

**ILLOCUTIONARY ACT USED BY VITO CORLEONE IN  
FRANCIS FORD CAPPOLA'S "THE GODFATHER" FILM**

**THESIS**



**UIN SUNAN AMPEL  
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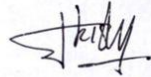
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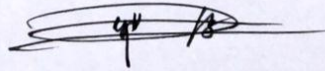
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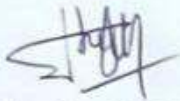
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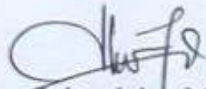


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## ABSTRACT

Ferdiansyah, M, A (2023), *Illocutionary Act Used By Vito Corleone In Francis Ford Coppola's "The Godfather" Film*. English Literature Department, Faculty of Adab and Humanities, UIN Sunan Ampel Surabaya. Advisor: Tristy Kartika Fi'aunillah, M.A

This research explores the illocutionary acts types and functions employed by the character Vito Corleone in the iconic film "The Godfather" directed by Francis Ford Coppola. Central to speech act theory is the concept of illocutionary acts, which refers to the intended function or purpose behind a speaker's utterance. John Searle, a prominent figure in speech act theory, classified illocutionary acts into five main types: representative, directive, commissive, expressive, and declarative. Geoffrey Leech proposed his theory of the function of illocutionary acts, which focuses on the social purposes they serve. Leech classified the functions of illocutionary acts into 4 types, competitive, convivial, collaborative, and conflictive.

The researcher uses a descriptive qualitative study to examine the utterances containing illocutionary acts made by the main character, Vito Corleone, in the renowned film "The Godfather.". To collect the data, the researcher watched that film several times to understand the plot. After that, conversations were transcribed, and footage was examined to guarantee transcription validity. The research focused on detecting linguistic forms in the film, which were classified by utterance. To analyze the data, the researcher focused on identifying the types and functions of illocutionary acts used by Vito Corleone in every utterance that he has spoken in the film.

The findings revealed a multitude of illocutionary acts observed in the dialogues involving the central character, Don Vito Corleone, as analyzed through the lens of Searle's theoretical framework adopted by the researcher and found 96 utterances categorized as illocutionary acts. Among these acts, the most recurrently identified were Directive Illocutionary acts, which prominently surfaced throughout the collected conversations. Additionally, assertive or representative illocutionary acts ranked second in terms of frequency, followed by other categories. Notably, the prevalent function of the illocutionary acts, as discerned by the researcher, aligns with Leech's conceptualization of the competitive, convivial, collaborative, and conflictive functions of illocutionary acts.

Keywords: Illocutionary Acts, Illocutionary Act Functions, The Godfather.

## ABSTRAK

Ferdiansyah, M, A (2023). Illocutionary Act Digunakan Oleh Vito Corleone Dalam Film “The Godfather” karya Francis Ford Coppola. Jurusan Sastra Inggris, Fakultas Adab dan Humaniora, UIN Sunan Ampel Surabaya. Pembimbing: Tristy Kartika Fi’auillah, M.A

Penelitian ini mengeksplorasi jenis dan fungsi tindak ilokusi yang digunakan oleh karakter Vito Corleone dalam film ikonik "The Godfather" yang disutradarai oleh Francis Ford Coppola. Inti dari teori tindak tutur adalah konsep tindak ilokusi, yang mengacu pada fungsi atau tujuan yang dimaksudkan di balik ucapan pembicara. John Searle, tokoh terkemuka dalam teori tindak tutur, mengklasifikasikan tindak ilokusi menjadi lima jenis utama: representatif, direktif, komisif, ekspresif, dan deklaratif. Geoffrey Leech mengusulkan teorinya tentang fungsi ilokusi, yang berfokus pada tujuan sosial yang mereka layani. Leech mengklasifikasikan fungsi ilokusi menjadi 4 jenis, kompetitif, ramah, kolaboratif, dan konfliktif.

