

INDIRECT SPEECH ACTS OF THE MAIN CHARACTER OF *THE FAULT IN OUR STARS* MOVIE

Elva Rosyana Eibrizha

English Literature, Faculty of Languages and Arts, State University of Surabaya
elvae@mhs.unesa.ac.id

Slamet Setiawan

English Literature, Faculty of Languages and Arts, State University of Surabaya
slametsetiawan@unesa.ac.id

Abstrak

Tindak tutur tidak langsung adalah sebuah permasalahan umum dalam percakapan yang terkadang membingungkan atau membuat percakapan tersebut menjadi gagal apabila sebagai pendengar tidak dapat menangkap makna implisit dari apa yang diucapkan oleh penutur. Dengan mempertimbangkan ekspresi wajah, nada bicara, konteks, situasi percakapan, dan interpretasi penelitian berikut mencoba menemukan makna implisit dari penutur dengan menggunakan media film *The Fault in Our Stars*. Pada penelitian ini, hanya tindak tutur tidak langsung oleh Hazel sebagai pemeran utama dalam film tersebut yang dijadikan subyek penelitian. Selain itu, penelitian ini juga meneliti susunan ujaran Hazel yang tergolong tindak tutur tidak langsung berdasarkan fungsi bicaranya. Dalam melaksanakan penelitian ini, metode deskriptif kualitatif dipilih karena data dari penelitian ini berupa percakapan yang mana membutuhkan interpretasi makna secara deskriptif. Dengan menggunakan media dan metode tersebut, penelitian berikut menemukan hasil yang dapat disimpulkan bahwa tindak tutur tidak langsung yang diucapkan oleh Hazel lebih banyak ia gunakan untuk tujuan kesopanan, dan untuk tujuan lainnya ia gunakan untuk memberikan kekuatan pada makasud yang ia sampaikan. Penelitian ini juga menemukan bahwa cara Hazel menyusun ujaran dalam bentuk tindak tutur tidak langsung berbeda dengan tujuan sebenarnya yang ia hendak maksudkan. Contohnya, ia menggunakan kalimat tanya untuk membuat pernyataan. Dari 16 data ujaran tindak tutur tidak langsung yang telah diteliti, ditemukan 11 diantaranya dimaksudkan untuk tujuan direktif, 2 lainnya dimaksudkan untuk ekspresif, dan 3 lainnya dimaksudkan untuk tujuan deklarasi, representatif, dan komisif.

Kata Kunci: tindak tutur tidak langsung, makna implisit, struktur ujaran

Abstract

Indirect speech act is one common issue in conversation that sometimes confusing or making the conversation failed if the hearer can not catch the intended meaning of what the speaker is said. By considering facial expression, tone of speaking, context, speech situation, and interpretation, this study attempted to find out the intended meaning of the speaker by using media *The Fault in Our Stars* movie. This study only analyzed Hazel's indirect speech acts as the main character of the movie. Also, this study was attempted to find out the structure of Hazel's indirect speech act based on the speech function. In conducting the study, descriptive qualitative method was used because it analyzed the data in the form of conversation that need to be interpreted the meanings descriptively. By using that media and method, the study presented finding that all of the Hazel's indirect speech acts were mostly purposed for politeness, and for another purpose it is aimed for giving force of the message. This study also found that the way Hazel constructed her indirect speech act is different from the purpose she tried to convey. For example, she used interrogative sentence to function it for making statement. From 16 data of indirect speech act utterances that have been analyzed, it was found that 11 of those were functioned as directive, 2 others were expressive, and 3 others were declaration, representative, and commissive.

Keywords: indirect speech act, intended meaning, structure of the utterance

INTRODUCTION

Every day, people are engaged in conversation. They talk about everything to express their ideas, intentions, or feelings. Sometimes they talk clearly, what they are said is what they are meant, but sometimes not. Sometimes

people prefer to use other words beyond what they are meant when they talk with a view to sound more polite, quip, or limit the understanding. So it is important for people, as interlocutors, to understand what the speakers are said, though they utter their utterances in different

ways. There will be some troubles come out if people cannot get the really thing what other talks about.

Pragmatics is a part of linguistics that deals with language use. Then, speech acts is also a part of linguistics, but it deals with any act of uttering meaningful words. By using speech act people can make their interlocutor to do something. However, not all hearers always understand the act that the speaker wants. So, it is important for hearer to understand the speech act that made by the speaker to avoid some unwanted acts later after having the conversation.

By applying speech acts in daily life, people can conduct the real activity when they are having communication in social life or take some media to help them, one of them is movie. The reason this study used movie as the object of research is because movie is one of audiovisual media that many people interested in watching it. Besides, that is a good choice to understand the real conversation in understanding the speech acts elements through watching movie.

The Fault in Our Stars was actually a movie based on the novel of the same title by John Green. It is a 2014 American romantic drama movie which told about a teenage cancer girl's life that was forced by her parents to attend a support group where she subsequently met and fallen in love with a teenage cancer boy, and so he did. Then, together they accomplish a wish that they thought become the last wish in their life. Support group is a group who the members are cancer sufferers, they share anything to support each other. So they could do any positive thing in their life though their remaining days have been. This teenage cancer girl (Hazel) lived with her parents and she had to visit her doctor routinely to control her medical condition. Based on Hazel's background, we could identify that Hazel communicates with others, she did not just lay on her bed although she was sick. Hazel did not just make a communication but also made her utterance becomes an act for her interlocutors (speech act).

According to Yule (2010:33), speech acts is the action performed by a speaker with utterance. Austin and Searle as cited in Levinson divided speech acts into three levels, those are locutionary acts (utterance), illocutionary acts (act of uttering sentence with a performative verb), and perlocutionary acts (the effect of illocutionary). And then, for the function of speech acts, Searle, as cited in Yule (1996:53-54) had proposed five general functions in speech acts, those are declarations (words change the world), representatives (make words fit the world), expressives (make words fit the world), directives (make the world fit the word), and commissives (make the world fit the word).

