

THE DIFFERENCES OF BILL AND PENNYWISE THE CLOWN'S SPEECH ACTS IN *IT* (2017) MOVIE

Febrian Rahardhani

English Department, Faculty of Languages and Arts, State University of Surabaya
Email: febrianrahardhani@mhs.unesa.ac.id

Abstrak

Penelitian ini berfokus pada tindak tutur yang dilakukan oleh karakter Bill and Pennywise the Clown dalam film *It* (2017). Karakter-karakter tersebut menjadi subyek analisis karena keduanya merupakan tokoh utama dalam film, yaitu protagonis dan antagonis. Terdapat 40 percakapan yang diterapkan sebagai data. Percakapan ini juga mengandung berbagai ujaran dengan tindak tutur langsung dan tidak langsung. Selain itu, penelitian ini juga menguraikan fungsi tindak tutur yang dilakukan oleh kedua tokoh, yaitu deklaratif, representatif, ekspresif, deklaratif, dan komisif. Data disajikan berdasarkan jenis dan urutan narasi karena film mengandung unsur-unsur atau kejadian sebagai suatu kesatuan yang utuh, yaitu abstrak, orientasi, komplikasi, evaluasi, dan koda. Di sini, faktor-faktor yang mempengaruhi tindak tutur adalah latar belakang situasi dan dimensi sosial yang terdapat pada film. Konflik dan latar belakang yang timbul dapat menyebabkan penolakan sebagai tanggapan terhadap tindak tutur oleh penerima.

Kata kunci: *pragmatik, tindak tutur, narasi, penutur, penerima.*

Abstract

This study focuses on the speech acts performed by the characters of Bill and Pennywise the Clown in *It* (2017) movie. Those characters are determined to be the subjects of analysis because both are the main characters in the movie, protagonist and antagonist. There are 40 conversations applied as the data. These conversations also contain various utterances with direct and indirect speech acts. Besides, this research also elaborates the functions of speech acts performed which are declarative, representative, expressive, declarative, and commissive. The data are provided based on the types and the sequences of narratives as the movie is considered as one, which are abstract, orientation, complication, evaluation, and coda. Here, the factors influencing the speech acts are situational background and social dimension based on the movie. The arising conflict and background may result the refusal of to respond the speech acts performed from the addressee.

Keywords: *pragmatics, speech acts, narratives, addressor, addressee.*

INTRODUCTION

Not all of people realize that there is an urgency of knowing and analyzing language since people focus on practical fields of study. The research in this study then would show that studying language and utterance and the meaning included is also important. We have new connection and build communication every time and everywhere as we socially live. As language is a part of it, we need to understand and go beyond it. We live in a country

and we belong to a particular community and certain profession. But one day, there will be a need for us to communicate and understand people globally, which means we will use one language to convey intention and deliver meaning. If we do not understand a single English, we barely build any connection.

With such short explanation on the urgency of studying and analyzing language, this study is built from a concept that language is a communication

system. The data analyzed in this study is provided in form of dialogues obtained from movie script. The use of dialogues provided in the analysis is intended to show that using dialogues in qualitative research is also considered as language instrument. The dialogues shown in this study will be in form of a usual daily conversation. Moreover, it will be orthographically written for the purpose of research (Wary, Trott, Bloomer, Reay, & Butler, 1998). So, the data will not only show conversation, but also the silence and action performed.

This study uses dialogues from a movie entitled *It* (2017). The genre of the movie itself is horror which is basically adapted from a novel of the same title written by Stephen King (1986). This movie is fictional as the events and the characters in the story are not true. The movie tells a journey of some children fighting over their fear as a clown existed in the country. The clown uses each of their anxiety of their real social lives to show that each human possesses weakness. The moral exists in this movie represents our real lives as we socially live and have anxiety and fear upon something. This study points out the relation or connection of literary work with real human experience through the language performed within the story as unique aspects to analyze.

The theory used in this study is speech acts in pragmatics and the speech event included (Searle, 1965). The research method used in this study is content analysis with the dialogues presented based on the critical events of narrative, which are: *abstract, orientation, complication, evaluation, resolution, and coda* (Litosseliti, 2010). The division of the data presentation is done as the data is obtained from a narrative, which is the movie itself. The dialogues or data obtained from a fictional work does not affect any completion of research of this study. It works that way since fiction or narrative is human creation and human puts dialogues and writes narration in order for the work to be adapted in another form of work, movie.

The research of this study is done to answer problems of *the types of speech acts performed by the characters of Bill and Pennywise the Clown in It* (2017) movie. The question is analyzed using speech act theory. Meanwhile, content analysis is used to analyze the dialogues and action of each character in uttering and performing a language. Since it

needs deep analysis, the dialogues will be presented orthographically. Social and other aspects in speech events will be briefly explained after. The change of a character's emotionality and attitude towards someone she or he speaks with will also be counted as well. All in all, this study concerns on the importance of what a person says and how the meaning is delivered to person or group of people she or he communicate with within a conversation performed in daily life.