Peneliti menggunakan studi kualitatif deskriptif untuk meneliti ucapan-ucapan yang mengandung tindak ilokusi yang dilakukan oleh tokoh utama, Vito Corleone, dalam film terkenal "The Godfather.". Untuk mengumpulkan data, peneliti menonton film tersebut beberapa kali untuk memahami alurnya. Setelah itu, percakapan ditranskrip, dan rekaman diperiksa untuk menjamin validitas transkripsi. Penelitian difokuskan untuk mendeteksi bentuk-bentuk linguistik dalam film, yang diklasifikasikan berdasarkan ucapan. Untuk menganalisis data, peneliti fokus untuk mengidentifikasi jenis dan fungsi tindak ilokusi yang digunakan oleh Vito Corleone dalam setiap ucapan yang diucapkannya dalam film tersebut.

Temuan mengungkapkan banyak tindak ilokusi yang diamati dalam dialog yang melibatkan tokoh sentral, Don Vito Corleone, sebagaimana dianalisis melalui lensa kerangka teori Searle yang diadopsi oleh peneliti dan menemukan 96 ujaran yang dikategorikan sebagai tindak ilokusi. Di antara tindakan-tindakan ini, yang paling sering diidentifikasi adalah tindakan Ilokusi Direktif, yang muncul secara mencolok di seluruh percakapan yang dikumpulkan. Selain itu, tindak ilokusi asertif atau representatif menempati urutan kedua dalam hal frekuensi, diikuti oleh kategori lainnya. Khususnya, fungsi umum dari tindak ilokusi, seperti yang diamati oleh peneliti, sejalan dengan konseptualisasi Leech tentang fungsi ilokusi yang kompetitif, menyenangkan, kolaboratif, dan konfliktif.

Kata Kunci: Tindak Ilokusi, Fungsi Tindak Ilokusi, The Godfather.

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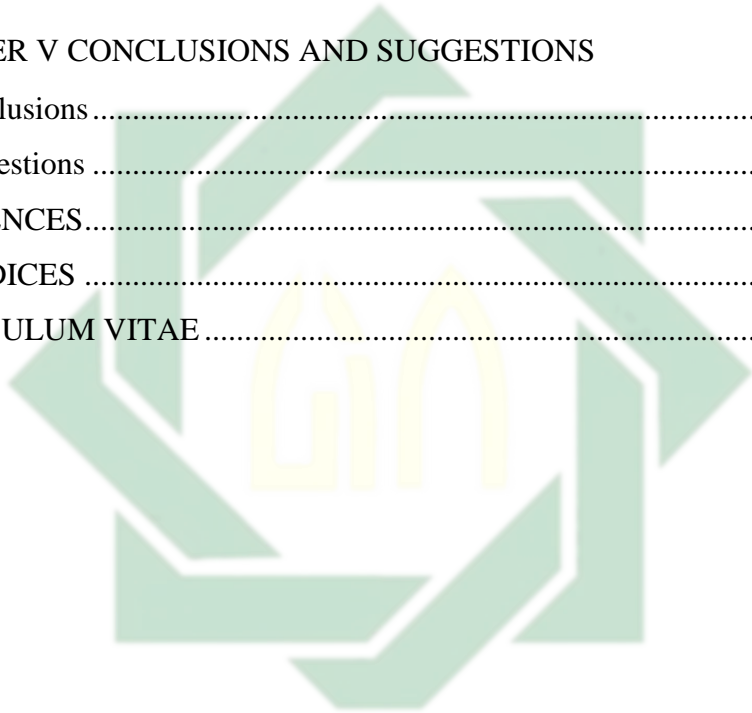
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## CHAPTER I

### INTRODUCTION

This chapter discusses several points related to the introduction of the thesis. The several points include the background of the study, statement of the problem, objective of the study, significance of the study, scope, and limitation, and definition of key term. The writer tries to explain each subject briefly.