In three basis of structure of utterance, Yule (1996:54) proposed that structure of declarative is used for making statement, structure of interrogative is used for questioning something, and structure of imperative is used for making command or request. Direct speech act utterance essentially has direct relationship between structure and its function, but indirect speech act utterance has not. The structure utterance of indirect speech act is not formed in-line with the function. For example to indirectly make someone sits, we can say '*You can sit down.*' Clearly that structure of declarative of that example is used for giving a command.

Searle argues, "In indirect speech acts the speaker communicates to the hearer more than he actually says by way of relying on their mutually shared background information, both linguistic and nonlinguistic, together with the general powers of rationality and inference on the part of the hearer" (1979:31). He states that indirect speech acts is act of speech of a speaker which means as it is, and also means something more (1979:30). From that Searle's explanation, indirect speech acts can be said as act of speaker to convey message by expressing other things to the hearer.

Searle (1979:36) proposes that there are certain categories of sentence at a pretheoretical level. Those are sentences concerning hearer's ability to perform action (group 1), sentences concerning speaker's wish or want that hearer will do action (group 2), sentences concerning hearer's doing action (group 3), sentences concerning hearer's desire or willingness to do action (group 4), sentences concerning reasons for doing action (group 5), and sentences embedding one of these elements inside another; also sentences embedding an explicit directive illocutionary verb inside one of these contexts (group 6). Those groups of sentences could quite standardly be used to make indirect requests and other directives such as orders, but those are not always performed by the speaker as structured as that form in order to share their intention. They have their own way to share it to the hearer.

This study believed that facial expression and tone are two important elements that used by speaker while convey the intention. Campos et al. (2004) as cited in Encyclopedia of the Science of Learning (2011:1) have a notion that facial expressions are part of a communicative system for changing or maintaining people with their circumstances. And then, Lyons (2004:158) argues that tone colors the words and words color in the tone. These two points are proven that facial expression and tone of speaking are important and interrelated each other in communication.

Also, speech situation and context become two other important elements that speaker uses to utter their intention which involving his or her surroundings.

According to Leech, aspects of speech situation further provide a criterion refer in determining whether we deal with pragmatic or semantic phenomenon (1983:13-4). Those criteria are addressor and addressee, the context of utterance, the goal(s) of utterance, the utterance as form of act or activity, and the utterance as a product of verbal act. And then for context, Hymes, as cited in Brown and Yule (1983:38), proposed ten large scales of features of context. Those are addresser, addressee, setting, participants, channel, code, message-form, event, key, and purpose.

A journal from Research Journal of English Language and Literature (RJELAL) - A Peer Reviewed International Journal, entitled *Various Speech Acts in Disclosing Conversational Implicature among UKM KSR PMI Unit UNILA Members* has the same topic with this study. The journal was written in 2013 by Zares Melia from Major of General Linguistics, Faculty of Humanities, Universitas Padjadjaran, Bandung. In her study, she observed the conversation among the members of UKM KSR PMI Unit in Universitas Lampung, Indonesia. From the data of the conversation, she discussed the type of the speech act, also she described and classified the form of speech. Melia used Parker's theory in Wijana (2009) in her study. Method that she used for her study was qualitative method. By doing her observation, she found direct non-literal speech act, indirect literal speech act, and indirect non-literal speech act in those conversations.

The other journal from Canadian Center of Science and Education, entitled *Effects of Culture and Gender in Comprehension of Speech Acts of Indirect Request*, also has the same topic with this study. This journal was written in 2011 by Rabe'a Shams and Akbar Afghari from Department of English, Khurasgan (Isfahan) Branche, Islamic Azad University, Isfahan, Iran. Together, both attempted to find out whether different cultural backgrounds and the gender of the speakers affect the comprehension of the indirect request of speech act. For the theory, they were guided by many prior works, such as Beebe, Takahashi & Uliss-Weltz (1990); Bergman & Kasper (1993); Blum-Kulka (1989); etc. Shams and Afghari used qualitative and quantitative method in doing their observation. For the result, they found that from the statistical analysis that there are significant statistical differences between the comprehensions of indirect speech act of request in the two different cultures, but not between two different genders.

Indirect Speech Acts and Their Use in Three Channels of Communication also has same topic with this study. Three channels communication here means direct communication (face to face), by e-mail, and also by

phone. This journal was written by Lewis Hassell, SmithKline Beecham, and Margaret Christensen from M. Christensen Associates, Inc., Multimedia in 1996. In their study they examined the use of the indirect form in collaborative (project-oriented) work to see what patterns occur in various media. Hassell, Beecham, and Christensen used Searle's taxonomy of speech acts, including his analysis of indirect speech acts in analyzing their data. As the result, they found that 17%-30% of all assertives were used to express other speech acts indirectly. Overall, directives, commissive, expressives and declaratives occurred more frequently in the indirect form than in the direct form and in different proportions. There were proportionately more expressives in email than in face-to-face. Expressives in email were made in the direct form far more frequently than they are in face-to-face. Only 25% of expressives were direct in face-to-face, whereas 50% of all expressives were direct in email.

So, after considering phenomenon of indirect speech act and those aspects participate indeed, the purpose of the study is to investigate the Hazel's aims of her indirect speech act utterances and the way she constructed her utterances based on the speech function. Therefore, the following research questions were posed as below:

1. What are the aims of indirect speech act utterances that were uttered by Hazel?
2. How does Hazel construct her utterances in the way using indirect speech acts?