REVIEW OF RELATED LITERATURE

SPEECH ACTS

In daily basis, we do not only speak utterances to say or mean something, but we do it to attempt an action and get responses (Schiffrin, 1994, p. 49) (Cutting, 2002, p. 16). And of course, there is this specific action a speaker wants (Searle, 1965, p. 1) (Yule, 2010, p. 133). In other words, the utterances are intended to function to have power structures in social context (Cutting, 2002, p. 2). It is then called as speech acts. Usually, a speech act can be an apology, complaint, compliment, invitation, promise, or request. Here, both speaker and listener or hearer can understand each other by any circumstances. These circumstances then can be called as speech events (Yule, 1996, p. 47).

There are three stages of acts when someone utters a speech. The first one is when she/he utters or states sentences which have meaning, called as **locutionary act**. The second one is when the sentences being uttered have any communicative purpose, called as **illocutionary act** (Ambrose, 2010, p. 1). She/he can utter an apology, offer, or any expressions that hearer can understand (Searle, 1965, p. 1). The last one is when the sentences being uttered are intended to get any effects to the hearer (Schiffrin, 1994, p. 51) (Yule, 1996, pp. 48-49) (Cutting, 2002, p. 16). The analysis of speech acts can be done by indicating the performative verb available in the sentence. The performatives or certain acts need to meet certain contextual and textual conditions (Schiffrin, 1994, p. 61) (Ambrose, 2010, pp. 2-3). For examples:

I *move* that we adjourn.

I pronounce you husband and wife.

The analysis of speech acts is also used to show what we can do with words. It can determine utterances we use to attempt or get specific responses and actions (Yule, 1996, p. 58) (Schiffrin, 1994, p. 85).

On the other way, speech acts can be analyzed by some felicity conditions exist (Cutting, 2002, p. 18). They are general, content, preparatory, sincerity, or essential condition which result a response from the hearer (Oishi, 2006, p. 7). That there is an explicit force or urge to do something so the addressee will never get confused (Yule, 1996, pp. 50-51). In addition, it is also necessary to know the classification of speech acts which is differed by direct and indirect ones. There are direct and indirect relationship between a structure and a function, as shown in table of classes of speech acts below (Schiffrin, 1994, p. 57) (Yule, 1996, pp. 54-55):

Speech Act Types	Direction of Fit	S = Speaker, X = Situation
Declarations	Words change the world	S causes X
Representatives	Make words fit the world	S believes X
Expressives	Make words fit the world	S feels X
Directives	Make the world fit words	S wants X
Commissives	Make the world fit words	S intends X

It is just that when an utterance functions as declarative in order to make a statement, the utterance belongs to **direct speech act**. But if the declarative means to make a request, the utterance belongs to **indirect speech act** (Cutting, 2002, p. 19). Request or command or the functions of interrogative and imperative mean as indirect. This direct or indirect type in speech act emerges as another approach in understanding conversation we use every day (Yule, Pragmatics, 1996, pp. 54-55). With just an a sentence of *"It's cold outside"* can mean everything, as a statement, command, or even

request if the speaker intends it that way. And the outcome may result the other way around from what the speaker intends to (Schiffrin, 1994, pp. 88-89). And as for the speech event, there is a condition or situation in which both speaker and hearer knows of both (doing and knowing) (Schiffrin, 1994, p. 233) (Oishi, 2006, p. 5). In other words, speaker knows what hearer is capable of as she/he expects responses. It normally works on indirect speeches. There must be action taken or done after utterance (Yule, 2010, p. 133).

THE ANALYSIS OF MEANING

"In speaking a language, I attempt to communicate things to my hearer by means of getting him to recognize my intention to communicate just those things," (Searle, 1965, p. 7).

To analyze what we can get from an utterance since it relates to the users and the meaning, pragmatics is the study used. It concerns on words and the meaning whether it will mean like it is or different than what is said. It also concerns on the way the speaker talk to someone, where, when, and under any circumstances happen. In addition, pragmatics also lies on closeness exist in an utterance between a speaker and a hearer which implies a shared experience, physical, social, and conceptual (Schiffrin, 1994, p. 232). Different to semantics which shows how words literally connect to things, pragmatics focuses on the users of the words. So, pragmatics involves human into the analysis (Yule, 1996, pp. 3-4). In analyzing meaning, there are three context to observe in a language:

1. situational context, which is what speakers know about something around them,
2. background knowledge context or context of culture, which is what speakers know about each other and the world, and
3. co-textual context (of purposes and typical contents) which is what speakers know about what they say (Cutting, 2002, p. 3)(Locke, 2004, p. 22).

