

## CHAPTER IV

### CONCLUSION

In conversation, both addresser and addressee are the speakers of language. As the speakers of language, they rely on their knowledge of appropriate condition in every moment, both when they produce and decode utterances. This also happens in literary work.

Discourse analysts agree that discourse is a form of language use. Discourse analysis tries to go beyond such common sense. As stated in the previous chapter, literature itself is a context, and as with any utterance, the way people produce and understand literary works depends on unspoken, culturally-shared knowledge of the rules, conventions, and expectations. Thus, there is no utterance is completely context free in terms of meaning and function.

One of the linguistic studies that can be applied to aid reader in understanding a dialogue is a speech act. Applying speech act theory to literary works is often helpful when people try to understand a dialogue. Speech act can be defined as “the act of saying”. It means that when people are ‘saying’ utterances, they are also ‘doing’ acts at the same time. Therefore, people can do things with words as saying is doing.

In this context, performative utterances are analyzed. Performative utterance is an utterance which describes and performs certain acts at once. The condition that allows utterances to act as performatives is called as felicitous condition. This felicitous condition must be fulfilled if a certain act is to be said to be carried out properly/felicitously.

The essence of speech act is an illocutionary act referring to the meaning of the words people are uttering in a conversation. Sometimes, without being awake, people may do more than one thing at once with their words.

Since an utterance may have more than one illocutionary acts, then, the distinctions between direct and indirect illocutionary act are created by Hurford and Heasley (1983). An utterance, "Can you open the door?", for instance, may contain direct illocutionary acts of an enquiry about the hearer's ability to open the door. The indirect illocutionary acts is a request that the hearer should open the door.

Based on the analysis of the data in chapter III, the writer has answered the question in statement of the problem about the kinds of direct and indirect illocutionary acts which are found in this fiction. The writer makes a table showing the result in number. From the table, it shows that the act of requesting is the dominant one and its total number of occurrences is 10. The act of questioning is the second and its total number of occurrence being 9. The third is the act of suggesting (total number is 8). Commanding is the fourth one (total number of appearance is 6) that also appears in the data. Besides, there are also some other acts (as listed in the table) each of which occurrences range from 1 to 5 times.

The table also shows that the total number of direct illocutionary act (39) is higher than that of indirect illocutionary act (38). This means that the direct illocutionary act is more frequently used in children fiction than the indirect one. Children, as the reader, find easier to understand the direct illocutionary act than the indirect one of the same utterance.

## REFERENCES