By reading this study, it is hoped for the readers theoretically can get a meaningful contribution to enrich their understanding about speech acts in general and indirect speech acts in particular. And also, the readers are expected to be more understand practically what the speaker is said, especially when the speaker utters in indirect way. Besides, this study is also expected to be valuable as an additional reference. It can give much information to those who want to make further research in this field.

METHOD

This research used the descriptive qualitative method. According to Dornyei (2007:38), qualitative research is fundamentally interpretive. It means that interpretation is the main point used in analyzing the data. The data analysis of this study was taken from utterances that produced by Hazel while having conversation with her interlocutors. This study used some theories from Messinger et al. (2011), Lyons (2004), Hymes cited in Brown and Yule (1983) Leech (1983) to answer the first research question. And for answering the second research question, this study used some theories from Yule (1996), Searle cited by Yule (1996), Searle (1979), and interpretation.

The data of this study consisted of two elements, verbal and non-verbal. The verbal data consisted of the utterances in the forms of words, phrases, or sentences which were taken from the script of *The Fault in Our Stars* movie. Then, the non-verbal data consisted of tones, facial expressions, and body languages. The DVD and the script became the source of the data, and the data of the study was the fragment of dialogues which found in the movie. Though all of the discussion was about utterances, watching the movie from the DVD was needful in order to be able to catch the setting of atmosphere, so some good interpretations could be made after that. Because this research needed interpretation, definitely the writer was involved in this research.

For the data analysis technique, this study used technique as follow: condense the data collected, display it in a meaningful way, draw conclusions, and then recollect data. Each action contributes to the refinement of the process until a final conclusion can be reached.

RESULT

To make better understanding, the result was divided into some parts of analysis, divided by grouping Hazel's interlocutors.

Analysis of Hazel's Indirect Speech Acts toward Her Parents

For Hazel, her parents were two people that always understand her in almost her every single condition. Especially her mother, she would do anything to make her happy, even though sometimes Hazel acted rude. Although Hazel knew that what they give to her was for her good sake, but sometime she could not accept it easily for some reasons that sometime only her that could understand it.

Fragment 1

00:37:08,800 --> 00:37:33,559

This conversation was taken in the evening, at Hazel's bedroom. Hazel was so excited and told to her mother that Gus has just asked to Genies to take him to Amsterdam, and they permitted him to ask Hazel to go to with him. Then her mother was surprised and as excited as Hazel was. Her mother could not believe that Gus just met her daughter but asked to her to go with him abroad.

Mother : Is he your boyfriend? Is that... (*mischievous tone - laughing expression*)

Hazel : Stop it! Do not... He is not my... Mom, focus, we're talking about Amsterdam. (*serious tone - laughing expression*)

Mother : I like him so much. I... (*happy tone - laughing expression*)

Hazel : Stop. Pay attention. Please! **Can I go?** (*serious tone - laughing expression*)

Mother : Right, as your mom, I love this idea. And I... I

think we should talk to Dr. Maria. (*happy tone - smiling expression*)

Hazel's indirect speech act, the bolded sentence, in the conversation above can be interpreted as asking permission to her mother indirectly. From the context, it can be recognized that Hazel wanted to go to Amsterdam. It can be said Hazel was aimed to ask permission to her mother because her mother's utterances as perlocutionary act said that '*I love this idea. And I... I think we should talk to Dr. Maria*'. Statement '*I love this idea*' depicts as form of agreement of something, and then her mother also would talk to Dr. Maria after talking about Amsterdam with Hazel. So, it could be recognized that what Hazel questioned to her mother by saying '*Can I go?*' did not mean questioned her own ability to get there, but it was definitely uttered to ask permission to her mother.

The bolded '*Can I go?*' in the conversation above was functioned as directive because it contained of a request, and it can be grouped into group 1 which is concerning with the hearer's ability to do action. It was because Hazel uttered it by considering her mother ability to perform an action, giving permission to her to go to Amsterdam. A reason that short indirect speech act Hazel could be recognized as group 1 of directive can be recognized from the word *can* in the beginning of the sentence. Hazel constructed her utterance as it is so with a purpose to show her politeness toward her mother, even in informal situation. Hazel could say it in direct form, '*Mom, permit me to go!*', but she did not do that because it sounded rude. The reason she constructed her utterance in formal form but uttered it in informal way (she was laughing) was just because Hazel could not hold herself to laugh her mother's utterance. For Hazel, the way her mother thought that Gus was her boyfriend was ridiculous. Although Hazel was glad if it came true, being Gus's girlfriend, but Hazel did not want her mother to be over thinking and over do about it. So that Hazel acted to be like that.

Analysis of Hazel's Indirect Speech Acts toward Her Boyfriend

Hazel and Gus first time met at the church, when Gus for the first time joined the support group. They was unconsciously collided when they would enter the basement of the church, then they fell in love each other. Since then, Hazel and Gus were often hanging out together. Gus did anything to make Hazel smiled. And Hazel also did not want to hurt Gus, for any reason.

Fragment 2

00:27:41,240 --> 00:28:09,722

This conversation happened at dawn, on the phone. They phoned from their each bedroom. Hazel was lying

on her bed with her laptop was still on her, and Gus with his cellphone on his chest was lying on carpet beside his bed and throwing up his mini-basketball continually. They talked many things about an e-mail that Hazel has been sent to Peter Van Houten. It was actually the last e-mail that she sent to her idol.