In other words, analyzing utterance is a matter of knowing all factors or components exist. We need to know the message or what someone

demands or expect others to do (Schiffrin, 1994, p. 33). The conversation can reach an understanding without anything missing for both speaker and the hearer once all of the aspects in the diagram do not go wrong, or in another word, we can say commitment (Ambrose, 2010, p. 5). The utterances in stories are meant to make sense of the world. Since these utterances are human signs systems reflected (Locke, 2004, p. 5). This mutual understanding involves status, power, and emotion. Social commitment also has a thing to do with language and action. There are things like rationality and representation from a speaker that a hearer may see first to determine she/he should do an action or not (Singh, 1991, p. 3).

NARRATIVE

A language comes from individual real utterances. It can be in form of oral or even written (Locke, 2004, p. 15). Both functions the same, to express intentions and meanings (Ambrose, 2010, p. 6)(Oishi, 2006, p. 13). So whether if it is writings or movies or audios, as long as there is conversation then it can be counted. Writings and audio visuals utterances can be formed as data since they consist if *genres* which mean conversation uttered for purposes. The purposes can be scientific, technical, commentarial, business, or even casual communication (Locke, 2004, pp. 15-16).

Narratives in language is a story or a description of a series of events (Cambridge: Advanced Learner's Dictionary, 2008). The goal of narrative is to change the world view from a story teller (Litosseliti, 2010, p. 201). Narratives is such a representation of human's life since writer puts much thought of it in the writing using language we can understand. In another word, a narrative is also a *product* of human language. That is why analyzing and understanding it cannot be wronged. It is all done to gain knowledge related to us as the user of language itself, or as the speaker of a certain language. It can also be said that narratives reflects social process or related to sociolinguistics elements (Litosseliti, 2010, p. 199). Here then context in a language takes or plays its part that we require an attention to pay.

Narratives have some elements which cannot be neglected. They are **abstract, orientation, complication, evaluation, and coda**. Each element takes its own part and function in the story. Abstract is in the beginning and shows that there is this kind of thing will happen in the story. We can say that it is the beginning or the cause of main topic or problem happens in the story. Orientation is the portrayal of the characters and the surrounding involved in it. Then, complication shows that there is a conflict and there are some events arising. Evaluation is the portrayal of the solution to the conflict. And the last, coda, is the present state shown in the story (Litosseliti, 2010, p. 203). Narratives show cause and effect that an individual may experience every day. It is also necessary to analyze social relationships and the language use shown through narratives.

CONTENT ANALYSIS

In content analysis, the intonation and even the slightest acts shown can be proofs to any hypothesis (Schiffrin, 1994, p. 61). A speaker expects responses from the hearer so that the conversation goes smoothly like "I speak - you speak - I speak - you speak" (Schiffrin, 1994, p. 238). In fact, we know not all conversation turns out smooth. Somehow we don't get actions, reactions, or responses from the hearer we wish to have. Or in other words, the speech act may fail (Searle, 1965, pp. 7-8). Even though each utterance demands certain reaction or effect (Oishi, 2006, p. 4). It is sometimes like one-sided conversation since the sentences uttered are not well-formed or there is another meaning interpreted by the hearer which means language aspect involved. That then things like pauses and overlaps exist in a dialogue can be a response which we don't intend to have or expect. But sometimes, it is the response or reaction or answer which the hearer wants us to know or at least to be meant or interpreted (Yule, Pragmatics, 1996, pp. 71-72). That is why conversational analysis is used as the method in this research since all responses recorded (Schiffrin, 1994, p. 235).

When we speak to someone, whether the conversation turns smooth or not, depend on the individuals, *conversational style* (Locke, 2004, p. 15). There will always be someone who expects her or

his partner to respond actively with no long-taking turn, pause, or even not too much backchannels, *high involvement style*. Otherwise, there is also someone who expects the partner to take all things slow, *high considerateness style* (Yule, *Pragmatics*, 1996, p. 76). To smooth the conversation means to cope with the right pairs or sequences (Schiffrin, 1994, pp. 61, 239). When someone request, it needs to be accepted. That is what most individuals with high involvement style of conversation expect for. In fact, a conversation and the outcome is unpredictable. Unless a speaker and the hearer know the context or kindly know either one of them is capable to get or do the favor (Ambrose, 2010, p. 9). There are preferred and dispreferred acts individuals expect from someone they talk with (Yule, *Pragmatics*, 1996, p. 79) (Cutting, 2002, p. 30).