#### 1.1 Background of Study

Language serves as a fundamental tool for human interaction and communication. In contemporary linguistic studies, significant attention is given to the development of language through the lenses of Pragmatic and Semantic Linguistics. Both fields are concerned with understanding the meaning conveyed by language. Semantics explores the intricacies of meaning in language, encompassing logical aspects (referred to as formal semantics), the meanings of individual words and their associations (known as lexical semantics), and the cognitive structures that underlie meaning (known as conceptual semantics). On the other hand, pragmatics encompasses various elements, including context, deictic expressions, presuppositions, implicatures, and speech acts. Of particular importance within pragmatics are speech acts, which lie at the heart of human communication, as individuals employ utterances as a means of intentional action.

In attempting to express themselves, people do not only produce utterances containing grammatical structure and words. They perform action via those utterances(Yule, 1996). It can be assumed that any speech that people say contains



meaning. Pragmatics is a part of linguistics that deals with meaning in context. In other words, pragmatics can also be defined as the study of the relationship between the linguistic form (structure) and the user of that form. Humans have the ability to communicate with each other, and the speech between human have many various meanings in order to have complex communication. The main point of human conversation is to make utterances. Every single utterance that is uttered by the speaker always has a certain intention, purpose, and meaning. And the addressee must know and find out the purpose of what the speaker uttered, not only by the phrase and word that are formed but also by the meaning that appears inside the utterance. The goal of the conversation between the speaker and the addressee is while they share knowledge from the speaker with the addressee. The speech act is defined as the action performed in saying something (Austin, 1962).

Based on Austin's point of view in his book "How to do things with Words," speech acts are divided into three levels in the world of pragmatics. These levels are the locutionary act, illocutionary act, and perlocutionary act. An locutionary act refers to the performance of an utterance and represents the act of saying something. Illocutionary acts involve performing the act of doing something and are analyzed based on the contextual background knowledge shared by the speaker and addressee. Lastly, perlocutionary acts are acts performed through speech that affect others, such as angering, persuading, comforting, and inspiring. These acts aim to influence the hearer and prompt them to act following what the speaker has said. In pragmatics, speech acts are commonly used in conversations, and theories by Yule and Austin

explain the definition of speech acts. In conclusion, a speech act is an action that occurs through speech or can result from an action.

According to J.L. Austin's influential work, "How to Do Things with Words," speech acts within the realm of pragmatics can be categorized into five distinct types or categories: verdictive, exercise, commissive, negativities, and expositive (Austin, 1962). Additionally, John Searle has further refined the classification of illocutionary acts into five categories: directive, commissive, expressive, declarative, and representative or assertive (Searle, 2010). These classifications provide a more comprehensive understanding of the various types of speech acts and their specific functions within communication. The first category of speech acts, directives, encompasses various linguistic expressions through which the speaker desires the listener to perform a specific action. Examples of directive speech acts include issuing commands, making recommendations, providing advice, posing inquiries, and giving orders. Commissive, another type of speech act, involves the speaker making commitments, promises, or vows to undertake certain actions in the future through their verbal expressions.

On the other hand, expressive speech acts serve as a means for the speaker to convey their inner psychological states or attitudes, encompassing acts such as expressing gratitude, offering congratulations, giving praise, assigning blame, making excuses, and expressing condolences. Declarative speech acts establish a connection between the conveyed content and reality. They include resigning from a position, dismissing someone, christening an individual, mentioning a topic, issuing a

sentence, excommunicating someone, and assigning tasks. Finally, representative or assertive speech acts involve the speaker expressing their beliefs by making statements, providing reports, presenting claims, offering suggestions, boasting, or complaining. Extensive research has been conducted on studying speech acts, exploring their various dimensions and characteristics. They applied the theory of speech acts to various subjects such as newspapers, advertisements, short stories, movies, etc. For instance, the researcher who has worked with terms of speech acts are; Rahmawati (2017); Sipayung (2021), Indrawati (2008); Kusumo (2015); Pika (2017).

