sknland, cats love me. Here, puss-puss. Hey, puss-puss. Hey, puss-puss, puss...

Jafar : My Sultan... Our enemies grow stronger every day, yet you allow your daughter to dismiss Prince Anders and a possible military alliance. Which enemies? Sherabad continues to

- amass.
- Sultan : Sherabad is our ally.
- Jafar : Was our ally.
- Sultan : You would drag us into a war with our only...
- Jafar : Yet you would allow your kingdom to sink into ruin, for mere sentiment!
- Sultan : *Jafar! Remember your place.*
- Jafar : I apologize. *Forgive me, my Sultan.* I went too far. But... if you would only reconsider, I think you would see that invading Sherabad is the right thing to do.
- Sultan : Invading Sherabad is...
- Jasmine : Invade Sherabad? Why would we invade Mother's kingdom?
- Sultan : We would never invade Sherabad.
- Jafar : But an ally in Skin land would improve our situation.
- Sultan : Yes. If you consider giving Prince Anders a chance.
- Jasmine : To rule? Baba, Rajah would make a better ruler.
- Sultan : My dear, I'm not getting any younger. We must find you a husband and... we are running out of kingdoms.
- Jasmine : What foreign prince can care for our people as I do? I could lead, if only...
- Sultan : My dear, you cannot be a sultan. Because it has never been done in the thousand-year history of our kingdom.
- Jasmine : I have been preparing for this my whole life. I have read every...
- Jafar : Books? But you cannot read experience. Inexperience is dangerous. People, left unchecked, will revolt. Walls and borders, unguarded, will be attacked.
- Sultan : Jafar is right. One day, you will understand. You may leave now.
- Jafar : *Life will be kinder to you, Princess, once you accept these traditions and understand it's better for you to be seen and not heard.*
- *Start song: Speechless**
- Aladdin : You know what to do, Abu.
- Guards : Close the gates!
- Iago : Tacky monkey.
- Jafar : Remember your place, Jafar.
- Iago : Remember your place.
- Jafar : If I hear that...! One more time.
- Iago : *Sorry, Master.*
- Jafar : Another petty insult from *that slow-minded fool.* He sees a city where I see an empire.

Iago : Such vision.

Jafar : Once that *lamp sits in my hand, then I shall sit on his throne.*

Iago : Thief! Thief in the palace.

Jafar : Thief in the palace?

Iago : That's what I said. Thief.

Jafar : What have you seen, Iago?

Iago : Diamond in the rough

Iago : Who's a clever boy?

Jasmine : But Dalia, there has to be something I can do.

Dalia : A handsome prince wants to marry you. Oh, when will life get easier?

Jasmine : It's not that I don't want to marry, it's just...

Dalia : You want to be sultan. But why?

Jasmine : You remember my mother used to say, "We would only ever be as happy as our least happy subject." If she saw what I saw today, she would be heart-broken.

Dalia : She would also want you to be safe. And clean. I'll draw the bath.

Jasmine : Jafar's guards on every corner. Soon he'd have them invading our neighbors, risking lives, for what? I can help! I know I can. I was born to do more than marry some useless prince.

Dalia : If you had to marry a useless prince, you could certainly do worse than this one. He's tall and handsome, and yes, he's a little dim but, you're just getting married. It's not like you have to talk to him. But you'd prefer that boy from the market.

Jasmine : Can I help you?

Aladdin : Tea?

Jasmine : You.You! What are you doing here? Get in here, now.

Aladdin : I... came back to return your bracelet.

Jasmine : My bracelet? Where is it?

Aladdin : On your wrist. What?

Aladdin : Not bad! I like what she's done with the place.

Jasmine : How did you get past the guards? That was challenging. But, I have my ways. While the Princess is out, would you like to go for a stroll? Have a little chat?

Jasmine : You're unbelievable. You cannot just break into a palace and walk around like you own the place.

Aladdin : : If you don't have anything, you have to act like you own everything. So, what do you say? I did find your bracelet.

Jasmine : You did not find it, you stole it.

Aladdin : Correction, the monkey stole it.

Jasmine : He's your monkey.

Aladdin : He's still just a monkey.

Dalia : Who ordered the tea?

Jasmine : Uh... I did. For you, Princess Jasmine.

Aladdin : Your Majesty!

Dalia : Why are you being weird? Oh, I'm... the Princess... Yes! Mm-hmm. And it is good to be me with all my palaces and... wagons of gold... things... and dresses for... every hour of the day. Now it is time for my cat to be cleaned.

Jasmine : She doesn't get out much.

Aladdin : Mm-hmm. Clearly. Aren't you supposed to be in the bath?

Dalia : This cat isn't going to clean itself.

Aladdin : But don't cats clean themselves?

Jasmine : You have to go now.

Aladdin : Oh, okay, *but I'm coming back tomorrow night.*

Jasmine : What? No, you can't.

Aladdin : : Meet me in the courtyard beside the fountain. When the moon is above the minaret. To return this. I promise. Can you believe it, Abu? The most heavily guarded place in all of Agrabah.

Guards : Evening.

Aladdin : Evening. Evening. Guards are behind me. Hello, boys. Where am I?

Jafar : In a world of trouble, boy.

Aladdin : That bracelet. Is that what this is about? Because I-I didn't steal it. The handmaid...

Jafar : What was a handmaid doing wearing the Queen's bracelet?

Aladdin : The Queen? No, no. She said that - it belonged to...

Jafar : Her mother. Well, at least she told the truth about one thing.

Aladdin : A-Are you saying *that was the Princess?* I was talking to the...

Jafar : *She was toying with you.* It amuses her to meet commoners. Did you actually think she liked you? What do they call you?

Aladdin : Aladdin.

Jafar : Aladdin. People like us must be realistic.

Aladdin : Us?

Jafar : You see, I was once like you. A common thief. Only I thought bigger. Steal an apple, and you're a thief. Steal a kingdom, and you're a statesman. Only weak men stop there. You're either the most powerful man in the room, or you're nothing. You. You stumbled upon an opportunity. I can make you rich. Rich enough to impress a princess. But nothing comes for free.

Aladdin : What would I have to do?

Jafar : There's a cave nearby. And in it, a simple oil lamp. Retrieve it for me, and I will make you wealthy enough to impress a

- princess. You're nothing to her. But you could be. Your life begins now, Aladdin.
- Dalia : Still waiting?
- Jasmine : No. No, I... came out to... He promised.
- Dalia : I'll be upstairs if you need me.
- Jasmine : Good night, Dalia
- Jafar : The Cave of Wonders. When you enter, you will see more riches than you've ever dreamed of. Gold, diamonds... and... the lamp. Bring it to me and I will make you rich and free. But take no other treasure, no matter how sorely you are tempted. And you will be tempted.
- Cave of Wonders : Only one may enter here. One who's worth lies far within. A diamond in the rough
- Jafar : Remember... *take nothing* but the lamp.
- Aladdin : Abu, don't touch. Remember? Whoa. Abu. This is a magic carpet. These really do exist. Hello, carpet. Let's see what we can do about your situation here. Oh, hey! Don't mention it. Abu, keep your little monkey hands to yourself. Abu! No!
- Cave of Wonders : (voice) You have touched the forbidden treasure! Now, you will never again see the light of day!
- Aladdin : Carpet! Abu, jump!
- Aladdin : Could you give me a hand?
- Jafar : First, the lamp.
- Aladdin : No, no, first, your hand.
- Jafar : We don't have much time. Give me the lamp.
- Aladdin : Your hand!
- Iago : Second no more, Master.
- Aladdin : Now, your hand!
- Jafar : How about my foot?
- Aladdin : No!
- Jafar : Get off me, monkey! Dirty monkey.
- Aladdin : Aaahhh! We're alive. I think. *Thank you, carpet.* Abu. How did you...? *You cunning little monkey.* Now, all we need's a way out. Hey, carpet, do you know a way out of here? The lamp? What is that?
- Genie : Oh, great one who summons me. Terrible one who commands me. I stand by my oath. Loyalty to wishes three. I said... oh... great... Excuse me. Boy, where's your boss? Help me out here, where's your boss? If I was gonna talk to myself, I coulda just stayed in the lamp. Hello! Um...
(Aladdin shudders over trying to speaking shock on seeing the Genie)
- Genie : Use your big boy voice.

- Aladdin : I'm... talking... to a smoking blue giant?
 Genie : No! I am not a giant. I am a genie. There's a difference. Giants are not real. Where's your boss?
- Aladdin : Um, my boss?
 Genie : Look, kid, I've been doing this a long time, all right? There's always a guy, you know. He's cheated somebody or buried somebody or... I mean, you get my point. Where's that guy?
 Aladdin : I know that guy. He's outside.
 Genie : So... it's just... *you and me down here*? And a monkey. That's your personal business, but we gonna need to talk about that monkey later. Such a pretty little monkey. So, you rubbed the lamp?
- Aladdin : Uh-huh.
 Genie : O...kay. Hey, do you mind if I just stretch it out over here? Do you mind?
 Aladdin Uh, are you asking me? You're my master.
- Aladdin : I'm your master?
 Genie : Downward dog!
 Aladdin : No, no, no. You look like you should be my master.
 Genie : Right, but that's not quite how it works, though.
 Aladdin : How long have you been trapped in here?
 Genie : 'Bout a thousand years.
 Aladdin : A thousand years?
 Genie : [with Aladdin's head] A thousand years? Kid, is it me, or does, like, everything surprise you? So, you really don't know who I am? Genie, wishes, lamp? None of that ringin' a bell? Wow. Well, th-th-that's a first. Monkey! Oh, you don't need to worry about him, he's fine.
(Genie starts to sing Friend Like Me)
- Genie : Well, Ali Baba, he had them forty thieves Scheherazade had a thousand tales Well, master, you're in luck because up your sleeve You got a genie that never fails! Whoop! I'm the best. Yeah. Not enough, huh? I'm kidding. Watch this.
- Start song: Friend Like Me****
- Genie : Here I go! Unh, ooh, woo! Back up! Uh-oh! Watch out! You done wound me up! 'Boutta show you what I'm workin' with, unh!
- Aladdin : So, how does it work?
 Genie : You're... kidding, right? The whole song... was th-the instructions! Obviously you can't dance and listen at the same time. So here's the basics: Step one. Rub the lamp. Step two. Say what you want. Step three. There is no step three. See? It's that easy. You get three wishes. They must begin with rubbing the lamp and saying "I wish". Got it?