Speaker	Hearer	
	Preferred	Dispreferred
Assessment	Agree	Disagree
Invitation	Accept	Refuse
Offer	Accept	Decline
Proposal	Agree	Disagree
Request	Accept	Refuse

CONTEXT IN LINGUISTICS

Analyzing language means that we need to consider to whom, where, when, or why an utterance being uttered (Cutting, 2002, p. 1). That is then becomes what pragmatics focuses on. It lies on context, text, and the function. In other words, pragmatics is the way we manage what we convey (Griffiths, 2006, p. 153). The study concerns on the meaning of words that can be explained with our knowledge of physical and social world which is based on socio-psychological factors influencing the communication happens. The study also uses language, text, pieces or spoken or written discourse as the data. The analysis of the language involves the users, how meaningful an utterance to the users, and the purposes of the utterance delivered by the users (short or long term purposes) (Cutting, 2002, p. 2).

In understanding utterances, we need to understand the meaning of words in context and assumptions of knowledge that both speaker and hearer share (Cutting, 2002, p. 3) (Schiffrin, 1994, p.

60). This background knowledge can be either cultural or even interpersonal (Cutting, 2002, p. 5) (Locke, 2004, p. 18). The situation and the participants themselves are variable in the conversation. There is also this essential factor influencing how the hearer interprets an utterance and expressions conveyed. First are the utterance and the direct and indirect meaning beyond it. Second, the physical situation can be the surrounding or the environment in which the conversation takes place (Cruse, 2006, p. 35). Both are influential that a speaker must consider before attempt to converse to a certain hearer to response or react or at least take any actions.

Third, there is also social fact, which includes dimension of relationship, roles, and even relative status which can be factors influencing speech acts of language (Locke, 2004, p. 19) (Schiffrin, 1994, p. 60). A speech is meant to express information dealing with social relations, personal attitudes, solidarity, and social cohesion (Cutting, 2002, p. 19). To Fairclough, social interaction or conversation between both speaker and hearer can be influenced by social relationships. Bakhtin said so. That social (with mostly verbal features decided by the society) is determining (Locke, 2004, pp. 15-16).

Power can be one of factors which make someone not capable to give or perform the right reaction or response to a certain speaker (Cutting, 2002, p. 119). The last is knowledge shared both speaker and hearer (Cruse, 2006, p. 35). A speech act may fail. But when the speaker knows the context and each influential aspect, a hearer may soon understand what exactly the speaker expects from the conversation done. Again, a conversation can be done through a mutual understanding. The speaker and the hearer may be friends or colleagues. It can be that both have known each other, so that the goal expected from the conversation can be achieved. Knowledge here can be way of thinking, characteristics, or even preference. Any self-aspect will do. All in all, contextual means there is this sense of recognition and consent that a speaker must have both well in speaking.

ANALYSIS

The analysis in this study is done by dividing the data based on the types of speech acts which are direct and indirect ones. The types of speech acts are determined using the related theory by Searle (1975). That from the whole 40 conversations, the data representatives are presented by describing all aspects needed with the description to explain the analysis. As this research is based on the movie, the presentation of the data are also provided based on sequences of narratives. These sequences are abstract, orientation, complication, evaluation, and coda. Abstract somehow explains how a story in narrative could happen. Then, orientation is the introduction of who are involved or the characters in the movie. The next is complication which shows how a conflict arises. Meanwhile, the evaluation is how the conflict being resolved. The last is coda which shows how the story ends. By using the sequences of narratives based on the movie, this research omits the time presentation in which the dialogue happens (in the movie).

Bill's Direct Speech Acts

ABSTRACT

Abstract in the movie ranges from how the conflict happens and creates chaos. In another word, abstract can be the introductory part in the movie. The abstract in the movie is shown when Georgie tries to play with the paper boat made by Bill. He plays it to Jackson Street nearby the sewer. It is then how Georgie meets Pennywise and gets killed.

Conversation 1

Transcription	Locutionary Act	Illocutionary Act
Bill: [Okay(.) Go get the wax.]	Directive	Directive (ordering)
Georgie: [(0.3) In the cellar? (.)]		

The conversation takes place in the bedroom. Georgie asks Bill to make him a boat. Bill asks him to get the wax in the cellar. It is dark and quiet down there. Georgie is scared. Bill is his

sibling, his older brother. According to the social status, Bill has more power than Georgie. Georgie must follow or do anything to please his older brother. If they are not siblings, Bill's utterance is considered as command. Georgie can refuse if he wants to. But much to his emotional feelings, it is not right not to do Bill's request because Bill needs the wax to make him a boat. In this state, Bill does not consider Georgie's consent as he knows Georgie will do what he has instructed. Bill also knows that Georgie will understand what he says literally as he uses his words so that it is understandable to Georgie. Their conversation is considered as daily or informal one.