Furthermore, studies about the speech act, especially the illocutionary act, have been conducted by many researchers. Sipayung (2021). She analyzed about “Illocutionary Speech Act in American Idol.” The focus of his research is to find the illocutionary that is used by people who take part in the American Idol program. There are five types of illocutionary acts found in American Idol 2019 utterances. Declarations, representatives, expressive, directives, and commissive are all examples. Expressive is the most common type used in American Idol 2019 because they utter many statements apologizing, thanking, greeting, hoping, and complimenting when the event is live. He also discovered that on American Idol 2019, people primarily used representatives and expressive. According to the data presented above, complementing is more dominant than the other functions of the illocutionary act. Secondly, Indrawati (2008) focused on the illocutionary that appears in the utterance that the “Indonesia This Morning” presenter used while they

talked with the guest star. She found that the presenters of *Indonesia This Morning* use the four types of illocutionary acts: directive, commissive, representative, and expressive. Meanwhile, the presenters do not use declarative acts in that analysis field. The presenters also utilize four illocutionary act functions: convivial, competitive, collaborative, and conflictive, depending on the social purpose.

The term illocutionary acts in teaching and learning English has been done by Kusumo (2015). He analyzed and was concerned with the pragmatic analysis of illocutionary acts used by the English teachers in the teaching-learning process at SMAN 1 Wates. In line with the research objectives, to identify illocutionary acts and illocutionary functions used by the English teachers in classroom conversation at SMAN 1 Wates. Illocutionary also appears in political speech, analyzed by Usman (2017). She describes and shows the types and dominant illocutionary acts found in the announcement speech uttered by Donald Trump. To explain and describe the types of illocutionary acts in Donald Trump's speech, she used descriptive and qualitative methods. Her research results indicate more than 300 utterances of Illocutionary Acts in Donald Trump's speech on the announcement of the presidential candidate. It dominantly used assertive, followed by commissive, directives, and expressive.

Meanwhile, declarative has the lowest frequency for Donald Trump's speech. Therefore, a topic appears from quite a unique source from Rahman (2015). She used comics as a source for her research. She analyzed the illocutionary act perlocutionary



acts in the Detective Conan comic. Therefore, she found five types of illocutionary acts that occur in her research representative, directive, declarative, expressive, and the last is commissive. In both previous studies above, the previous researchers limited their focus to some kinds of illocutionary acts. All the previous studies explained above influenced the researcher to analyze all kinds of illocutionary acts using Searle's theory in another subject. Some of the studies above have the same focus, namely by using boundaries with only a few illocutionary acts, like only using directive illocutionary acts or other types. In this case, it mobilizes the researcher so that in this study, the researcher would analyze all types of illocutionary acts that exist in the narrative of the subject of this study using the theory of John R. Searle about illocutionary acts. The researcher personally likes films that are in the action genre or those that have a mafia theme; also, in this case, the film "The Godfather" is a historical film because this film was the beginning of the rise of Hollywood films with mafia themes and until now has always been used as a reference for action films. In the future, with the theme of mafia and drama. Besides, no one above uses "The Godfather" film as the research subject.

In the acclaimed film "The Godfather" directed by Francis Ford Coppola, the character of Vito Corleone strategically employs a variety of illocutionary acts to exert power, establish authority, and navigate complex social dynamics. These speech acts, including commanding, requesting, advising, and asserting, shape the film's narrative and advance its central themes of family, loyalty, and organized crime. This research thesis investigates how Vito Corleone utilizes illocutionary acts to influence