Gus : It's a bit pretentious, but then again, Van Houten uses words like "tendentious and "Bacchanalia", so I think he'll like it. (*serious tone – relax expression*)

Hazel : [Smiling and closing her laptop, and then after looking at her cell phone's screen]
Is it really 1:00 AM? (*mischievous tone - smiling expression*)

Gus : Is it...? [Looking at his cell phone's screen and smiling]
...Yeah, I guess it is. (*happy tone – smiling expression*)

The bolded sentence in the conversation above, '*Is it really 1:00 AM?*' was an indirect speech act that was uttered by Hazel. By questioning the current time to Gus, Hazel did not actually ask about it. It is because in fact, she had already checked the current time on her phone. The intended meaning beyond what was Hazel said in that utterance was to let Gus know that it was really 1:00 AM. They have been having long conversation until they did not realize it. If this utterance was formed into direct speech act, it could be '*Hey Gus, it is 1:00 AM now.*' As the perlocutionary act, Gus expressed his shocked feeling by asking back '*Is it...?*' and then checked it himself on his phone screen.

This utterance clearly was indirectly functioned as representative though it was structured as interrogative, because Hazel's utterance was purposed to make a statement based on what she knew, considering her action before uttering the statement that was looking at her cellphone's screen. In producing her utterance, Hazel constructed it by stating the exact time with intention Gus would check it for sure. And then she also used the word *really* to sound that she was shocked realizing it was truly 1:00 AM. The reason Hazel preferred forming her utterance as it is instead of uttering in direct form because Hazel did not want Gus to be offended or regarding she regretted having long conversation with him. So, Hazel consider choose indirect speech act with mischievous tone in order to sound being polite to Gus.

Fragment 3

00:45:40,320 --> 00:46:16,479

This conversation happened in the afternoon at Hazel's back yard after her doctors declared that Hazel was too sick to go to Amsterdam. There would be some risks if she still went to Amsterdam. They sat on swing sat and swing them very slowly.

Gus : I do see your point. This is one sad swing set.

Hazel Grace, I hope you realize that you trying to keep your distance from me in no way lessens my affection for you. All your efforts to keep me from you are gonna fail. (*warm tone – smiling expression*)

Hazel : Look. Uh... I like you. And I like hanging out with you and everything, **but I can't let this go on any further.** (*serious tone – smiling expression*)

Gus : Why not? (*serious tone – smiling expression*)

An intended meaning of Hazel's indirect speech act, the bolded sentence, that could be caught in the conversation above was she intended to break up her relationship with Gus. It can be proven from Gus statement '*I hope you realize that you trying to keep your distance from me in no way lessens my affection for you. All your efforts to keep me from you are gonna fail.*' This Gus' statement depicted that he had already known what would Hazel said, so before she uttered it Gus prevented it by persuading her that he was ready for any possibilities may come even it would not be good possibilities. Another prove was the context of the conversation depicted Hazel was too sick. This diagnosis made Hazel thought about her relationship if they were still together. So, from the prevention act of Gus and diagnose from the doctors, it could be concluded that '*but I can't let this go on any further*' was intended by Hazel to break up her relationship. If this utterance was structured into directness it could be '*but this relationship must be ended.*' And, for the perlocutionary, Gus could catch Hazel's intention by asking for more explanation of the reason Hazel uttered it.

That Hazel's indirect speech act in the conversation above could be interpreted had an indirect function as declaration. Even though the structure of the sentence was like a statement of representative, Hazel stated her incapability to defend her relationship with Gus, but it was actually indirectly functioned as declaration. Hazel declared her relationship with Gus must be end. Hazel used word *can't* in her utterance as the performative verb, which means that what she decided was beyond her longing. It could be interpreted from her previous utterance that contrarily with her indirect speech act. By uttering a word *can't* it means there was something consideration that force her to make that declaration, that is the doctors' diagnose of her. The reason Hazel preferred using indirectness instead of directness was because of politeness.

Fragment 4

01:40:19,640 --> 01:42:27,719

This conversation was taken in the morning, near Funky Bones yard in the morning. It is a yard with a large meadow, and in the middle of the yard there is an art work shaped big. Gus and Hazel sat on a hill overlooking

on that Funky Bones. Actually, Gus has been arrived from hospital after infected. He told to Hazel his fear about oblivion with looking at kids who played kite on the Funky Bones. However, Hazel did not agree with that Gus' fear. Previously, Hazel had suggested Gus to ignore his fear of oblivion because oblivion is inevitable for anyone.

- Gus : Don't get mad! (*serious tone – begging expression*)
- Hazel : I'm mad. I'm mad because I think you're special. And is that not enough? You think that the only way to lead a meaningful life is for everyone to remember you, for everyone to love you. Guess what, Gus. This is your life, okay? This is all you get. You get me, and you get your family, and you get this world, and that's it. And if that's not enough for you, then I'm sorry, but it's not nothing. Because I love you. And I'm gonna remember you. (*vehement tone – serious expression*)
- Gus : I'm sorry. You're right. (*regret tone – warm expression*)
- Hazel : **I just wish you would be happy with that.** (*serious tone – serious expression*)
- Gus : [Taking a champagne]
It's a good life, Hazel Grace. (*warm tone – smiling expression*)

From the conversation above, it could be interpreted that Hazel made this indirect speech act by uttering '*I just wish you would be happy with that*', the bolded sentence, with an intended purpose to make Gus understand her explanation. By uttering that utterance Hazel hoped Gus could not think about his fear anymore. A proof that could prove it was her explanation that said Gus must be grateful with all he had. Another proof could be known from the context of the conversation that stated previously Hazel had stated the same thing. So it means that Gus made Hazel peevish twice with the same reason. After Hazel said '*I just wish you would be with that*' in serious tone and expression, as the perlocutionary Gus took a glass of champagne and said '*It's a good life, Hazel Grace*' whether Gus really understood it or not, but at least he could be looked understand in front of Hazel. If that indirect speech act is formed into directness it would be '*Understand it, Gus!*'

That Hazel's indirect speech act in the conversation above could be interpreted has an indirect function as directive, because it contains of command. And that utterance can be grouped into group 2, which is concerning the speaker's wish or want that the hearer will do an action. It could be recognized that Hazel used word *wish* in her indirect speech act. And then, as the action that she hoped by saying that utterance was that Gus could understand. In producing that utterance, Hazel also used word *happy*. This word in her utterance does not mean

happy, but really understand. It could be interpreted from her previous utterance, she gave long explanation to Gus. The reason Hazel decided to construct her utterance with those words was not only to make him understand, but also to make him really understand, so that they would not discuss it anymore.