Aladdin : I think so.

Genie : A couple other rules. You can't wish for more wishes. Three is enough. Now, I can't make anybody love anybody. Or bring anybody back from the dead. Feel free to interrupt me anytime you don't understand. I'm kidding. Don't ever interrupt me, no matter what. Now, I usually don't have to go through all this because by the time the guy gets to me, he pretty much knows what he wants and it generally has to do with tons of money and power! Do me a favor, do not drink from that cup. I promise you, there's not enough money and power on Earth for you to be satisfied. Good? So, what's your first wish?

Aladdin : : Mm, well... I have to think about it. I mean, if there are only three. Why are there only three, anyway?

Genie : I don't know! Who cares? You don't know.

Aladdin : I thought you were all-knowing?

Genie : That's 'cause you don't listen. I never said I was all-knowing. I said I was all-powerful. The most powerful being in the universe. Look, whatever I don't know, I know I can learn it. Outside in the sun. Why you playin' hard to wish? I know you can't tell, but I'm very pale. This is sky blue. My natural pigmentation is navy. Give us some sun!

Aladdin : Okay, Genie. I wish for you to get us out of this cave.

Genie : Oh, yeah! He has made his first wish! Thank you for choosing carpets, camels and caravans. Please don't forget to tip your genie on the way out. Hold yourself, kid! Whoo! Whoa. Man, look at this world. It's so... big. Inside the lamp, everything's like, brass! Brass! Brass! Brass! Like, ooh, is that some copper? Nope! Brass! Sorta the problem with the genie life. Phenomenal cosmic powers, but itty-bitty living space.

Aladdin : So, is this magic? Or are you magic?

Genie : Eh, kind of a package deal.

Aladdin : Can you warn me before you do that?

Genie : Oh, you'll get used to it.

Aladdin : Right. So, do I have to make all my wishes here? I mean, if I take you back to Agrabah, won't people...?

Genie : No, no, no, no, no. I can look totally normal.

Aladdin : Right. Totally normal. Still blue. Do we need the top knot?

Genie : That's my little cherry on top. Okay, okay. So... What are you gonna wish?

Aladdin : Oh, I-I haven't thought about that.

Genie : Mm. You really are not that guy. Okay.

Aladdin : So what would you wish for?

Genie : No one's ever asked me that before. An easy one though. *I*

wish to be free. To not have to say, Can I help you? What would you like? Welcome to the lamp. May I take your order please? Freedom. I wish to be... To be human.

- Aladdin : Why don't you just set yourself free?
- Genie : Carpet! Did you hear what this boy said? Why don't I set myself free? Only way a genie gets to be free is if the owner of the lamp uses one of his wishes to set him free. And the last time that happened was, like, the fourth of Never-ary.
- Aladdin : I'll do it. I've got three, right?
- Genie : Actually, you have two left. You used one to get out of the cave, remember?
- Aladdin : Did I? Or did you? I thought I had to be rubbing the lamp?
- Genie : Okay, little street boy. Let's rewind the tape. Okay, Genie. Oooh! The old monkey-with-the-lamp trick. Never seen that one before. Keep my eye on you.
- Aladdin : At least now I can use my third wish to *set you free.*
- Genie : Here's the thing about wishes. The more you have, the more you want.
- Aladdin : That's not me.
- Genie : Hmm. We'll see about that.
- Aladdin : But there is something.
- Genie : Uh-oh. Seen that face before. Who is she? Who's the girl?
- Aladdin : She's a princess.
- Genie : Aww, aren't they all? Treat your woman like a queen, I always say.
- Aladdin : No. No, she's an actual princess.
- Genie : Well, I already told you. I can't make anyone love anyone, so.
- Aladdin : No, no. We had a connection.
- Genie : Did they?
- Aladdin : She is smart and kind and so beautiful. But she has to marry a...Hey, can you make me a prince?
- Genie : There's a lot of gray area in "make me a prince". I could just... make you a prince.
- Aladdin : Oh, no.
- Genie : Right, you'd be snuggled up with that dude for the rest of your life.
- Prince : Yo, you all seen my palace?
- Genie : Be specific with your words. The deal is in the detail.
- Aladdin : Got it.
- Genie : Which I don't really understand because if she already likes you, why change?
- Aladdin : I told you she has to marry a prince.
- Prince : I just wanna go home, man.

Genie : Okay. I can do that. An official wish this time, for those of us who are counting, which now, I am one.

Aladdin : Genie... I wish...

Genie : Lamp?

Aladdin : Oh. Sorry. All right. Genie...

Genie : Don't hurt him, Genie.

Aladdin : I wish... to become... a prince.

Genie : Back up, boy, I need some room to work. I'm about to fabulize you.

Aladdin : Genie?

Genie : A little head-spinning. Better though, right?

Aladdin : I think I'm... getting used to it.

Genie : Okay, a prince, a prince. Obviously, the ghetto-chic is not gonna work. I'm feeling a periwinkle.

Aladdin : Wh-What's periwinkle?

Genie : No. Chartreuse. The lines are all wrong.

Aladdin : What is this?

Genie : The color clashes with your skin tone. The silhouette is confused.

Aladdin : This is a big hat.

Genie : No, that is not a big hat. Come on, Genie, gotta beat the door down. Gotta go bold! Gotta... gold! Aah, no! We've gone too far.

Aladdin : Genie!

Genie : You slippin.' It's gotta be neutral for the desert. Ivory, beige, bone, Albion. It's a little heavy. Oh! And the crowd goes wild! Oho! The Genie! The Genie's on fire! The Genie's on fire, folks. Somebody cool me down! Somebody put me out! I'm too much! So what do you think?

Aladdin : I like it.

Genie : Of course you like it, boy. I made it.

Aladdin : I think that's me. Strictly speaking, it... it's me.

Genie : I mean, I did most of the work. You was just standing there. But I hear you.

Aladdin : But won't people recognize me?

Genie : Nobody will recognize you. That's how genie magic works. People see what they're told to see.

Aladdin : Right. Who am I?

Genie : Who... Prince... Ali. - From? Duh From Abuwwah.

Aladdin : A-bab-wah?

Genie : You're not listenin' Ababwah.

Aladdin : Is that a real place?

- Genie : Yeah. Like, everybody knows about it. It has a brochure. A little hot in the summer, temperate in the fall. I-I'll let you read it en route.
- Aladdin : How are we gonna get there?
- Genie : I guess you can't ride a chimp. Don't you just love a moonwalking monkey? Uh-uh, hold it there, Abu. Donkey. Too small. No. Too obvious. We need something robust. Relax, Abu. It's just for a minute.
- Aladdin : Whoa. Prince Ali... of Ababwah.
- Genie : And now, for your entourage.
- Aladdin : What? What's happening? Genie?
- Guards : Clear the way! Clear the way! Clear the way! Clear the way!
- Start song: Prince Ali****
- Genie : Around there, you can find it, if you just look. Don't help me.
- Sultan : The world is changing quickly, Jafar. It seems as if there is a new country every day.
- Genie : Don't touch me. Don't touch me.
- Aladdin : Well. Yes! You are very wise.
- Genie : Um, tell him that we have gifts, please.
- Aladdin : Oh, right! We have things! Gifts! Did you organize this? Bi-baba!
- Aladdin : Yes, here we are! Gifts. Coming right up. We have spices. Golden camels. and spoons, tiny spoons.
- Dalia : Spoons! How do they make 'em that tiny?
- Aladdin : We have jams!
- Jafar : Jams? Jams.
- Aladdin : Yes, jams! Yam jams. Fig jams. Yam jams! and date jams. Seedless. Delicious, e exotic jams.
- Genie : Move. Away. From the jams.
- Aladdin : What? We have jewels. Jewels! We have them. And, uh, that! Over there. Hidden for...suspense.
- Genie : Wfoo.
- Aladdin : Ta-da.
- Jasmine : It's a... wheel?
- Aladdin : It's a... very expensive.
- Jasmine : and what do you hope to buy with this... expensive?
- Aladdin : You!
- Genie : Wow.
- Aladdin : No! No, no, no, no! A moment with you. A moment... that's not...Pkkfff.
- Jasmine : Are you suggesting I am for sale?
- Aladdin : Of course. Not! No, of course not! No!

Genie : It's cold, and it's dark in that lamp. But I prefer it to this.

Jasmine : Please excuse me, I... need to go and...find some bread.

Dalia : : For the jams..

Aladdin : No, no, that's not what I meant. I...

Dalia : You did great.

Aladdin : That's not what I meant.

Genie : Just leave her alone. You didn't do great.

Sultan : You will... get a chance to speak again. We hope you can join us tonight, Prince Ali, when we celebrate our harvest.