Also below is the table of context emerges in the conversation according to the explanation above:

Context shown in Conversation 1			
Meaning of utterance is understandable.	The conversation takes place in familiar surrounding or environment both speaker and hearer knows.	The social status	Both speaker and hearer know each other
√	√ Note: Happening in Bill's bedroom which should make Georgie comfortable speaking, but in fact, Georgie cannot state his refusal.	√ Note: Bill is older so that Georgie must obey him.	√ Note: Both are siblings.

ORIENTATION

The orientation part in the movie is the interval or time when all of the characters are shown. The main, the supporting characters, and even the setting are provided. Based on the movie, orientation happens when Bill and his friends appear until how they name themselves Losers Club.

Conversation 5

Transcription	Locutionary Act	Illocutionary Act
Bill: [.hh She's not↑ dead= =She's.missing↑] Richie: "Sorry, Bill. She's missing."	Directive	Directive

Here, Bill wants Richie to clarify that Betty Ripsom, a student of the school, is missing and not died. When Richie says that maybe Betty is died, Bill feels offended. He feels so as his brother, Georgie, in fact is died due to the attack of Pennywise at the time in the sewer. Here, both know each other. That then the use of high intonation in the utterance indicates that it is directive. Bill forcefully asks Richie to understand and know what he means, to correct the previous utterance he says that Betty Ripsom is died. In fact, Betty and Georgie are the victims of Pennywise and died already.

Context shown in Conversation 5			
Meaning of utterance is understandable.	The conversation takes place in familiar surrounding or environment both speaker and hearer knows.	The social status.	Both speaker and hearer know each other.
√	√ Note: Happening nearby the bin outside the school at noon. Bill and the Losers Club look at people and talk about missing kids at Derry.	√ Note: Bill and Richie have the same social status as they are both friends.	√ Note: Both are friends.

COMPLICATION

According to the movie the interval of complication or how the conflict arising happens when Bill and his friends try to look for proofs whether Georgie or other children at Derry are kidnapped and floated. Those victims are floated in the sewer, in the main one. The Losers Club enters the well-house only to find Pennywise and they are being scared of.

Conversation 24

Transcription	Locutionary Act	Illocutionary Act
Bill: [It always did= =So. LET'S GO↑]	Directive	Directive

After being attacked by Pennywise in the garage while discussing the way to make him faded, Bill has the strong urge to go to the well-house. He finally finds that the place where Pennywise hiding is in the central sewer, the one which is connected to all of the sewers in Derry. The well-house is the place that can be the shortcut to the sewer. As Bill does not like being intimidated, he has the urge to go and find and then catch Pennywise no matter what. To him, getting Pennywise at all cost is important because Penny needs to pay for his brother, Georgie's death.

As he does not want to ho alone, he persuades his friends to go with as they also may feel uncomfortable being scared to Penny. To them, Penny has played with their feeling of fears. That it is impossible not to fear over things we do not like or hate. In the other way, they also do not want to be controlled by Penny because he knows all of the Losers Club members' weaknesses. To them, Bill is being direct and directive. He directly asks them to go as it is one of instructions they need to do. Bill may force them, but they do what have been instructed to them as a responsibility.

CODA

Coda relates to how the story ends. So, in the movie, the coda starts from how Bill and his friends start a new life after they win over Pennywise. There may not be many data found, but this sequence is still the important part in the movie as it is considered narrative.

Conversation 40

Transcription	Locutionary Act	Illocutionary Act
Bill: [Swear it↓ hh Swear if .hh It isn't dead(.)= =if It ever comes back↑ = =(0.2) we'll come back.too.]	Commissive	Commissive

This kind of promise is made by Bill in the coda. As he and his friends has done the mission to fight over Pennywise. But it is not as satisfying as they thought because Penny may come attack them again in the future. So, to cover the feeling of insecurity, Bill ties his friends up in a promise so that they will not forget what they have done at the time. They will surely reunite if Penny comes back to destruct Derry. They will not be afraid as what they feel right now because they understand that they will probably win if they keep feeling brave.

In the way of speaking, to make it as promise, Bill uses the fall and raising intonation with consent as the consideration. As to him, his friends' emotional states are also important. As this is commissive, he has not to neglect it so that he uses his blood and his friends' as the sign. In other words, Bill directly asks the Losers Club to promise or commit to fight against Pennywise the Clown as long as he comes back.

Bill's Indirect Speech Acts

ABSTRACT

Conversation 1

Transcription	Locutionary Act	Illocutionary Act
Bill: [You want it to float:: =don't you?]	Interrogative	Directive (ordering)

Based on the utterance above, it can be known that Bill is changing his function of speech act from interrogative to directive. This kind of speech is then what makes his utterance indirect. Because there is such change in the function. He may ask his brother a question. But, what he means is to order or instruct Georgie to obey him. He can do so as he has the higher status and power over Georgie. In fact, Bill is also afraid to go to the cellar because it is dark and scary at night. So, ordering Bill to go can be his way to avoid his feeling of insecurity. He is being secured is the goal.