Analysis of Hazel's Indirect Speech Acts toward Her Boyfriend's Parents

Mr. and Mrs. Waters were optimistic parents. Though they realized that their son, Augustus Waters, had cancer, they never showed their sadness in front of him. They wanted Gus to always be a cheerful boy with a million hopes. There were some pictures of quotations that they hung on the wall in front of their front door, they called it 'encouragements'.

Fragment 5

01:38:55,320 -->01:39:32,045

This conversation happened in the morning, at hospital. Gus was rushed to hospital at the previous night by Hazel after he called her in midnight. Hazel was waiting Gus at waiting chair, and then suddenly Gus' mother approached her with mourning feeling and hug tied her.

- Mrs. Waters : We'll tell him you were here. (*warm tone – mourning expression*)
- Hazel : Yeah. **I'm just gonna hang out for a while, if you don't mind.** (*warm tone – smiling expression*)
- Mrs. Waters : Yeah, of course. (*warm tone – smiling expression*)

The indirect speech act of Hazel in the conversation above is the bolded sentence of '*I'm just gonna hang out for a while, if you don't mind.*' This utterance could be interpreted that it was to ask for permission to Mrs. Waters to meet her son. It could be proven by considering the last clause of the sentence, '*if you don't mind*' in her last sentence. If this utterance was formed into direct speech act, it could be '*Permit me to hang out with Gus later!*' but it sounds rude. So that Hazel used indirect speech act to sound more polite. As the perlocutionary act, Mrs. Waters permitted Hazel by saying, '*Yeah, of course.*'

'*I'm just gonna hang out for a while, if you don't mind*' in the conversation above could be recognized that it had an indirect function as directive because it contained a request, asking for permission to Mrs. Waters. This utterance was belonged into group 4, which is concerning the hearer's desire or willingness to do an action, giving permission. Hazel chose a slang word *gonna* which means *going to*. She used it to be uttered in order to make the setting of the atmosphere much better, she did not wanted Mrs. Water to be too sad about her

son's condition. Hazel also preferred to choose clause *if you don't mind* in a purpose to ask for permission politely to Mrs. Waters. And Mrs. Waters could understand it well.

Analysis of Hazel's Indirect Speech Acts toward Her Friend

The only person that closed to Hazel beside her parents and Gus was Isaac. Isaac was actually Gus' best friend. He suggested Gus joined the support group and incidentally fell in love with Hazel. For Hazel, Isaac was a good and humorous person. Previously, Isaac was so proud of his girlfriend, Monica. However it was no longer after they broke up.

Fragment 6

02:03:17,280 --> 02:03:24,759

This conversation happened at Hazel's back yard in the afternoon. It was several hours after Gus' funeral has been held. Isaac decided to meet Hazel after going back from cemetery. After talking about Gus with Hazel, suddenly Isaac asked about a letter that previously Hazel thrown it down after Peter gave it to her.

Hazel : Yeah, well, I'm over it. **I have no interest in reading another word of that asshole's again.** (*serious tone – serious expression*)

Isaac : No, he didn't write it. Gus wrote it. (*serious tone – serious expression*)

An intended meaning of Hazel's utterance in the conversation above, the bolded sentence, was to express her vexation of Peter after what he has done to her and Gus. Previously, in Amsterdam Hazel and Gus got a bad treatment from Peter, a person whom his writing was used to impress her and Gus. So, without want to know the content of the letter, Hazel directly threw it because she was still peevish toward him. So, considering Hazel's previous experience visiting Peter in Amsterdam, it could be interpreted that Hazel's indirect speech act in the conversation above was aimed to express her feeling while Isaac started to discuss a letter that Peter gave to her. If it was formed in to direct speech act, it would be *'I don't want to read another word of that asshole's again.'* And as the perlocutionary, Isaac understood it by giving Hazel a short explanation about the letter.

'I have no interest in reading another word of that asshole's again' has intended function as expressive. Although structurally the sentence was formed as statement of representative, it was actually functioned as expressive. Hazel used a word *have* which was functioned as performative verb before her real intention was conveyed. Hazel preferred describing speech acts being performed instead of explicitly performing her intention. In her utterance, she also used word *another word* which means she really did not want to read any kind of writing

that has made by Peter, even it was just a word made by him. This term was actually used by Hazel to give force toward her message that she conveyed to Isaac. Hazel also used a swearword *asshole* to address Peter. This term also used to express how peevish she was when Isaac talked about Peter.

Analysis of Hazel's Indirect Speech Acts toward Her Doctors

Hazel's doctors were very care to her. They suggested Hazel to go to support group and do some activities in order not to lose her spirit. They would hardly forbid her anything that considered endangering her medical condition, including permitting Hazel went to Amsterdam. Even though, it is a big dream for Hazel, her doctors would not her get it with the big risk of her medical condition.

Fragment 7

00:37:33,560 --> 00:37:40,159

This conversation happened in the afternoon, at hospital, specifically at Dr. Maria's room. Hazel and her mother decided to talk to Dr. Maria after Genies gave permission to let her go to Amsterdam with Gus. However, Dr. Maria hesitated because of a certain reasons.