power dynamics and interpersonal relationships within the cinematic context. The choice of this film as the research subject arises from the researcher's interest in the action genre and the film's portrayal of the underworld, allowing for an exploration of societal dark elements and the mafia's economic control. Moreover, "The Godfather" is renowned as an iconic film, having won the Best Film award at the 1972 Oscars and holding a high rating of 9.2/10 on IMDb. The research aims to analyze the illocutionary acts employed by Don Vito Corleone using Searle's theoretical framework, examining their frequency and functions throughout the film. Through a detailed analysis of specific scenes and dialogues, this thesis explores how Vito Corleone utilizes persuasive language, manipulation, negotiation, and subtle nuances to achieve his objectives. The study of illocutionary acts within the context of speech act theory provides insights into character development, plot progression, and the overall narrative of "The Godfather."

Through this analysis, the thesis would shed light on Vito Corleone's role as a masterful communicator and strategist, showcasing how his illocutionary acts shape the film's power dynamics and illuminating his persona as a cunning, influential leader. The exploration of Vito Corleone's speech acts offers insights into the complexities of interpersonal relationships within the criminal underworld and the intricate webs of loyalty and honor that define "The Godfather."

This research is significant because it comprehensively explains illocutionary acts and any related information. Through this study, students, particularly those in

the linguistic field, may be able to learn about the various types of illocutionary acts and their functions in the film.

### **1.2 Problem of the Study**

According to the study's background and focus, the writer formulated the problem by presenting the research question below:

1. What are the types of illocutionary acts used by Vito Corleone in "*The Godfather*" film?
2. What are the functions of illocutionary act types used by Vito Corleone in "*The Godfather*" film?

### **1.3 Objective of the Study**

Based on the research problem above, the writer analyzes the research objective below:

1. To identify the types of illocutionary acts used by Vito Corleone in "*The Godfather*" film.
2. To analyze the function of illocutionary acts used by Vito Corleone in "*The Godfather*" film.

### **1.4 Significance of the Study**

The researcher hopes this research will provide the reader, particularly linguistics students, with a better understanding of speech acts, particularly illocutionary acts. Furthermore, the author hoped that this research would supplement previous research and expand knowledge in linguistics. This research can also be used as supplemental material for teaching activities,

particularly in Pragmatics. Furthermore, this research may provide insight for other researchers interested in the same field.

### **1.5 Scope and Delimitation**

This study focuses on the illocutionary acts Vito Corleone used in the film "The Godfather." The researcher focused on analyzing the illocutionary acts types and their functions used by Vito Corleone in the film "The Godfather." Due to limited time and knowledge, the researcher limits it by analyzing only the main character in the film "The Godfather."

### **1.6 Definition of Key Term**

1. Speech act : Utterance that can do/represent an action.
2. Illocutionary act : Illocutionary acts are the actions that speakers perform by saying something.
3. The Godfather : Film about the life of a mafia by Francis Ford Coppola in 1972.
4. Assertive/Representative : Presents the truth of the false value of the preposition.
5. Directive : Action that commits the speaker to do something in the future either to be followed or unfollowed.
6. Commissive : Action that commits the speaker to a voluntary act that reveals their intention.
7. Declarative : Action that brings the change in the internal situation which change the world by representing it as being changed.



## CHAPTER II

### REVIEW OF RELATE LITERATURE

This chapter primarily aims to provide a comprehensive explanation of the theoretical framework and various interconnected elements that are relevant and can provide support for this study.

#### 2.1 Speech Act Theory

The development of modern pragmatics makes speech act theory one of the main issues today. Illocutionary acts are a fundamental aspect of speech act theory, initially proposed by J.L. Austin in his seminal work "How to Do Things with Words" (1962) and later expanded upon by John Searle. Speech act theory aims to analyze the performative aspects of language and focuses on the communicative functions and effects of utterances beyond their literal meaning. In his book, Austin describes a speech act as "the act of saying something." Austin defined *speech acts* as "the action of saying something." He emphasizes that the function of language is not to describe the world but to perform various functions (1962). According to Austin, when individuals utter sentences, they act through speech. These actions can be divided into three categories: locutionary, illocutionary, and perlocutionary. Locutionary acts refer to an utterance's literal meaning and form, while illocutionary acts pertain to the intended force or function behind the utterance. Perlocutionary acts involve the effects or consequences of the utterance on the listener.