Aladdin : Of course, Your...Serene Self. We will join you. Smooth.

Genie : In 10,000 years, I've never been that embarrassed.

Genie : Don't worry. You are not out of the game yet. Just do whatever you normally do at a party.

Aladdin : I've never been to a party.

Genie : What?

Aladdin : What?

Genie : *Oh, you gonna need to go back to the room then. You're not messin' up my night.*

Jafar : Prince Ali. May I have a word? Privately? This doesn't concern your servant.

Genie : Be over there, minding my business.

Jafar : I know who you are.

Aladdin : You do?

Jafar : Yes. You're a man of great ambition, like myself.

Aladdin : I, uh, I don't believe we've been properly introduced.

Jafar : Jafar, Vizier to the Sultan. I could be a valuable ally to help you get what you want.

Aladdin : I, uh, I will think on that. I don't wanna keep the Princess waiting.

Jafar : Perhaps I'm not making myself clear. This offer will not be on the table for long, you see. Prince Ali...

Genie : Excuse me. Prince Ali, your presence is requested. So I guess that's the guy.

Aladdin : Mm-hmm, that's the guy.

Genie : Okay, there she is. This is your chance.

Aladdin : You know what? There are a lot of people. I don't think I can do this.

Genie : You'll be fine. Okay. This one's gonna be easy. Ooh! Look at her handmaid. She's gonna get some punch. Feelin' a little thirsty myself.

Aladdin : No. No, no, no, no. You can't leave me. They'll see right through me.

Genie : No, they won't. All you have to do is walk over there.

Aladdin : And speak. I also have to speak.

Genie : Okay, listen to me. I live in a lamp. But this is a party. Do not mess this up for me. Okay? I'd like to party. Go get her!

Aladdin : Okay. Mm-hrm.

Prince andreas : Princess Jasmine!

Jasmine : You! You're... still here.

Prince andreas : Yas.

Genie : What you doing?

Aladdin : Hmm?

Genie : What are you doing?

Aladdin : I'm just making sure the water's... a good temperature.

Genie : Why are you not over there?

Aladdin : How am I supposed to compete with that? Look at him. He's so princely.

Genie : You have got to be more confident about what you have to offer.

Aladdin : What do I have to offer? Knowledge of how to steal food? How to jump between buildings? Now, Prince Ali, he has jewels.

Genie : : Stop, stop, stop. I made you look like a prince on the outside. I didn't change anything on the inside. Prince Ali got you to the door. But Aladdin has to open it.

Aladdin : Oh. See, the sultan does like me.

Genie : Okay, well, maybe he'll let you be his wife.

Jasmine : Look at that. Another prince more interested in Baba.

Dalia : I don't know. I think this one might be different. And he comes with an incredibly attractive friend. Please make it work.

Jasmine : And what about Prince Ali?

Dalia : Oh, look at him, he's trying so hard.

Jasmine : And that's the problem.

Genie : Showtime

Aladdin : No, I'm waiting for the right moment.

Genie : No, no. No waiting. We're done waiting.

Aladdin : No. I'm in charge, okay? I say when it's the right moment. Really? Really?

Dalia : He's here. Say something. Act natural. Hi!

Aladdin : I'm sorry... for the... The jams. And the jewels, and the-and the... And the buying you.
That wasn't me. It-It was me. I don't, I-it was me. I don't have a twin or anything. But, uh, I... um...You're...

Dalia : Dance? I'd love to.

Aladdin : Yes.

Dalia : Go. Go.

Jafar : Something very strange about him. Keep a close eye on Prince Ali.

Aladdin : Walked out.

Genie : Maybe I went a tad far with the backflip, but that dance may be the best thing you ever do in your life. I was pretty good. But nothing seems to impress her. Yeah, it's crazy. Not gems or jams or jewels. If I can't impress her, I wonder who can.

Aladdin : What's that supposed to mean?

Genie : I'm just sayin' try being yourself?

Aladdin : But she has to marry a prince. If I just had a few more minutes with her, I know I could... You need to get me over there.

Genie : Is that an official wish?

Aladdin : No. It's a favor... for a friend.

Genie : Ooh, yeah, see, genies don't really have friends.

Aladdin : I thought you said you never had a friend like me?

Genie : No. I said you... never had a friend like me. When you're a genie, somebody always wants somethin' from you. I-It's awkward.

Aladdin : You're right. You're right. Besides, it would've involved distracting a certain handmaiden...

Genie : :Ooh! Ha! See what you're doin'. You hooked me. See you there?

Genie : Good evening.

Dalia : How did you get past the guards?

Genie : Oh, uh, I snuck past.

Dalia : All 48 of them? Even the ones that eat fire? Impressive.

Genie : That's why I'm, uh... That's what people say about me. Oh, that-that didn't come out the right way. No one says that. I-I don't know why I said that.

Dalia : They're beautiful. She will hate them. Tell Prince Ali, the way to her heart is through her mind.

Genie : Actually, these are from me... to you.

Dalia : Could you excuse me one moment? Wait, just...

Genie : "That's what people say about me." Come on, Genie!

Dalia : : My favorites. I accept. Please continue.

Genie : I was noticing how... pleasant the evening is. At the party, I noticed... you noticing how... pleasant I am. Right. How's this going?

Dalia : It's clumsy, but in a charming sort of way.

Genie : Uh, a stroll. Would you like to take an evening stroll?

Dalia : Just the two of us? On purpose?

Genie : Yes. As people.

Dalia : Just one more second.

Genie : Okay. Why would I say "as people"? The kid is contagious.

Dalia : I've never done this before. How does it work? Do you like sheep cheese?

Jasmine : Come in.

Aladdin : Actually, I'm already in.

Jasmine : Don't move.

Aladdin : I just came back...because you left so...

Jasmine : How did you get there?

Aladdin : Magic carpet?

Jasmine : Hmm. Actually, I'm glad you are here.

Aladdin : You are?

Jasmine : I've been trying to find Ababwa, but it doesn't seem to be on any of my maps. Care to show me?

Aladdin : I'd love to.

Jasmine : Oh, Rajah, let's not eat the Prince today. He needs his legs for dancing.

Aladdin : Did I go too far with the backflip?

Jasmine : A little. Ababwah?

Aladdin : Yes. Genie, I need to find Ababwah.

Jasmine : The other brother, the short one. Not the one who gifted me a goat.

Aladdin : She has lots of maps. Ababwah, of course. Ababwah.

Jasmine : Yak napkins are not easy to find. Have you lost your country?

Aladdin : My country? No. No. There it is.

Jasmine : I don't think so. I've been...

Aladdin : There it is!

Jasmine : How did I not see that?

Aladdin : Who needs maps anyway? They're old and useless. And have no practical value.

Jasmine : Maps are how I see the world.

Aladdin : I thought a princess could go anywhere?

Jasmine : Not this princess.

Aladdin : Uh, well, uh, would you...? Would you wanna...? Sorry. Sorry.

Jasmine : Rajah.

Aladdin : : Thanks... for that. I-I was saying... You should see these places. I mean, there's a whole world outside of books and maps. Do you want to?

Jasmine : How? The door's guarded.

Aladdin : Who said anything about a door?

Jasmine : What are you doing?
 Aladdin : Sometimes Princess...Sometimes, you just have to take a risk.

Jasmine : What just happened? What? Is this...?
 Aladdin : A magic carpet. Do you trust me?
 Jasmine : What did you say?
 Aladdin : Do you trust me?
 Jasmine : Yes.

song the whole new world

Jasmine : Of all the places you've shown me, this is by far, the most beautiful.
 Aladdin : Sometimes you just have to see it from a different perspective.
 Jasmine : It's them, the people. They make it beautiful. And they deserve a leader who knows that. I don't know why I think it could be me.
 Aladdin : Because it should be you.
 Jasmine : You think so?
 Aladdin : Does it matter, what I think?
 Jasmine : Oh, look at that adorable monkey down there. Is that Abu?
 Aladdin : No, no, it couldn't be Abu, he's...
 Jasmine : So, how many names do you have, Prince Aladdin?
 Aladdin : No, no, I...
 Jasmine : So, who's Prince Ali?
 Aladdin : I am... Prince Ali
 Jasmine : But how would you know the city so well?
 Aladdin : I came to Agrabah early. Because to know a people, you have to see them for yourself. But you already know that. When we first met, you were disguised in your own city. You saw us arrive with dancers, an elephant, and a magic carpet. How could a street thief have all that?
 Jasmine : But how could I not recognize you?
 Aladdin : People don't see the real you when you're royalty.

Jasmine : I'm sorry. I'm embarrassed. I mean, you've seen more of Agrabah in days than I have in an entire lifetime.
 Aladdin : We should... *probably head back.*

Jasmine : Already?
 Aladdin : Until tomorrow, Princess.
 Jasmine : Good night.
 Aladdin : Good night. Yes. Woo-hoo!
 Iago : Fascinating.
 Genie : Ooh! I like that face. Good date?
 Aladdin : The best. But it was better than the best. She figured out I was Aladdin. You said that wouldn't happen.

Genie : Wow. I mean, genie magic is really just a facade. At some point, the real character's always gonna shine through. But that's a good thing, right? Now, she knows.

Aladdin : Well...

Genie : Well, what?

Jasmine : He told me he was only pretending to be a thief to see the city. But he's actually a prince.

Aladdin : : I convinced her that I really was a prince.

Dalia : And you believed him?

Genie : And she believed you?

Jasmine : I think so.

Genie : Eventually, you are going to have to tell her the truth.