Dr. Maria : I don't know. (*serious tone – serious expression*)

Hazel : **But you said that the PET scan was encouraging.** (*serious tone – serious expression*)

Dr. Maria : Well, the PET scan is encouraging, but we don't know how long it will stay that way. (*serious tone – serious expression*)

Indirect speech act that was produced by Hazel in the conversation above, the bolded sentence, was indirectly purposed to question about a statement that Dr. Maria was said before. It could be interpreted as it is so because Hazel said *'But you said that...'* It means that the statement of *'PET scan was encouraging'* has been uttered by Dr. Maria previously. And then after that she had no idea about Hazel's plan to go to Amsterdam, *'I don't know.'* From this two difference opinion of Dr. Maria, Hazel got confused so that she questioned it. And for the perlocutionary, Dr. Maria could get Hazel's intention by giving her more explanation. If that Hazel's utterance was formed into direct speech act, it could be *'Don't you said that the PET scan was encouraging?'*

'But you said that the PET scan was encouraging' in the conversation above could be interpreted has an indirect function as directive, because it consisted of a request for the hearer to do something. And also, that utterance could be grouped into group 3, which is concerning with the hearer to do an action. Hazel questioned about the two difference opinions that stated

by Dr. Maria. Hazel used word *but* in the beginning of her utterance because *but* usually be used to link different statement. So, by using word *but* it means that Hazel considered that what was just said by Dr. Maria was the opposite of what she has been said previously. Dr. Maria could understand what made Hazel confused, so that she directly explained it more to Hazel.

Analysis of Hazel's Indirect Speech Acts toward Her Idol

For Hazel, Peter Van Houten was a great author. Hazel many times read his work entitled *An Imperial Affection*. After reading that novel, Hazel got a series of haunted questions. So that, she would like to meet him to get that answers. However, Hazel got a big disappointed after knowing his real attitude.

Fragment 8

01:58:15,120 --> 02:00:14,879

This conversation happened in the afternoon in the Hazel's car after the funeral of Gus has been held. Suddenly, Peter with a bottle of vodka in his hand opened the car door and then sat beside wheel in order to talk to Hazel inside. Peter tried to explain something that was made Hazel and Gus curious about.

Peter : I attend his funeral and tell you what became of Anna and her mother. So here I am. And that's your answer, *omnis cellula e cellula*. "Life comes from life." (*serious tone – serious expression*)

Hazel : **I'm really not in the mood.** (*serious tone – serious expression*)

Peter : You don't want an explanation? (*serious tone – serious expression*)

The bolded sentence in the conversation above, '*I'm really not in the mood*', was the perlocutionary act of Peter's short explanation to answer Hazel's question of his novel. This utterance was purposed to reject Peter's intention to talk about his book. It could be proved by considering Hazel tone and expression that not as excited as other people when meeting their idol. Another proof was the perlocutionary act made by Peter that said '*You don't want an explanation?*' which means Peter considered he had been rejected by Hazel. If this indirect speech act was formed into direct speech act, it could be '*Stop talking about it!*'

That Hazel utterance indirectly has a function as directive, because it contained a command in her utterance. And this utterance also could be belonged to group 5, which is concerning with reason for hearer to do an action. The reason was she was still upset of Peter's attitude. Previously, she and Gus need an explanation from Peter, but they were treated so badly. And then, when Gus' funeral has been held, Peter coerced to give an explanation. The action that Hazel hoped by producing

that indirect speech act utterance was Peter could stop talking about it, because it just made her more peevish and sad. Hazel preferred producing indirect speech act instead of the direct one because for Hazel utterance '*Stop talking about it!*' was not enough to force her intention toward Peter that was a stubborn person.

Analysis of Hazel's Indirect Speech Acts toward Her Idol's Assistance

The name of Peter Van Houten's assistant was Lidewij Vliegthart. In the movie, she was depicted as a humble person. She regretted Peter's attitude toward Hazel and Gus when they were visiting Amsterdam.

Fragment 9

01:15:08,160 --> 01:15:15,959

This conversation happened in the morning, in front of Anne Frank House. Lidewij asked Hazel and Gus to have sightseeing after both previously have been chased away by Peter from his house. It was like an apology that Lidewij made to Hazel and Gus of what Peter has done to them both.

Lidewij : I'm afraid there's no elevator. (*regret tone – regret expression*)

Hazel : Oh. That's all right. (*calm tone – serious expression*)

Lidewij : There are many stairs. Steep stairs. (*warm tone – regret expression*)

Hazel : **I can do it.** (*serious tone – serious expression*)

[Started entering the building followed by Lidewij and Gus]

The purpose of Hazel produced indirect speech act by uttering '*I can do it*', the bolded sentence in the conversation above, was to promise to Lidewij and Gus that she would be okay with those steep stairs in that building. As we know, Hazel had problem with her lungs. Commonly, people with lungs problem would get difficult to breathe when stepping stairs, more over it was steep stairs. It is indirectly purposed as promise could be proved by the action of Hazel after assertively make that statement. If this utterance is formed into direct speech act it would be '*I'll do it.*'

That Hazel's indirect speech act in the conversation above could be interpreted has a function as commissive. Even though the utterance was structurally representative, but there was an intended meaning that made Hazel to do the future action. This utterance can be said has commissive function because there is word *can* that indirectly means as a strong power based on the speaker's belief that they will give a future action, that is a proof of what they have been said.

Analysis of Hazel's Indirect Speech Acts toward Stranger

While waiting for Gus, Hazel sat on waiting chair, and then a little girl who was addressed Jackie. And then, they had a small talk. Hazel was glad talking to her.

Fragment 10

00:52:41,200 --> 00:53:22,079

This conversation was taken in the morning at airport. A little girl came to Hazel and wondered about Hazel's cannula and then asked some curious questions, and then finally Hazel let her to try her cannula willingly.