Illocutionary acts, the central focus of this study, involve the intended communicative force or the purpose behind an utterance. They are speech acts that speakers perform with the aim of influencing or changing the thoughts, attitudes, beliefs, or behaviors of the listener. Illocutionary acts can vary in their form and function, including making requests, giving orders, asking questions, making promises, asserting facts, expressing emotions, and more.

The theory about speech act cannot be separated between speech and action; there is a correlation between them. John Roger Searle, or as the English literature students know him, J.R. Searle, an American philosopher, developed more about the speech act in 1969. John Searle expanded upon Austin's work by developing a classification system for illocutionary acts, outlining five main types: representatives, directives, commissive, expressive, and declarative. Representatives involve making statements that assert the truth or falsity of a proposition. *Directives* are acts that aim to get the listener to perform a certain action. Commissive involve commitments to future actions. Expressive conveys the speaker's psychological state or attitude. Declaratives bring about changes in the external world through the act of uttering. On the other hand, Yule (1996) stated that the action performed via utterances are generally called speech acts. By applying speech act theory and the classification of illocutionary acts, this thesis examines how Vito Corleone utilizes specific illocutionary acts to exercise power, negotiate, persuade, and maintain his position within the mafia family. Analyzing the illocutionary acts employed by Vito Corleone in "The Godfather" provides a deeper understanding of the character's communication

strategies and their impact on the narrative and interpersonal dynamics within the film.

## **2.2 Types of speech acts**

J.L. Austin's speech act theory, introduced in his influential work "How to Do Things with Words," explores the performative aspects of language and emphasizes the idea that utterances can be seen as actions. Austin's theory provides a framework for understanding how speakers use language to accomplish various tasks and achieve specific effects in communication. According to Austin, when individuals speak, they not only convey information but also perform actions through their speech acts. He identified three main components of speech acts: locutionary acts, illocutionary acts, and perlocutionary acts.

### **2.2.1 Locutionary act**

Locutionary acts refer to the act of uttering words and producing meaningful sentences that have a literal meaning. For example, when a person says, "It's raining outside," the locutionary act is the production of the sentence itself, conveying the information about the weather. In other words, a locutionary act is an act of saying the literal meaning of an utterance. A locutionary act is also known as a speaker's utterance. There is a strengthening of this definition as stated by Yule (1996) locutionary act is the first basic act of utterances.

### **2.2.2 Illocutionary act**

Illocutionary acts, the focus of this study, go beyond the literal meaning of the words and encompass the speaker's intended force or function behind the utterance.

Illocutionary acts are the actions that speakers perform by saying something. They include making requests, giving commands, asking questions, making promises, expressing feelings, and more. These acts are aimed at influencing the listener in some way and achieving certain communicative purposes.

Illocutionary acts are what we called as the act of doing something. It serves not only for notifyin, but also for doing something. The speaker's intention is related to the illocutionary act. In other words, every speaker's utterance carries the intention. According to (Yule, 1996). illocutionary acts happen as a result of the utterance's communicational intent. The speaker should convey some sort of message through their speech in addition to simply saying something.

The communicative purpose of an utterance, the use to which language is being put, is what the speaker is attempting to do with his locutionary act. The act of saying something in an illocutionary act. for example, is: greeting ("Hello my friend"), apologizing ("I'm so sorry"), questioning ("It is Friday?"), promising ("We promise to come back as soon as possible").