ORIENTATION

Conversation 9

Transcription	Locutionary Act	Illocutionary Act
Bill: [If (0.5) If I was Betty Ripsom.= =I would want us to find me. Geor... GEORGIE TOO."	Representative	Directive
Bill: [You too?]	Interrogative	

These kinds of utterances are conveyed by Bill while he wants to enter the sewer but his friends do refuse his order. Here, with his rising and falling intonation, he urges all of his friends to enter the sewer with him. To him, rescuing Georgie and other children is important. He is being indirect while asking because he knows all of his friends are all afraid to enter the house, but he needs too. He speaks with force to show how fierce he is in any action he does. Meanwhile, he speaks in consent because he himself knows that he is also afraid to go in. His purpose of being considerate is because he wants all of his friends' witness what happens to the children at Derry.

EVALUATION

As evaluation shows how the conflict is solved, evaluation here has the same meaning to reorientation. It can be meant by solution. In the movie, evaluation starts at the second time the Losers Club enters the well-house to find Beverly. That Beverly is kidnapped by Pennywise is dangerous. That is why they intend to reenter the well-house and get to know each other more by ending the different thoughts or mind related to Pennywise the Clown and their fear.

Conversation 36

Transcription	Locutionary Act	Illocutionary Act
Bill: [LEAVE [↑]](0.3)= =hh I'm (0.1) the one who dragged you all into this(.) =I'm so sorry [↓] (.) = =Sorry [↓] =Go [↑]]	Representative Imperative	Expressive

This conversation when Bill is caught by Pennywise after fighting him for a while. Bill thinks that he is the one who starts or causes the problem. He does not want his friends getting involved any longer. Rather than seeing his friends being caught up by Penny, he chooses to ask them go leaving him alone. Instead of leaving him, the Losers' Club decides to stay. They insist to do so because they know that Pennywise is no longer strong as before. They believe that their bravery could make him faded.

Bill speaks within consent. He feels regret after persuading all of his friends to go knowing that they will be hurt. He utters the speech act to show that he is sorry after causing all of the events. The rising and falling intonation in his speaking indicates all of the emotions he feels. That he never wants bad things happen to his friends is real. There should be no more children missing because of Pennywise. His utterances may be in form of order but they are considered indirect. It can be so because there are changes in the functions of the utterances. Bill may say it out loud that to him, it is the case that he need to clear. But the function of his utterances is expressive, to tell that he ask for forgiveness.

Pennywise's Direct Speech Acts

ABSTRACT

Conversation 3

Transcription	Locutionary Act	Illocutionary Act
Penny: [Here (.) [↑] Take It (.) [↑] Take it (.) Georgie [↓] .	Directive	Directive

Same like Conversation 1, this conversation happens at the Jackson Street, at the sewer. To show that he is being considerate, Pennywise may speak calmly with low intonation at the end. But, his intention is to force Georgie to get closer to him. Pennywise takes the boat Bill made for Georgie which is entering the sewer. To Penny, by saying that he will give the boat back can make Georgie trusts him. That after Georgie takes the boat, Pennywise decides to take him to.

Pennywise's utterance is directive as it is intended as an order for Georgie. He forces Georgie to obey him by lying to Georgie that they both can be friends. Or in other words, Pennywise uses words to make Georgie follows what he has ordered. The speech act succeeds to make Georgie acts like what Penny expects. Georgie knows that the kind of atmosphere and meeting a clown in a sewer, but he decides to believe in the end.

EVALUATION

Conversation 33

Transcription	Locutionary Act	Illocutionary Act
Penny: [°Step right up, Beverly. Step right up. Come change. Come float°.]	Directive	Directive
Beverly: ((not answering))		

The conversation above happens in the sewer. The conversation happens between Pennywise and Beverly who do not have social relationship at all. Here, the influential aspect to the speech act is the plot, setting, and the emotional state of the characters or it can be said as the conflict. At the time, Beverly tries to escape from the sewer knowing only her who stays without her friends. Knowing that she wants to escape, Penny starts to scare her, proving that he is stronger. Although not imperative, Pennywise's utterances are considered directive. They may not be a louder talk, but ordering Beverly to do things can be directive as well. What Penny tries to order to Beverly is that she lets herself being controlled and killed by Pennywise. Such force makes Beverly does not want to respond to Penny's utterances. She insists not to answer anything. It can be concluded that Pennywise's speech act fails.