Aladdin : Eventually, I will tell her. Anyway, I sort of am a prince now.

Genie : Oh. So you're gonna drink from that cup. You don't think maybe you want to believe him because you have to marry a prince but you can't marry a thief?

Jasmine : No. I believe him. I do.

Aladdin : *When the time is right, I will tell her.*

Aladdin : Morning?

Guard : Morning.

Aladdin : : Not again. Please, please, I... Gentlemen. I-I think there's been some sort of confusion. I don't think *you know who I am.*

Jafar : Oh, no, no. I know who you are. Aladdin.

Aladdin : Aladdin?

Iago : Aladdin.

Aladdin : I don't know who that is. I-I'm Prince Ali...

Iago : Street rat.

Aladdin : Of-Of Ababwah.

Jafar : A prince from a kingdom that doesn't exist. Who now possesses a magic carpet from the Cave of Wonders. Seems to me, the only way that's possible,

Iago : Where's your monkey?

Jafar : Is if you found a certain treasure. My treasure. Where's the lamp?

Aladdin : This clearly, is some sort of misunderstanding. I'm Prince Ali.

Jafar : If I throw you off of that balcony, and you are who you say you are, *you will die a watery death.* If you survive, it can only be because of the lamp. In which case, *I will have my answer.* For the last time... Where is the lamp?

Aladdin : Listen to me. I don't know who you think I am.

Jafar : Goodbye, Aladdin.

Aladdin : No!

- Genie : Hmm. What in the...? Oh! Hey, kid! Okay. I can't get you out of this unless you make a wish. You have to make a wish! Come on, wake up! Okay, try and form the words. "I wish." Kid, come on, wake up! Wake up. You need to think. Think, think. Think. Okay. Okay. A little gray area here, but it's worth a try. I, Aladdin, being of sound body and mind, declare that my second wish is to be saved from certain doom. I took the liberty to backdate that a day. I hope you don't mind. Yes! Here we go! Come on! Come on, kid! Kid! Kid, please. Come on. Wake up. Wake up, wake up. Kid! Wake up, please. Ew. Probably coulda done that the other direction though. How you doin'?
- Aladdin : Thanks, Genie.
- Genie : Hey, no problem, uh, I was in the neighborhood.
- Aladdin : I thought you said no favors?
- Genie : I wa-I wa...
- Aladdin : I thought you said no friends?
- Genie : Right, uh... It actually cost you a wish.
- Aladdin : Whatever it cost. You saved my life.
- Genie : Yeah, that's true. I mean, strictly speaking though, it was a team effort.
- Aladdin : Thank you. We have to stop Jafar.
- Genie : That's not gonna be easy. The Sultan trusts him completely. He has everybody fooled.
- Aladdin : *Maybe not everyone.*
- Jafar : I overheard Prince Ali talking to his advisor about returning with an army to conquer Agrabah.
- Sultan : What?
- Jafar : Now it appears he's fled in the night.
- Sultan : Jasmine.
- Jasmine : You heard him say this, Jafar? And you saw him leave?
- Iago : Uh-oh.
- Jafar : Yes. With my own ears and my own eyes. So, what's the problem now, Princess?
- Jasmine : This is the problem, Jafar. If what you say is true, why is Prince Ali still here?
- Aladdin : Your Majesty.
- Jafar : Prince Ali. This is a surprise.
- Aladdin : Your Highness, *your advisor's not who he says he is.*
- Jafar : : Oh. I'm not who I say I am.
- Jasmine : Baba, he tried to kill Prince Ali. Jafar, can you explain this to me?
- Jafar : Yes. My Sultan...You know my loyalty belongs to you.

Sultan : Your loyalty. Your loyalty.

Jafar : Yes.

Sultan : Prince Ali, you invited yourself into our city. And we welcomed you as our guest. But I believe your intentions are...deceitful. You are a grave danger to Agrabah, and you shall be dealt with as such.

Jasmine : Baba, what are you saying?

Sultan : Enough, Jasmine! Jafar told me of Prince Ali's ambition.

Aladdin : The staff.

Sultan : He's here for my throne. Hakim!

Jasmine : Baba?

Sultan : What happened?

Aladdin : He had you under a spell.

Jafar : He's not to be trusted. Your Majesty.

Aladdin : He wants your throne.

Sultan : Jafar, you were my most trusted advisor! Hakim! Put him in the dungeon!

Jafar : *You should think about how quickly the sands of power shift in the storm, Hakim.*

Hakim : I am loyal to my sultan. As you should have been. The law is the law.

Sultan : Prince Ali, I must apologize.

Aladdin : Well, Your Highness, there's something I... I'd like to explain. Your honor and integrity will never again be questioned here in Agrabah. I... A more noble and sincere young man has never graced the chambers of this palace

Aladdin : Well, uh...

Genie : Wow.

Sultan : I would be honored to call you my son.

Genie : Oooh.

Sultan : If that... were something anyone wanted.

Genie : So you got the girl. I mean, trust me, I had my doubts after your whole jam debacle. But y-you pulled yourself back together a little bit.

Aladdin : I did, didn't I? I think I finally got the hang of being a prince.

Genie : Oh, well, that-that's not exactly what I meant.

Aladdin : But you were right. People see what they wanna see. Aladdin is gone. I'm Prince Ali now.

Genie : : Wow. Got it all figured out now, huh, kid?

Aladdin : And you know, I was thinking about my last wish, and I just... I can't do this without you. I know I told you I'd use it to set you free, but you heard the sultan. I can't let everything that we've worked for fall apart.

Genie : So... You just never tell her the truth? You're gonna keep living the lie?

Aladdin : It's not a lie. People can change.

Genie : Heh, oh, they can change, all right.

Aladdin : And? That's a bad thing? Everything's better now. No one got hurt. You'd rather me be back on the streets stealing to survive? I...thought you'd be happy for me. But all you cared about was that I use my last wish to set you free.

Genie : Wow. Kid, I don't care nothin' about that wish. This is about you. What's happening to you. You'd rather lie to somebody you love than give all of this up.

Aladdin : You don't get it, Genie. People like me don't get anything except by pretending.

Genie : I think, maybe, you don't get it. The more you gain by pretending, the less you're actually gonna have. 10,000 years, I have never once, ever... called a master a friend. I broke the rules for you. I saved your life... and for what? You are breaking my heart here, kid. You're breaking my heart.

Aladdin : Genie, no. Hey, come on!

Iago : Master.

Aladdin : Who does he think he is? He's supposed to serve me. I'm the same as I always was on the inside, right, Abu? Hey!

Genie : Aah! Are you kidding? Now, why would you rub the thing under the...?archway.

Aladdin : Riffraff. Street rat. Would they Think that If they look Much closer? Still, I can't play a prince here No, siree Gotta tell the truth I can't pretend Even if it means This dream will end Even if She walks away From me Jafar.

Sultan : You should have left Agrabah while you had the chance.

Jafar : Why leave when the city belongs to me now?

Sultan : It's over, Jafar. Over for you.

Jafar : I've endured your spineless incompetence for long enough.

Sultan : Hakim.

Iago : Own throne.

Jafar : Genie! For my first wish, I wish to be Sultan of Agrabah.

Sultan : What?

Genie : As you wish, master.

Sultan : No. Hakim!

Jafar : Hakim! You obey the sultan. So you obey me now. You know the law, Hakim.

Jasmine : No.

Hakim : My Sultan! My Sultan! My Sultan!

Jafar : Hakim. Marshal an army to invade Sherabad.

- Sultan : Sherabad?
- Jasmine : You cannot...
- Jafar : I think we've heard enough from you, Princess. It's time you start doing what you should've done all along. Stay silent.
- Jafar : Guards! Remove her! Control that cat if you know what's good for you
- Jasmine : Rajah. Rajah. It's all right.
- Sultan : Don't touch her!
- Jasmine : Baba.
- Sultan : Jasmine.
- *song speechlees**
- Jasmine : Hakim! Hakim!
- Jafar : Take her away! Tell them, Hakim.
- Jasmine : You were just a boy when your father came to work the grounds. But you have risen up to become our most trusted soldier. As a man, I know you to be both loyal and just. But now, you have to choose. Duty isn't always honor. Our greatest challenge isn't speaking up against our enemies, but defying those whose approval we seek the most. Jafar is not worthy of your admiration nor your sacrifice.
- Jafar : I wish nothing but glory for the Kingdom of Agrabah.
- Jasmine : No.
- Jasmine : You seek glory for yourself. And you would win it off the backs of my people! Hakim. These men, they will follow where you lead, but it's up to you. Will you stand silent while Jafar destroys our beloved kingdom? Or will you do what is right... And stand with the people of Agrabah?
- Hakim : *My Princess. Forgive me. My Sultan.*
- Jafar : Hakim.
- Hakim : Guards! Arrest the Vizier.
- Iago : Rub the lamp.
- Jafar : So this is how it will be. Not even the title of sultan would wake the herd from their sleep. I should have known. If you won't bow before a sultan, you will cower before a sorcerer. Genie! I wish to become the most powerful sorcerer there is.
- Genie : As you wish, master.
- Iago : This could be fun.
- Jafar : Hakim. I had such big plans for you. But now... you are no longer of any use to me. Perhaps your men would like to follow you to the dungeon. You too.
- Iago : Prince Ali!
- Jafar : If it isn't our Prince Ali... Ali! Or should I say...Aladdin.