### **2.2.3 Perlocutionary act**

Perlocutionary acts encompass the consequences or effects that an utterance has on the listener, which can manifest as changes in their thoughts, beliefs, attitudes, or actions. For instance, when a speaker makes the request, "Can you pass me the salt?" and the listener complies by actually passing the salt, the successful fulfillment of the request represents a perlocutionary act. It is important to recognize that perlocutionary acts are associated with the act of influencing or affecting something



through speech. The impact of an utterance on the addressee is commonly referred to as a perlocutionary act. It is noteworthy that the effects resulting from the speaker's utterance, such as the statement "I promise to give you some money," can have both positive and negative implications, contingent upon the circumstances and conditions of the recipient. If the person being referred to genuinely requires assistance, as mentioned earlier, the impact is considered positive. Conversely, if the person is deemed to be affluent or not in need, the effect may be negative, potentially construed as satire or even an insult. Perlocutionary acts represent the ultimate level of speech acts, occurring when the speaker performs a locutionary act, thereby engendering specific outcomes or consequences.

### **2.3 Types of illocutionary acts**

J.L Austin classified illocutionary acts into five types of speech acts: verdictive, exercise, commissive, behativities, and expositive (1962). Searle (1979), on the other hand, improved the classification into five categories (particularly illocutionary acts) representative, directive, commissive, expressive, or declarative. According to Searle, the following are the types of speech acts:

#### **2.3.1 Assertive or Representative**

Representatives involve making statements that assert the truth or falsity of a proposition. These acts aim to convey information, describe states of affairs, or present facts. For example, when a speaker says, "It is raining outside," they are making a representative act by stating a fact about the weather. Speech acts known as representatives state or express the speaker's beliefs about the situation. It

demonstrates the truthfulness of the utterance's meaning. Stating, suggesting, boasting, complaining, claiming, and reporting are all examples of this type. Below is the examples of Illocutionary types cited from (Sembiring & Ambalegin, 2019). And from (Astuti, 2018).

- Stating = She was the princess.(Sembiring & Ambalegin, 2019)
- Suggesting = Why you don't take a rest first?
- Boasting = My home is bigger than yours
- Complaining = Please don't hit that tree again
- Claiming = Al, you little genius, you! (Sembiring & Ambalegin, 2019)
- Reporting = Babies need food every two hours, Sam.(Astuti, 2018)

### 2.3.2 Directive

A directive speech acts type is when the speaker wants the hearer to do something as the speaker uttered, such as commanding, advising, requesting, ordering, recommending. It is a situation in which the speaker requests that the listener carry out some actions or bring out some states or affairs. Directives are illocutionary acts that aim to get the listener to perform a certain action. They involve giving commands, making requests, or issuing instructions. For instance, when a speaker says, "Please pass me the salt," they are engaging in a directive act by

requesting the listener to perform the action of passing the salt. This directive may impose obligations on the listener. An example for this type of speech acts is:

- Commanding = Stop, thief! (Sembiring & Ambalegin, 2019)
- Advising = You've only got three more days!
- Requesting = Please, Annie. She's too big to take to work.
- Ordering = I'll have the fish special, side of potatoes, salad with Thousand Island Dressing, cherry pie. (Astuti, 2018)
- Recommending = I recommend this beach is really beautiful

### 2.3.3 Commissive

Commissive involve commitments to future actions. These illocutionary acts express the speaker's intention or promise to perform a specific action in the future. Examples of commissive acts include making vows, pledges, or promises. For instance, when a speaker says, "I promise to be there on time," they are engaging in a commissive act by expressing their commitment to arrive punctually. The commissive type of illocutionary act is when the speakers use it to commit themselves to do something or some action in the future. The examples of commissive type promising, offering, and vowing.