Pennywise's Indirect Speech Acts**ABSTRACT****Conversation 3**

Transcription	Locutionary Act	Illocutionary Act
Penny: [<i>What a nice boat. Do you want it back?</i>]	Interrogative	Directive

Based on the conversation above, it can be known that Penny insists that Georgie should stay and not going anywhere. Pennywise's only goal at the scene is he can kill, eat, and make Georgie floated like other children of Derry. That to all people, what they know is that Georgie is died. Even though Bill believes that he may be just missing. To Georgie, he does not see that Pennywise the Clown is scary. He is more curious as it is his first time knowing such a unique clown.

Penny utters indirect speech as there is the change of function when he uses it to Georgie. The utterance may be interrogative. But, as the function of the utterance is different with what it is supposed to be, it then can be said as indirect. That to Penny, he forces Georgie to be closer so that he can kill him. The kind of order in the conversation above indicates that Penny is being forceful. The message then is understood by Georgie so that he obeys what being instructed to him.

EVALUATION**Conversation 33**

Transcription	Locutionary Act	Illocutionary Act
Penny: [<i>You'll laugh. You'll cry. You'll cheer. You'll die.</i>] Beverly: ((not answering)) Beverly: [<i>°I'm not afraid of you.°</i>] Penny: [<i>YOU WILL BE.</i>]	Commissive	Declarative

The conversation above takes place in the sewer, the place where Penny hides all of his victims of Derry. Penny says his utterances to Beverly once she is conscious after getting kidnapped. Even though saying not afraid to Penny, Beverly shows his fear upon death she may experience soon Penny loses his conscience. The refusal to respond what Penny says indicates that Beverly has no fear upon him, but death. That she does not want to follow what Penny says is what important here. Besides, by not feeling scared, Beverly can save herself as what Penny is scared the most is someone's bravery.

Through the utterances, Pennywise has declared that whoever tries to fight him can die. He says his utterances by emphasizing and raising his intonation. He does so to grow the feeling of insecurity to Beverly. Here, the speech act Pennywise expresses is not accepted or responded by Beverly. It is why that the speech act failed. Pennywise is being indirect in his utterances as he wants to ensure Beverly that he can create death to everyone he points to. He may promise it to happen, but the function changes as his intention is to ensure Beverly trusting him.

Refusal as the Addressee's Reaction to the Speech Acts Performed

People do not like being into talks in which a speaker does not consider their consent (McDonald, 2008). Here, not all of the speech acts performed by Bill and Pennywise consider the addressee's consent or feeling. Moreover, it happens to the speeches which are too demanding or directive in purpose. That being directive can also be meant that a speaker expects a certain reaction or response from an addressee (Yule, 1996). This kind of explanation then can describe that to both Bill and Pennywise, they do not usually get response or reaction as what they want once the addressee do not understand them or not interested or being insecure to the topic they want to discuss.

Usually a horror movie will be demanding. The demand is that the people who watch the movie also feels the insecurities shown by the characters. So, to make such effect, the use of refusal to the speech acts performed can make the viewers

of the movie realize or relate to the feeling being shown. Not all of people may be afraid in watching horror. But experiencing scary things must happen to all people alive. Not all of us are brave enough to face the reality or things scary like ghosts. People tend to neglect this. In fact, refusal because of the feeling of insecurity normally happens to people who are afraid of something. Their language will be different. Besides, their gestures will be obvious to the speaker that they do not like the idea of playing with danger.

Here, refusal shown in the movie through the characters of each member of the Losers' Club. Because they are afraid of different thing but taken advantage by Pennywise, not saying a single thing is their defense in ignoring their scary feelings and Pennywise as well. To them, refusing to enter the house after Bill tries to lure them to go in by language is the way to make Bill realize that death is terrible. Each of them does not want to experience the same thing as what they do. That security and safety for an individual is important. So, to refuse means to secure themselves from any danger which may happen. The only thing that Pennywise wants from them is that they are scared and eaten or killed by him. This kind of story then also shows that physical need such as eating should be fulfilled. There are no people who want to die. The refusal to the utterances in the most data appeared can be meant that the Losers Club do not like to die young. They may be act like they are brave enough, but still, the refusal to the directive utterances can be considered weakness. Here, refusal means that not to respond to what being disliked. Or they may follow the directive utterances, but they do not answer a single thing which means a "yes".

Arising Conflict Influencing the Speech Acts Performed

Conflict is seen as one of the situational background which may influence how someone utters a language. Just like what happens to Bill and Pennywise, both of them have the kind of changing language when the conflict between them is arising. To Bill, because he is afraid of Pennywise, he stutters a lot and his talks are being more direct. Not only being direct, what he has spoken when engaged in conversation with his friends are also

more directive. This kind of phenomenon only happens to Bill when he is afraid of fighting against Pennywise. He knows that Pennywise is the cause of his brother's death. Here, what he feared the most is not Pennywise the Clown, but being terribly died just like what happens to his brother, Georgie. When a conflict arises, people usually do not care or being attentive to what they utter. Because they may be scared, they are more direct so that the horror situation or atmosphere may be lessened.