Jasmine : Aladdin.
 Jafar : He's been pretending the entire time. An impostor. There is no Prince Ali. There never was. He's nothing but a lying thief.
 Aladdin : I'm sorry.
 Jafar : You're insignificant. An irritation I no longer need to tolerate once I... ensure your agonizing death by banishing you to the ends of the earth.
 Aladdin : No! No. No. No. Abu!
 Jafar : I could simply kill you all. But that would be inadequate repayment for years of humiliation and neglect. "Remember your place, Jafar." "You forget yourself, Jafar."
 Sultan : Jafar.
 Jafar : No. What you need, Baba, is to suffer. Like I have suffered.
 Jasmine : Baba?
 Jafar : Watching me rule your kingdom be enough?
 Jasmine : Stop!
 Jafar : But watching my armies devour your toothless allies...
 Jasmine : Please, make it stop!
 Jafar : No, the most suitable punishment would be to make you watch while I take what you love most.
 Jasmine : No! Baba!
 Jafar : And marry your daughter.
 Dahlia : No!
 Genie : No!
 Sultan : *She will never marry you.*
 Jasmine : I will do as you wish! Make it stop! Make it stop.
 Aladdin : Abu! Abu! Abu! You okay? Let's get outta here. No.
 Pastor : Your Highness, Sultan. In honesty and sincerity, do you accept Princess Jasmine...
 Jafar : Yes. Yes, I accept. Princess.
 Pastor : Princess Jasmine, do you accept the Sultan to be your husband?
 Jafar : Come on, woman!
 Iago : Accept.
 Jasmine : I...
 Jafar : Yes?
 Jasmine : I... Do not!
 Iago : The lamp, the lamp!
 Jafar : Ah! Stop her!
 Sultan : No, Jasmine! No! No! No!
 Jafar : The lamp! Iago!

- Aladdin : Are you okay?
- Jasmine : Yes!
- Aladdin : Hold on!
- Jasmine : The lamp!
- Aladdin : Abu! Carpet, get me up there! Abu! Jump!
- Sultan : You are nothing without your staff! Nothing!
- Aladdin : Carpet!
- Sultan : Jasmine.
- Iago : Punish them. Punish them. Genie should witness.
- Jafar : As the old man said, “You should have left Agrabah when you had the chance.” I told you before to think bigger. You could have been the most powerful man in the room. But now, I hold the lamp. I hold the power.
- Aladdin : You can’t find what you’re looking for in that lamp, Jafar. I tried and failed, and so will you.
- Jafar : You think so? But I am Sultan! I am the greatest sorcerer the world has ever seen. I will create an empire that history cannot ignore. I can destroy cities. I can destroy kingdoms. And I can destroy you.
- Aladdin : True. But who made you a sultan? Who made you a sorcerer? There will always be some thing, some man, some being more powerful than you.
- Genie : What are you doing?
- Aladdin : Genie gave you your power, and he can take it away.
- Jafar : HE SERVES ME!
- Aladdin : For now. But you’ll never have more power than the genie. You said it yourself, you’re either the most powerful in the room, or you’re nothing. You will always be second.
- Iago : Second. Second. [squawks]
- Jafar : Second?! Only second?! HE SERVES ME!! I will make sure no one will ever say these words again! Genie, for my final wish, I wish to become the most powerful being in the universe! More powerful than you!
- Genie : A lot of gray area in that wish. But, uh, the most powerful being in the universe, coming right up!
- [Genie transforms Jafar into a genie]
- Jafar : The most powerful in the universe! At last! Second to no one! And I thought I had power before! First, I’ll lay waste to those fools in Sherabad.
- [as he tries to use his magic to destroy Sherabad, his own shackles appear]
- Jafar : What have you done to me?
- Aladdin : I haven’t done anything to you, Jafar.
- Jafar : What have you done to me?!

- Aladdin : This was your wish, not mine. A genie might have phenomenal cosmic powers...
- Genie : But an itty-bitty living space. You see, a genie without a master, goes back in their lamp.
- [Jafar's prison lamp appears taking his base]
- Jafar : I will not forget you, boy! Mark my words. I will not forget what you have done to me!
- Iago : Goodbye, Jafar.
- Jafar : Parrot! You're coming with me!
- [he grabs Iago as he gets sucked into his lamp]
- Jasmine : No! Baba! Baba. Come on.
- Genie : A couple thousand years in the Cave of Wonders ought to cool you off.
- Sultan : Wait... wait. How can I ever thank you?
- Aladdin : Oh, no, no. You don't need to thank me. But I hope you accept my apology. I'm sorry... to the both of you. Especially you. You deserve... so much.
- Sultan : We all make mistakes.
- Jasmine : Aladdin.
- Aladdin : I hope you find what you're looking for.
- Genie : Ooh, that's a bit of a mess there, Abu. Let me take care of that for you. Cute. Ah-ah-ah. No. No long faces, all right? I got an idea, all right? It's your last wish. Royalty was the right idea, okay? We should just rip on that a little bit. All right, here's what I'm thinkin'. Aladdin, warrior prince! A noble heart in a land where thieves run feral. Jasmine! You like it? No? Okay, all right. I hear you loud and clear. But this is what you need. The governing laws of Agrabah by royal decree. Okay, and... here it is! "Must marry a prince." Right. But, you say the words... and this law just kinda like, goes away. You and the princess are in it together forever.
- Aladdin : You can just make the law disappear?
- Genie : Pssh. Please. Like it never existed. All right. Last wish. Let's get it.
- Aladdin : Okay. Okay.
- Genie : Last wish.
- Aladdin : Genie.
- Genie : I'm ready. Hold on. Here we go.
- Aladdin : I wish...
- Genie : Third and final wish.
- Aladdin : *I wish...to set you free.*
(Aladdin has just wished to set Genie free)
- Genie : Wait. Tell-tell me to do something.

- Aladdin : Uh...give me some jams.
- Genie : ...Get it yourself? Get your own jams!
(*Aladdin embraces Genie*)
- Genie : Thank you.
- Aladdin : No. Thank you, Genie. I owe you everything.
- Aladdin : What are you gonna do now? Um...
- Genie : Actually, there is this... handmaiden that I would love to travel the world with. If she'll have me.
- Dahlia : When do we leave? Also, I want children.
- Genie : Yes! Two of them. Lian and Omar, three years apart. They will worship us both and ask lots of questions. And you will entertain them with stories and songs.
- Genie : We'll have a boat.
- Dahlia : A large one with multiple levels and magnificent sails.
- Genie : I was thinking more of a..a smaller one.
- Dahlia : Perfect.
- Genie : Perfect.
- Sultan : *Sit with me, my child. I'm sorry.*
- Jasmine : Baba, why are you...?
- Sultan : Please, let me finish. I feared losing you. Like I lost your mother. All I saw was my little girl. Not the woman you have become. You have shown me courage and strength. *You... are the future of Agrabah. You... shall be the next sultan.*
- Jasmine : Thank you, Baba.
- Sultan : As sultan, you may change the law. He is a good man.
- Genie : Where'd he go?
- [as Aladdin is walking away from the palace]
- Jasmine : Stop, thief. Your sultan commands it.
- Aladdin : Sultan? Does that mean I'm in trouble?
- Jasmine : Only because you got caught.

[they kiss, then we see them getting married and celebrating their new life together]

THE END

Appendix 3

1. Observation sheet

APPENDIX 1.1

The use of illocutionary act in the script of English movie.

No	Script that contains illocutionary act	Types of illocutionary act	Appropriate	Inappropriate	Explanation
1.	Jasmine : You are thief . Aladdin : No. No. Yes, But....	Assertive	√	-	This conversation categorized as assertive an illocutionary act that is clamming
2.	Zulla: Stop right there, Aladdin. Whatever it is you stole today, I don't want it. Aladdin: Whoa, whoa, I didn't steal anything. It's a family heirloom that's worth a lot of... Zulla: I'll give you a bag of dates for it, nothing more	Assertive	√	-	This conversation categorized as assertive an illocutionary act that is state. It can be seen from Zulla statement.
3.	Sultan: Jafar is right. One day, you will understand. You may leave now. Jafar: Life was kinder to you, Princess, once you accept these traditions and understand it's better for you to be seen and not heard	Assertive	√	-	This conversation categorized as assertive an illocutionary act that is tell. It can be seen from Jafar telling princess jasmine not expect to be a king.

4.	Jafar: Yet you would allow your kingdom to sink into ruin, for mere sentiment! Sultan: Jafar! Remember your place.	Assertive	√	-	This conversation categorized as assertive an illocutionary act that is tell. It can be seen from Sultan tell Jafar to considering his position as prime minister.
5.	Jafar: Another petty insult from that slow-minded fool. He sees a city where I see an empire. Iago: Such vision	Asser	√	-	This conversation categorized as assertive an illocutionary act that is claim. It can be seen from Jafar claim that sultan is a stupid man.
6.	Jafar: Once that lamp sits in my hand, then I shall sit on his throne. Iago: Thief! Thief in the palace.	Assertive	√	-	This conversation categorized as assertive an illocutionary act that is state. It can be seen from Jafar statement wants to seize the kingdom and to be a king of agrabah.
7.	Aladdin: A-Are you saying that was the Princess? I was talking to the... Jafar: She was toying with you. It amuses her to meet commoners.Did you actually think she liked you?What do they call you?	Assertive	√	-	This conversation categorized as assertive an illocutionary act that is fact. As it is known that in Aladdin movie jasmine is a princess.