Hazel : [Take a long inhale and take the cannula off, then put it on that little girl]
Come here. There ya go. (*warm tone – smiling and detained breath expression*)

Jackie : It tickles! I think I'm breathing better. (*happy tone – smiling expression*)

Hazel : **I would love to give it to you, but I kind of could use the help.** (*warm tone – smiling and detained breath expression*)

Jackie : Thanks for letting me try it. (*excited tone – smiling expression*)

The aim of Hazel uttered that the bolded sentence in the conversation above was to take her cannula back from Jackie. It could be proven from Hazel's action that she lent it to Jackie for a moment. As being explained that Hazel had problem with her lungs, definitely Hazel could not breathe without cannula and tube of oxygen (see 3.2). If that utterance was formed into direct speech act, it could be '*Give that cannula back to me!*' As the perlocutionary act, Jackie could catch the intention of Hazel and then gave it back to her. Jackie also said thank you to show her politeness toward Hazel.

Hazel's indirect speech act of the conversation above can be interpreted has an indirect function as directive. There was an order intention behind her utterance. This utterance could be grouped into group 5 which is concerning with reason for hearer to do an action. The reason was Hazel could not breathe without her medical tools, and the action that she hoped by uttering that utterance was Jackie could give that cannula back to her. Hazel used word *would love* to sound more polite. She also stated her relationship with the cannula, which was very important, '*but I kind of could use the help*' in order Jackie could understand it.

DISCUSSION

After watching *The Fault in Our Stars* movie and analyzing the data, the aims of Hazel produced indirect speech acts can be recognized. Also, the way she constructed her indirect speech acts based on the speech function can be identified along with the reason. In this section, what has been analyzed based on the data above is shown.

Hazel's Aim of Producing Indirect Speech Acts

Hazel used indirect speech acts in almost her daily communication, whether by phone, texting, or face-to-face. She produced it to share her intentions to her interlocutors. All of her intended meanings of her utterances can be known by considering some aspects. Those are her tone of speaking, facial expression, speech situation, and context. However, not all those aspects must be occurred first, and then the aims or intended meanings could be identified. Only considering some of those aspects, the purpose of Hazel producing indirect speech acts can be recognized.

Both as the speaker and hearer must consider those aspects, at least one aspect. As the speaker, considering those aspects are needed in order the hearer can get their aim easily. And as the hearer, those aspects are also needed to be considered so that the speaker's aim can be accepted. It is because those aspects are establishing the communication can be run well or not. For example on the fragment 10, Hazel considered the event of speech function, which is related to time, place, situation and psychological situation. She considered her medical condition, her interlocutor's condition (age), and the situation at airport. So that, Hazel did not offended her interlocutor and her intention still could be conveyed well.

Many aspects must be considered, especially for the hearer, because when the speaker produced indirect speech act, they are not only uttering as what it is, but there is intended aim of their utterances. For example on fragment 2, Hazel said '*Is it really 1:00 AM?*', and the actual intended meaning is not only asking, but also to remain Gus about the time and how long they had the conversation. This is the challenge of understanding indirect speech acts, the utterance is not same with the intention. This is also supported by theory of indirect speech acts:

In indirect speech acts the speaker communicates to the hearer more than he actually says by way of relying on their mutually shared background information, both linguistic and nonlinguistic, together with the general powers of rationality and inference on the part of the hearer. (Searle, 1979:31).

Most of Hazel's indirect speech acts were produced in purpose to show her politeness toward her interlocutors. For example on fragment 12, Hazel said '*Do you want to talk about it?*' She used indirectness to show her politeness toward friend, Isaac. And for another example on fragment 6, '*Can I go?*' It is used by Hazel to show her politeness toward her mother. This result is proving the theory of politeness in indirect speech acts by Searle as cited at Yule (56:1996) that said in English indirect speech acts are commonly related with greater politeness

than direct speech acts. The true relation between indirect speech act and politeness is also supported by Rabe's Shams and Akbar Afghariin in their study entitled *Effects of Culture and Gender in Comprehension of Speech Acts of Indirect Request*. They concluded:

"People are well aware of the fact that some, mostly negative, information cannot or should not be expressed explicitly or directly and that indirect strategies should be applied for successful communication." (Shams and Afghariin 2011:283)

Considering as the way of showing politeness is also agreed by Zares Melia in her work, a journal from Research Journal of English Language and Literature (RJELAL) - A Peer Reviewed International Journal, entitled *Various Speech Acts in Disclosing Conversational Implicature among UKM KSR PMI Unit UNILA Members*. In her study, she found that direct literal speech act cannot be found because it is closely related to the effect of politeness. Thus, the disclosure strategies are more often used indirect or non-literal.

However, beside Hazel shared her intentions by using indirect speech acts in order to be more polite, sometime she produced indirectness for other purposes. Take a look at the fragment 8. Hazel said *'I'm really not in the mood'* after Peter trying to explain what she asked to him several weeks ago in Amsterdam. It is proven that what Hazel said is clearly not aimed to show politeness, but she wanted to reject Peter's explanation by giving force of the message in her utterance. This phenomenon is supported by indirectness theory:

People also use indirect strategies when they want to make their speech more interesting, when they want to reach goals different from their partners or when they want to increase the force of the message communicated. (Thomas 1983:143)

Form of Hazel's Indirect Speech Acts Based on the Speech Function

Based on the speech function, Hazel constructed her indirect speech acts with a certain reasons and purposes. The way she constructed her utterance was interesting because what she uttered is different with her intended intention. Sometimes it is formed as declarative sentence but the function is as command, when it is formed into interrogative sentence the function is for making statement, etc. Politeness, interesting impression, and forcing message are the reason Hazel chose those certain structure of words, phrase, and sentence to be uttered.

The form of indirect speech acts that were produced by Hazel mostly has function as directive. From those data that has been analyzed above, there are 11 of 16 Hazel's utterances of indirect speech act that were functioned as directive. This result is also same with a journal entitled *Indirect Speech Acts and Their Use in*

Three Channels of Communication which concluded that from their analysis of the data, requests or directives were 71.8% made indirectness. Other four Hazel's utterances of indirect speech act belonged to declaration, representative, expressive, and commissive.