Unlike what applied to Bill as his position is the protagonist in the story, Pennywise's language appears more indirect. Not only that, but what he utters are also more expressive. He wants to express his feelings of pleasure in scaring his opponents, The Losers' Club. To him, not being obvious in saying death can help him to scare the kids, including Bill. He wants to show off that he is happy when others are died. In other words, because Pennywise in the antagonist in the story, the language he uses are often sarcastic. What he wants to prove to his enemies or opponents is that he has the power of murdering someone alive. Also, being indirect can help him to find what responses his enemy may show once they are scared but not pointing the word "death" directly. All in all, the speech acts here are related to personal insecurity feelings or personal emotional state.

CONCLUSION

This study tries to elaborate the types of speech acts performed by Bill and Pennywise The Clown in *It* (2017) movie. Both characters are contrast that Bill is the protagonist and Pennywise is the antagonist. That both must have different structure or types of speech acts is such a distinct analysis to do. It can be found that Bill's speech acts are more direct and directive since he is triggered to find out the truth regarding his brother, Georgie. That Georgie is still alive or otherwise is what makes Bill is way higher in tension. Meanwhile, to Pennywise, his speech acts are more indirect and expressive as the thing he only wants is creating the sense of insecurity to Bill and his friends. Moreover, Bill's friends, whom are Beverly, Ben, Mike, Stanley, Eddie, and Richie all have different feeling of fear which known to Pennywise.

The moral of the movie shows that people cannot disregard everyone exists in the surrounding, even a kid. That parents should not neglect or ignore children is a kind of urging message. That neglect children means let them live by themselves within the cruel world. There are over 40 conversations with various types and functions of speech acts found in the movie. But each of them has different influencing factors. As what has been stated before, physical condition related to surrounding and the social dimension are influential to speech acts shown by Bill and Pennywise in the movie. But, the way messages are different. After being analyzed, the most data influenced by social dimension are Bill's. Meanwhile, the least ones are Pennywise's. To get such result, the data are analyzed based on the type and function of speech acts. Besides, the classification of the data result is also done by sequences of narrative. It is done so because the movie has abstract, orientation, complication, evaluation, and coda to tell the events. All in all, from the result, it can be known that arising conflict and the refusal of the addressee as response to speech acts are true. Not because the genre of the movie, which is horror, but it is how the emotional state is depicted as fear and bravery and the unhelpful setting affecting how the conflict develops in the story. ca

REFERENCES

- Ambroise, B. (2010, September 3). From Speech Act Theory to Pragmatics: The Loss of the Illocutionary Point. *HAL archives-ouvertes.fr*, 1-11. Retrieved from halshs.archives-ouvertes.fr/halshs-00514810
- Cambridge: Advanced Learner's Dictionary. (2008). (3rd ed). Cambridge: Cambridge University Press.
- Cruse, A. (2006). *A Glossary of Semantics and Pragmatics*. Edinburgh: Edinburgh University Press.
- Cutting, J. (2002). *Pragmatics and Discourse*. London: Routledge.
- Griffiths, P. (2006). *An Introduction to English Semantics and Pragmatics*. Edinburgh: Edinburgh University Press.
- Litosseliti, L. (Ed.). (2010). *Research Methods in Linguistics*. London and New York: Continuum.
- Locke, T. (2004). *Critical Discourse Analysis*. London: Continuum.
- McDonald, M. (2008). Securitization and the Construction of Security. *European Journal of International Relations*, 1-36. doi:10.1177/1354066108097553
- Muschiatti, A. (Director). (2017). *It* [Motion Picture]. Warner Bros. Pictures.
- Oishi, E. (2006). Austin's Speech Act Theory and the Speech Situation. *Esercizi Filosofici*, 1, 1-14. Retrieved from <http://www.univ.trieste.it/~eserfilo/art106/oishi106.pdf>
- Schiffrin, D. (1994). *Approaches to Discourse*. Cambridge: Blackwell Publishers.
- Searle, J. (1965). What is A Speech Act? (M. Black, Ed.) *Philosophy in America* (Pragmatics, Discourse Analysis and Sociolinguistics), 221-239.
- Singh, M. P. (1991, November). Social and Psychological Commitments in Multiagent Systems. *AAAI Fall Symposium on Knowledge and Action at Social and Organizational Levels*, 1-5.
- Wray, A., Trott, K., Bloomer, A., Reay, S., & Butler, C. (1998). *Projects in Linguistics: A Practical Guide to Researching Language*. Republic of China: Edward Arnold (Publisher).
- Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.
- Yule, G. (2010). *The Study of Language* (4th ed.). Cambridge: Cambridge University Press.