8.	Aladdin: So what would you wish for? Genie: No one's ever asked me that before. An easy one though. I wish to be free. To not have to say, Can I help you? What would you like? Welcome to the lamp. May I take your order please? Freedom. I wish to be... To be human.	Assertive	√	-	This conversation categorized as assertive an illocutionary act that is tell. As it is known that genie was trapped in a lamp for a thousand years.
9.	Aladdin : Morning? Guard : Morning. Aladdin : Not again. Please, please, I...Gentlemen. I...I think there's been some sort of confusion I don't think you know who I am.	Assertive	√	-	This conversation categorized as assertive an illocutionary act that is state. As it is known that in Aladdin tell some guard his a prince.
10.	Aladdin : This clearly, is some sort of misunderstanding. I'm Prince Ali. Jafar : If I throw you off of that balcony, and you are who you say you are, you will die a watery death. If you survive, it can only be because of the lamp. In which case, I will have my answer. For the last time... Where is the lamp?	Assertive	√	-	This conversation categorized as assertive an illocutionary act that is assert. That is indicated from Jafar statement he believe that is price ali is Aladdin as a thief or street rat.
11.	Aladdin : We have to stop Jafar. Genie : That's not gonna be easy. The Sultan trusts him completely. He has	Assertive	√	-	This conversation categorized as assertive an illocutionary act that

	everybody fooled. Aladdin : Maybe not everyone.				is assert. As it is known that in Aladdin confirm to genie that there is princess jasmine who can stop Jafar.
12.	Aladdin : Your Majesty. Jafar : Prince Ali. This is a surprise. Aladdin : Your Highness, your advisor's not who he says he is.	Assertive	√	-	This conversation categorized as assertive an illocutionary act that is assert. As it is known that in Aladdin insist that Jafar is a liar and is not fit to be a royal advisor.
13.	Jafar : You should think about how quickly the sands of power shift in the storm, Hakim. Hakim : I am loyal to my sultan. As you should have been. The law is the law.	Assertive	√	-	This conversation categorized as assertive an illocutionary act that is assert. As it is known that Jafar confirm to hakim that he is strong and wants revenge on everyone.
14.	Aladdin : When the time is right, I will tell her.	Assertive	√	-	This conversation categorized as assertive an illocutionary act that is state. As it is known that Aladdin have a secret and can't tell to princess jasmine that truly his a street rat or

					Aladdin as a thief.
15.	Aladdin: Aaahhh! We're alive. I think. Thank you, carpet. Abu. How did you...? You cunning little monkey. Now, all we need's a way out. Hey, carpet, do you know a way out of here? The lamp? What is that?	Assertive	√	-	This conversation categorized as assertive an illocutionary act that is claiming. As it is known that Aladdin praise his monkey for getting the magic lamp.
16.	Jafar: Remember... take nothing but the lamp. Aladdin: Abu, don't touch. Remember?	Directive	√	-	This conversation categorized as directive an illocutionary act that is order. As it is known that Jafar give an order to alladin don't take it anything include diamond in the cave.
17.	Genie: So... it's just... you and me down here? And a monkey. That's your personal business, but we gonna need to talk about that monkey later. Such a pretty little monkey. So, you rubbed the lamp? Aladdin: Uh-huh.	Directive	√	-	This conversation categorized as directive an illocutionary act that is ask. As it is known that genie ask to Aladdin why are they in the cave and genie shocked about his master who rub the lamp is aladdin.
18.	Aladdin : What? Genie : Oh, you gonna need to go back to the room then. You're not messin' up	Directive	√	-	This conversation categorized as directive an illocutionary act that

	my night.				is order. As it is known that genie give an order to Aladdin to go to sleep instead of embarrass.
19.	Aladdin : Do you trust me? Jasmine : What did you say? Aladdin : Do you trust me? Jasmine : Yes.	Directive	√	-	This conversation categorized as directive an illocutionary act that is ask. As it is known that Aladdin convince princess jasmine not to be afraid of falling.
20.	Aladdin : We should... probably head back. Jasmine : Already?	Directive	√	-	This conversation categorized as directive an illocutionary act that is order. As it is known that Aladdin give an order princess jasmine to go back to the palace.
21.	Jafar : and marry your daughter. Dalia : No! Genie : No! Sultan : She will never marry you	Commissive	√	-	This conversation categorized as commissive an illocutionary act that is rejected or refusal. As it is known that jafar want to marry princess Jasmine because he want to dominate a palace.
22.	Aladdin: At least now I can use my third	Commissive	√	-	This conversation

	<p>wish to set you free. Genie: Here's the thing about wishes. The more you have, the more you want. Aladdin: That's not me.</p>				categorized as commissive an illocutionary act that is promising. As it is known that Aladdin promises to make a genie free from the lamp.
23.	<p>Aladdin: Oh, okay, but I'm coming back tomorrow night. Jasmine: What? No, you can't. Aladdin: Meet me in the courtyard beside the fountain. When the moon is above the minaret. To return this. I promise</p>	Commissive	√	-	This conversation categorized as commissive an illocutionary act that is promising. As it is known that Aladdin promises to return her bracelet.
24.	<p>Jafar : Where's the lamp? Aladdin : This clearly, is some sort of misunderstanding. I'm Prince Ali. Jafar : If I throw you off of that balcony, and you are who you say you are, you will die a watery death. If you survive, it can only be because of the lamp. In which case, I will have my answer. For the last time...</p>	Commissive	√	-	This conversation categorized as commissive an illocutionary act that is threatening. As it is known that Jafar want to kill Aladdin.
25.	<p>Sultan: Jafar! Remember your place. Jafar: I apologize. Forgive me, my Sultan. I went too far. But... if you would</p>	Expressive	√	-	This conversation categorized as expressive an illocutionary act that

	only reconsider, I think you would see that invading Sherabad is the right thing to do.				is apologizing. As it is known that Jafar apologize to sultan for his words to attack sherabad.
26.	Iago: Remember your place. Jafar. If I hear that...! One more time. Iago: Sorry, Master. Jafar: Another petty insult from that slow-minded fool. He sees a city where I see an empire.	Expressive	√	-	This conversation categorized as expressive an illocutionary act that is apologizing. As it is known that Iago apologize to Jafar for his words badmouthing.
27.	Aladdin: Aaahhh! We're alive. I think. Thank you, carpet. Abu. How did you...? You cunning little monkey. Now, all we need's a way out. Hey, carpet, do you know a way out of here? The lamp? What is that?	Expressive	√	-	This conversation categorized as expressive an illocutionary act that is thanking. As it is known that Aladdin saved by magic carpet.
28.	Sultan : Sit with me, my child. I'm sorry. Jasmine : Baba, why are you...? Sultan : Please, let me finish. I feared losing you. Like I lost your mother. All I saw was my little girl. Not the woman you have become. You have shown me courage and strength. You...are the future of Agrabah. You... shall be the next sultan. Jasmine : Thank you, Baba.	Expressive	√	-	This conversation categorized as expressive an illocutionary act that is deploring. As it is known that the sultan deplore his child as princess jasmine for unbelievable her words.

29.	Hakim : My Princess. Forgive me. My Sultan. Jafar : Hakim. Guards! Arrest the Vizier.	Expressive	√	-	This conversation categorized as expressive an illocutionary act that is apologizing. As it is known that the hakim apologize his sultan and princess jasmine for taking the wrong side.
30.	Genie: Third and final wish. Aladdin: I wish...to set you free.	Declaration	√	-	This conversation categorized as declaration an illocutionary act that is declared. As it is known that the Aladdin declared the genie as a human according his promise.
31.	Jasmine : Baba, why are you...? Sultan : Please, let me finish. I feared losing you. Like I lost your mother. All I saw was my little girl. Not the woman you have become. You have shown me courage and strength. You...are the future of Agrabah. You... shall be the next sultan. Jasmine : Thank you, Baba.	Declaration	√	-	This conversation categorized as declaration an illocutionary act that is declared. As it is known that the Sultan declared his child as a sultan of Agrabah and remove his from the throne.

APPENDIX 1.2

The most dominant type of illocutionary act in the script of English movie.

No.	Script that contains illocutionary act	Types of illocutionary act				
		Assertive	Directive	commissive	expressive	declarative
1.	Jasmine : You are thief . Aladdin : No. No. Yes, But....	√				
2	Zulla: Stop right there, Aladdin. Whatever it is you stole today, I don't want it. Aladdin: Whoa, whoa, I didn't steal anything. It's a family heirloom that's worth a lot of... Zulla: I'll give you a bag of dates for it, nothing more	√				
3	Sultan: Jafar is right. One day, you will understand. You may leave now. Jafar: Life was kinder to you, Princess, once you accept these traditions and understand it's better for you to be seen and not heard	√				
4	Jafar: Yet you would allow your kingdom to sink into ruin, for mere sentiment! Sultan: Jafar! Remember your place.	√				
5	Jafar: Another petty insult from that slow-minded fool . He sees a city where I see an empire.	√				