For directive function, Hazel mostly constructed her utterances into group 1 to 5 based on pretheoretical level which is proposed by Searle (1979:36). Those Hazel used for formal and informal situation. However, not all categories are found in the data analysis above. Only group 6 is not found in Hazel's indirect directives. It may be because in the movie, Hazel was not depicted facing excessively formal situation.

CONCLUSION

After doing analysis and discussion, there are a certain purposes that Hazel conveyed while producing indirect speech acts. Some aspects are needed to be concerned in order the message can be delivered by the speaker, and understood by the hearer. In indirect speech acts, tone of speaking, facial expression, context, and speech situation are four important factors the conversation can run well. If the hearers do not understand the real intention of the speaker, they still can understand, or at least guess it, by considering those four factors.

From the previous result, we can see Hazel had conversations with some people. And almost all of those people can get the message or intention from Hazel, though she used utterance which did not mean as it is. However, although all of her interlocutors could catch up Hazel's intended intention, not all of them wanted to do an action like she hoped. Some causes are found, those purposed to make her peevish or keep her save.

The last point can be concluded from this study is that the way Hazel constructed her indirect speech act utterance is not the only factor the intention of Hazel could be understood well by her interlocutor, because the utterance form is not in line exactly with the meaning. So, interpretation by considering four aspects that already stated previously are very important in understanding the intended meaning of indirect speech act

SUGGESTION

After reading this study, it is expected for the next research with the same topic about indirect speech acts can be better do the research. It would be much better if the next research with the same topic can analyze the data not only from Pragmatics perspective, but also Sociolinguistics. It is because indirect speech acts are related with social context and language. It also will be interesting for the next researcher can relate it with a certain cultures.

Finally, it is hoped this study of *Indirect Speech Acts of the Main Character of The Fault in Our Stars Movie* can give some helps for the next researcher who will do research in the same topic. It is also hoped this study can give contribution to the readers' understanding in comprehend indirect speech acts, so that the readers can apply it for their daily communication.

REFERENCES

- Austin, J. L. (1962). *How to Do Things with Words* (1st ed.). (J. O. Urmson, Ed.) Oxford, United Kingdom: The Clarendon Press.
- Brown, G., & Yule, G. (1983). *Discourse Analysis*. United Kingdom: Cambridge University Press.
- Cruse, A. (2006). *A Glossary for Semantics and Pragmatics*. Edinburgh, Scotland: Edinburgh University Press.
- Cutting, J. (2002). *Pragmatics and Discourse*. New York & London: Routledge.
- Dornyei, Z. (2007). *Research Methods in Applied Linguistics: Quantitative, Qualitative and Mixed Methodologies*. New York: Oxford University Press.
- Godfrey, W., Bowen, M. (Producers), & Boone, J. (Director). (2014). *The Fault in Our Stars* [Motion Picture]. United States of America: 20th Century Fox.
- Griffiths, P. (2006). *An Introduction to English Semantics and Pragmatics*. (H. Giegerich, Ed.) Edinburgh: Edinburgh University Press Ltd.
- Grundy, P. (2008). *Doing Pragmatics*. Routledge.
- Hassell, L., Beecham, S., & Christensen, M. (1996). Indirect Speech Acts and Their Use in Three Channels of Communication . *Communication Modeling - The Language/Action Perspective*.
- Levinson, S. C. (1983). *Pragmatics*. Cambridge University Press.
- Lyons, J. (1977). *Semantics*. Cambridge, United Kingdom: Cambridge University Press.
- Maghfira, I. K. (2013). *The Use of Direct and Indirect Speech Acts Between Higher and Lower Social Class in Titanic Movie*. Unpublished Thesis. Surabaya: English Literature of State University of Surabaya.
- Melia, Z. (2013, December 27). VARIOUS SPEECH ACTS IN DISCLOSING CONVERSATIONAL IMPLICATURE AMONG UKM KSR PMI UNIT UNILA MEMBERS. *Research Journal of English Language and Literature (RJELAL), A Peer Reviewed International Journal* , 1(4).
- Mey, J. L. (2001). *Pragmatics: An Introduction* (2nd ed.). United Kingdom: Blackwell Publishing.
- Renkama, J. (2004). *Introduction to Discourse Studies*. Amsterdam: John Benjamin Publishing Studies.
- Saddock, J. (1974). *Towards a Linguistic Theory of Speech Acts*. Academic Press.
- Saddock, J. (2007, 12 28). *Speech Acts*. Retrieved 09 27, 2015, from Blackwell Reference Online: <http://www.blackwellreference.com/>
- Searle, J. R. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge, United Kingdom: Cambridge University Press.
- Searle, J. R. (1979). *Expression and Meaning: Studiens in the Theory Speech Acts*. New York, United States of America: Cambridge University Press.
- Shams, R., & Akbar, A. (2011, December 4). Effects of Culture and Gender in Comprehension of Speech Acts of Indirect Request. *English Language Teaching*, 4.
- Thomas, J. (1995). *Meaning of Interaction*. London: Longman.
- Wikipedia. (n.d.). *The Fault in Our Stars (film)*. Retrieved January 14, 2016, from Wikipedia: [https://en.wikipedia.org/wiki/The_Fault_in_Our_Stars_\(film\)](https://en.wikipedia.org/wiki/The_Fault_in_Our_Stars_(film))
- Yule, G. (1996). *Pragmatics* (1st ed.). (H. G. Widdowson, Ed.) Oxford, United Kingdom: Oxford University Press.
- Yule, G. (2010). *The Study of Language* (4th ed.). New York, United States of America: Cambridge University Press.