	Iago: Such vision					
6	Jafar: Once that lamp sits in my hand, then I shall sit on his throne. Iago: Thief! Thief in the palace.	√				
7	Aladdin: A-Are you saying that was the Princess? I was talking to the... Jafar: She was toying with you. It amuses her to meet commoners. Did you actually think she liked you? What do they call you?	√				
8	Aladdin: So what would you wish for? Genie: No one's ever asked me that before. An easy one though. I wish to be free. To not have to say, Can I help you? What would you like? Welcome to the lamp. May I take your order please? Freedom. I wish to be... To be human.	√				
9	Aladdin : Morning? Guard : Morning. Aladdin : Not again. Please, please, I...Gentlemen. I...I think there's been some sort of confusion I don't think you know who I am.	√				
10	Aladdin : This clearly, is some sort of misunderstanding. I'm Prince Ali. Jafar : If I throw you off of that balcony, and you are who you say you are, you will die a	√				

	watery death. If you survive, it can only be because of the lamp. In which case, I will have my answer. For the last time... Where is the lamp?					
11	Aladdin : We have to stop Jafar. Genie : That's not gonna be easy. The Sultan trusts him completely. He has everybody fooled. Aladdin : Maybe not everyone.	√				
12	Aladdin : Your Majesty. Jafar : Prince Ali. This is a surprise. Aladdin : Your Highness, your advisor's not who he says he is.	√				
13	Jafar : You should think about how quickly the sands of power shift in the storm, Hakim. Hakim : I am loyal to my sultan. As you should have been. The law is the law.	√				
14	Aladdin : When the time is right, I will tell her.	√				
15	Aladdin: Aaahhh! We're alive. I think. Thank you, carpet. Abu. How did you...? You cunning little monkey. Now, all we need's a way out. Hey, carpet, do you know	√				

	a way out of here? The lamp? What is that?					
16	Jafar: Remember... take nothing but the lamp. Aladdin: Abu, don't touch. Remember?		√			
17	Genie: So... it's just... you and me down here? And a monkey. That's your personal business, but we gonna need to talk about that monkey later. Such a pretty little monkey. So, you rubbed the lamp? Aladdin: Uh-huh.		√			
18	Aladdin : What? Genie : Oh, you gonna need to go back to the room then. You're not messin' up my night.		√			
19	Aladdin : Do you trust me? Jasmine : What did you say? Aladdin : Do you trust me? Jasmine : Yes.		√			
20	Aladdin : We should... probably head back. Jasmine : Already?		√			
21	Jafar : and marry your daughter. Dalia : No! Genie : No! Sultan : She will never marry you			√		
22	Aladdin: At least now I can use my third wish to set you free.			√		

	Genie: Here's the thing about wishes. The more you have, the more you want. Aladdin: That's not me.					
23	Aladdin: Oh, okay, but I'm coming back tomorrow night. Jasmine: What? No, you can't. Aladdin: Meet me in the courtyard beside the fountain. When the moon is above the minaret. To return this. I promise			√		
24	Jafar : Where's the lamp? Aladdin : This clearly, is some sort of misunderstanding. I'm Prince Ali. Jafar : If I throw you off of that balcony, and you are who you say you are, you will die a watery death. If you survive, it can only be because of the lamp. In which case, I will have my answer. For the last time...			√		
25	Sultan: Jafar! Remember your place. Jafar: I apologize. Forgive me, my Sultan. I went too far. But... if you would only reconsider, I think you would see that invading Sherabad is the right thing to do.				√	
26	Iago: Remember your place. Jafar. If I hear that...! One more time. Iago: Sorry, Master.				√	

	Jafar: Another petty insult from that slow-minded fool. He sees a city where I see an empire.					
27	Aladdin: Aaahhh! We're alive. I think. Thank you, carpet. Abu. How did you...? You cunning little monkey. Now, all we need's a way out. Hey, carpet, do you know a way out of here? The lamp? What is that?				√	
28	Sultan : Sit with me, my child. I'm sorry. Jasmine : Baba, why are you...? Sultan : Please, let me finish. I feared losing you. Like I lost your mother. All I saw was my little girl. Not the woman you have become. You have shown me courage and strength. You...are the future of Agrabah. You... shall be the next sultan. Jasmine : Thank you, Baba.				√	
29	Hakim : My Princess. Forgive me. My Sultan. Jafar : Hakim. Guards! Arrest the Vizier.				√	
30	Genie: Third and final wish. Aladdin: I wish...to set you free.					√
31	Jasmine : Baba, why are you...? Sultan : Please, let me finish. I feared losing					√

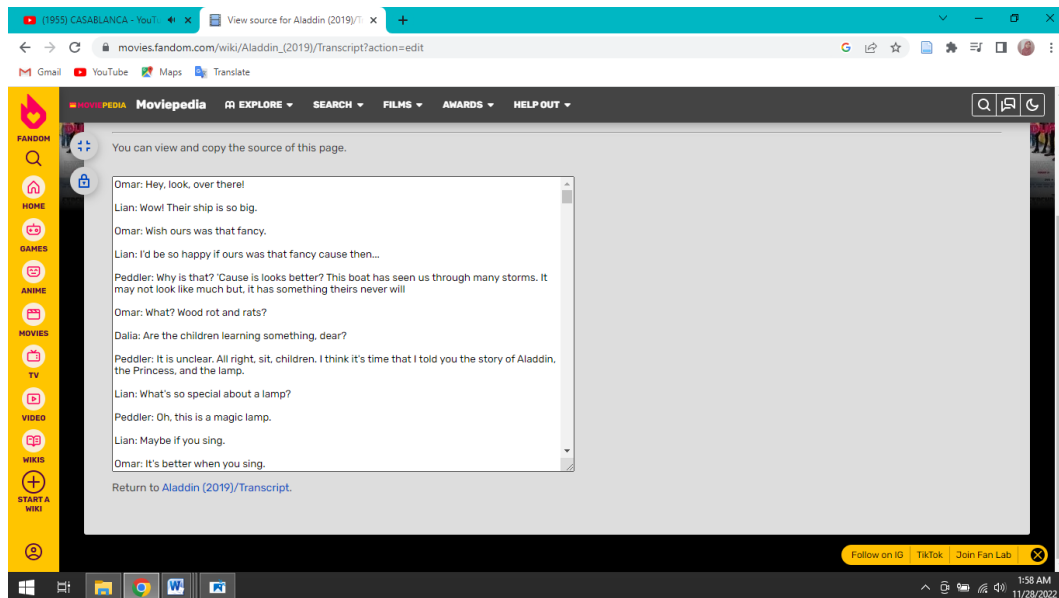
	<p>you. Like I lost your mother. All I saw was my little girl. Not the woman you have become. You have shown me courage and strength. You...are the future of Agrabah. You... shall be the next sultan.</p> <p>Jasmine : Thank you, Baba.</p>					
Total = 31		15	5	4	5	2

Appendix 4

1. Documentation sheet

Appendix 2.1

The sources script Aladdin movie 2019 by online access



The screenshot shows a web browser window with the URL `movies.fandom.com/wiki/Aladdin_(2019)/Transcript?action=edit`. The page is from Fandom's Movipedia. A code editor window is open, displaying the following transcript text:

```
Omar: Hey, look, over there!  
Lian: Wow! Their ship is so big.  
Omar: Wish ours was that fancy.  
Lian: I'd be so happy if ours was that fancy cause then...  
Peddler: Why is that? 'Cause is looks better? This boat has seen us through many storms. It may not look like much but, it has something theirs never will  
Omar: What? Wood rot and rats?  
Dalia: Are the children learning something, dear?  
Peddler: It is unclear. All right, sit, children. I think it's time that I told you the story of Aladdin, the Princess, and the lamp.  
Lian: What's so special about a lamp?  
Peddler: Oh, this is a magic lamp.  
Lian: Maybe if you sing.  
Omar: It's better when you sing.
```

At the bottom of the code editor, there is a link: [Return to Aladdin \(2019\)/Transcript.](#)



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INSTITUT AGAMA ISLAM NEGERI METRO**

Jl. Ki. Hajar Dewantara 15A Iringmulyo Metro Timur Kota Metro Lampung 34111
Telp. (0725) 41507 Fax. (0725) 47296 Website: www.metrouniv.ac.id, e-mail: iain@metrouniv.ac.id

SURAT KETERANGAN

Kepada Yth,
Ketua Jurusan Tadris Bahasa Inggris,
Di Tempat,

Assalamualaikum wr. wb.

Yang bertanda tangan di bawah ini menyatakan bahwa :

Nama : WIDYA SARI
NPM : 1801072037
Jurusan : Tadris Bahasa Inggris
Judul : AN ANALYSIS OF ILLOCUTIONARY ACT IN THE SCRIPT
OF ENGLISH MOVIE

Berdasarkan judul skripsi atas nama mahasiswa yang bersangkutan, yang bersifat pustaka.
Maka mahasiswa tersebut tidak melakukan pra-survey.

Demikian surat keterangan ini kami buat, atas bantuan dan kerja samanya di ucapkan terima kasih.

Metro, 28 Juni 2021

Mengetahui,

Ketua Jurusan TBI

Andiarto, M.Pd
NIP. 198711022015031004

Dosen Pembimbing

Yeasy Agustina Sari, M.Pd
NIDN. 2012089002



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FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Jalan Ki. Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111

Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.tarbiyah.metrouniv.ac.id; e-mail: tarbiyah.ain@metrouniv.ac.id

Nomor : B-4568/In.28.1/J/TL.00/10/2022
Lampiran : -
Perihal : **SURAT BIMBINGAN SKRIPSI**

Kepada Yth.,
Yeasy Agustina Sari (Pembimbing 1)
(Pembimbing 2)
di-

Tempat
Assalamu'alaikum Wr. Wb.

Dalam rangka penyelesaian Studi, mohon kiranya Bapak/Ibu bersedia untuk membimbing mahasiswa :

Nama : **WIDYA SARI**
NPM : 1801072037
Semester : 9 (Sembilan)
Fakultas : Tarbiyah dan Ilmu Keguruan
Jurusan : Tadris Bahasa Inggris
Judul : **AN ANALYSIS OF ILLOCUTIONARY ACT IN THE SCRIPT OF ENGLISH MOVIE**

Dengan ketentuan sebagai berikut :

1. Dosen Pembimbing membimbing mahasiswa sejak penyusunan proposal s/d penulisan skripsi dengan ketentuan sebagai berikut :
 - a. Dosen Pembimbing 1 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan memeriksa BAB I s/d IV setelah diperiksa oleh pembimbing 2;
 - b. Dosen Pembimbing 2 bertugas mengarahkan judul, outline, alat pengumpul data (APD) dan memeriksa BAB I s/d IV sebelum diperiksa oleh pembimbing 1;
2. Waktu menyelesaikan skripsi maksimal 2 (semester) semester sejak ditetapkan pembimbing skripsi dengan Keputusan Dekan Fakultas;
3. Mahasiswa wajib menggunakan pedoman penulisan karya ilmiah edisi revisi yang telah ditetapkan dengan Keputusan Dekan Fakultas;

Demikian surat ini disampaikan, atas kesediaan Bapak/Ibu diucapkan terima kasih.

Wassalamu'alaikum Wr. Wb.

Metro, 20 Oktober 2022

Ketua Jurusan,



Andianto M.Pd

NIP 19871102 201503 1 004



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FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Jalan Ki. Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111

Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.tarbiyah.metrouniv.ac.id; e-mail: tarbiyah.iain@metrouniv.ac.id


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IAIN METRO**

Nama : Widya Sari
NPM : 1801072037


Jurusan : TBI
Semester : 6/7

No	Hari/ Tanggal	Pembimbing	Materi yang dikonsultasikan	Tanda Tangan Dosen
1.	Kamis, 22 Juli 2021	Yeasy Agustina Sari, M.Pd	Bimbingan proposal Bab 1, 2 dan 3 judul proposal : <i>An Analysis of Illocutionary Act in The Script of English Movie.</i>	
2.	Kamis, 28 Oktober 2021	Yeasy Agustina Sari, M.Pd	Revisi Bab 1 dan 2	
3.	Kamis, 2 Desember 2021	Yeasy Agustina Sari, M.Pd	Revisi Bab 1, 2 dan 3	
4.	Jumat, 17 Desember 2021	Yeasy Agustina Sari, M.Pd	<i>Acc to proposal Seminar</i>	

Mengetahui
Ketua Jurusan TBI


Andianto, M.Pd
NIP.108711022015031004

Dosen Pembimbing


Yeasy Agustina Sari, M.Pd
NIDN. 2012089002



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INSTITUT AGAMA ISLAM NEGERI METRO
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Jalan Ki. Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111

Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.tarbiyah.metrouniv.ac.id; e-mail: tarbiyah.iaim@metrouniv.ac.id

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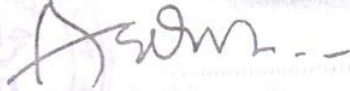
Nama : **WIDYA SARI**
NPM : 1801072037
Semester : 9 (Sembilan)
Jurusan : Tadris Bahasa Inggris

- Untuk :
1. Mengadakan observasi/survey di PERPUSTAKAAN IAIN METRO, guna mengumpulkan data (bahan-bahan) dalam rangka menyelesaikan penulisan Tugas Akhir/Skripsi mahasiswa yang bersangkutan dengan judul "AN ANALYSIS OF ILLOCUTIONARY ACT IN THE SCRIPT OF ENGLISH MOVIE".
 2. Waktu yang diberikan mulai tanggal dikeluarkan Surat Tugas ini sampai dengan selesai.

Kepada Pejabat yang berwenang di daerah/instansi tersebut di atas dan masyarakat setempat mohon bantuannya untuk kelancaran mahasiswa yang bersangkutan, terima kasih.

Dikeluarkan di : Metro
Pada Tanggal : 14 Desember 2022

Mengetahui,
Pejabat Setempat


Dr. As'ad, S. Ag. S. Hum, M.H.
NIP. 19750505 200112 1002

Wakil Dekan Akademik dan
Kelembagaan,



Dra. Isti Fatonah MA
NIP 19670531 199303 2 003

12/14/22, 4:21 PM

IZIN RESEARCH



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Jalan Ki. Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111

Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.tarbiyah.metrouniv.ac.id; e-mail: tarbiyah.iain@metrouniv.ac.id

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 di-
 Tempat

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Sehubungan dengan Surat Tugas Nomor: B-5597/In.28/D.1/TL.01/12/2022, tanggal 14 Desember 2022 atas nama saudara:

Nama : **WIDYA SARI**
 NPM : 1801072037
 Semester : 9 (Sembilan)
 Jurusan : Tadris Bahasa Inggris

Maka dengan ini kami sampaikan kepada saudara bahwa Mahasiswa tersebut di atas akan mengadakan research/survey di PERPUSTAKAAN IAIN METRO, dalam rangka menyelesaikan Tugas Akhir/Skripsi mahasiswa yang bersangkutan dengan judul "AN ANALYSIS OF ILLOCUTIONARY ACT IN THE SCRIPT OF ENGLISH MOVIE".

Kami mengharapkan fasilitas dan bantuan Saudara untuk terselenggaranya tugas tersebut, atas fasilitas dan bantuannya kami ucapkan terima kasih.

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 NIP 19670531 199303 2 003



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Jalan Ki. Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111

Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.pustaka.metrouniv.ac.id; e-mail: pustaka.iaim@metrouniv.ac.id

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Berdasarkan Surat Wakil Dekan Akademik dan Kelembagaan Nomor : B-5598/In.28/D.1/TL.00/12/2022 tanggal 14 Desember 2022 tentang Permohonan izin riset penelitian di Perpustakaan IAIN Metro, dengan ini memberikan izin kepada :

Nama : WIDYA SARI
NPM : 1801072037
Semester : 9 (Sembilan)
Jurusan : Tadris Bahasa Inggris

Untuk mengadakan riset penelitian yang berjudul : "AN ANALYSIS OF ILLOCUTIONARY ACT IN THE SCRIPT OF ENGLISH MOVIE" di Perpustakaan IAIN Metro.

Demikian surat izin riset penelitian ini kami buat untuk dapat dipergunakan sebagaimana mestinya.

Metro, 21 Desember 2022
Kepala Perpustakaan,

Dr. As'ad, S.Ag., S.Hum., MH
NIP. 197505052001121002



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INSTITUT AGAMA ISLAM NEGERI METRO
FAKULTAS TARBIYAH DAN ILMU KEGURUAN**

Jalan Ki. Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111

Telepon (0725) 41507; Faksimili (0725) 47296; Website: www.tarbiyah.metrouniv.ac.id; e-mail: tarbiyah.iaim@metrouniv.ac.id

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Nama : Widya Sari
NPM : 1801072037

Jurusan : TBI
Semester : 9

No	Hari/ Tanggal	Pembimbing	Materi yang dikonsultasikan	Tanda Tangan Dosen
	Jumat, 5 Agustus 2022	Yeasy Agustina Sari, M.Pd	Bimbingan APD Ace Apa.	
	Selasa, 22 November 2022		Bimbingan skripsi Lengkapi skripsi.	
	Rabu, 30 November 2022		Revise abstract add Novelty add in chapter 2	
	Jumat, 16 Desember 2022		Ace Munawaroh.	

Mengetahui
Ketua Jurusan TBI

Andianto, M.Pd
NIP.198711022015031004

Dosen Pembimbing

Yeasy Agustina Sari, M.Pd
NIDN. 2012089002



**KEMENTERIAN AGAMA REPUBLIK INDONESIA
INSTITUT AGAMA ISLAM NEGERI METRO
UNIT PERPUSTAKAAN**

Jalan Ki Hajar Dewantara Kampus 15 A Iringmulyo Metro Timur Kota Metro Lampung 34111
M E T R O Telp (0725) 41507; Faks (0725) 47296; Website: digilib.metrouniv.ac.id; pustaka.iain@metrouniv.ac.id

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Nomor : P-1540/In.28/S/U.1/OT.01/12/2022**

Yang bertandatangan di bawah ini, Kepala Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung menerangkan bahwa :

Nama : Widya Sari
NPM : 1801072037
Fakultas / Jurusan : Tarbiyah dan Ilmu Keguruan/ Tadris Bahasa Inggris

Adalah anggota Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung Tahun Akademik 2022 / 2023 dengan nomor anggota 1801072037

Menurut data yang ada pada kami, nama tersebut di atas dinyatakan bebas administrasi Perpustakaan Institut Agama Islam Negeri (IAIN) Metro Lampung.

Demikian Surat Keterangan ini dibuat, agar dapat dipergunakan seperlunya.

Metro, 06 Desember 2022
Kepala Perpustakaan



Asad
Dr. Asad, S. Ag., S. Hum., M.H., C.Me.
NIP. 19750505 200112 1 002

CURRICULUME VITAE



The name of the researcher is Widya Sari. She was born in Labuhan Ratu IV, June 10, 1999. She is the fifth child of The late Mr. Sarwan and The late Mrs. Aminatun. She was enrolled her study at RA AL-HIDAYAH Labuhan Ratu IV 2004-2005. She continued her study at MI MIFTAHUL HUDA SILIR SARI LABUHAN RATU IV on 2005-2011.

She continued her study at MTS MIFTAHUL HUDA SILIR SARI LABUHAN RATU IV on 2011-2014. She continued her study at SMA N 1 WAY JEPARA on 2014 and completed in 2017.

After graduating of SMA N 1 WAY JEPARA, the researcher continued her study at Metro. In 2018, she was registered as a student of S1 English education Department State Institute for Islamic (IAIN) Metro. Then, the researcher takes study as an S1 Students of English Education Department State Institute for Islamic (IAIN) Metro.