- Promising = I promise you, Sam. I'll honestly think about it.  
You have my word. (Astuti, 2018)
- Offering = Coffee?
- Vowing = I vow that your family will be ok

#### 2.3.4 Expressive

Expressive convey the speaker's psychological state or attitude. These illocutionary acts are used to express emotions, feelings, opinions, or evaluations. Expressive can include acts of thanking, apologizing, congratulating, or sympathizing. For example, when a speaker says, "I apologize for my mistake," they are engaging in an expressive act by expressing their regret. Expressive type of speech acts is what the speaker feels, the express of an inner and related with psychological attitude from the speakers. This can be affected from what the speakers do or it can be what the hearer does. For the example of this types of illocutionary acts such as:

- Thanking = Thank you kind sir.
- Congratulating = Congrats for your success
- Praising = I like your new motorcycle. It is very  
amazing
- Blaming = It's all my fault
- Pardoning = I'm serious. Look, I'm sorry, I really am.

(Sembiring & Ambalegin, 2019)

- Condoling = I'm so sorry for your lose

### 2..3.5 Declarative

Declarative brings about changes in the external world through the act of uttering. These illocutionary acts aim to create new states of affairs or alter the status of things by making an authoritative statement. Examples of declarative acts include pronouncing someone married, declaring someone guilty, or naming something. In "The Godfather," Vito Corleone's declarations, such as "I'm gonna make him an offer he can't refuse," carry significant weight and have far-reaching consequences within the narrative. Declarative speech acts are those that distinguish between content and reality, such as resigning, dismissing, christening, naming, sentencing, excommunicating, and appointing. As an example:

- Resigning = I want to resign from my job next month
- Dismissing = You're out!
- Christening = May God bless protect them in war
- Naming = A brand new Handphone is called Smartphone
- Sentencing = The court is giving death penalty to him
- Excommunicating = Nelson Mandela has been exiled abroad
- Appointing = You are appointing as the new leader of this grub

## 2.4 Function of the illocutionary acts

(Leech, 1989) defines the purpose of illocutionary acts as their function.

Based on the social goal of maintaining and establishing harmony, Leech has been classified as an illocutionary. The function of illocutionary acts is divided into four functions, which are listed below. In accordance with the utilization of this theoretical framework, it is crucial for the researcher to incorporate the IFID (Illocutionary Force Indicating Device) theory when examining the functions of illocutionary acts based on the collected data. Searle and Venderken argue that IFID is conventionally interpreted as a linguistic component that signifies or restricts the illocutionary force of an utterance (Domaneschi et al., 2017).

### 2.4.1 Competitive

The competitive function in illocutionary is purpose to aiming with competing in social goals. Competitive functions have a goal related with negative politeness. Negative politeness is used to reduce the unfavorable relationship between what speakers want and what they should say in a good way. The example of competitive goals such as, demanding, ordering, begging, and asking.

- Demanding = See what you done!
- Ordering = I'll have the fish special, side of potatoes, salad with Thousand Island Dressing, cherry pie, and
- Begging = She beg for your forgiveness
- Asking = May I help you?



### 2.4.2 Convivial

The function of these illocutionary acts has a similarity with the social goal purpose. This function is associated with politeness. Positive politeness is the goal of maintaining a positive relationship with society. When someone offers to do something (offering), when people meet (greeting), and when someone does something important to the speaker (thanking).

- Offering = Do you need some help with that?
- Greeting = Hello, Sam.
- Thanking = Thank you, thank you. We are rich in friends.  
That's what our fortune cookie said.

### 2.4.3 Collaborative

Collaborative it has functions with compliance with the society purpose, It binds the speaker to the truth of the stated proposition. "I like this glove," for example. It is a form of reporting. Such as asserting, reporting, instructing, and announcing.

- Asserting = Eight years every Thursday Video Night and you forgot?!
- Reporting = I like this glove
- Instructing = Go outside and take the garbage
- Announcing = The baby is a boy!

#### 2.4.4 Conflictive

According to Geoffrey Leech's politeness theory, the conflictive function of an illocutionary act refers to a situation where the speaker's intended meaning or illocutionary force conflicts with the hearer's expectations or desires. In other words, there is a clash or disagreement between the speaker's intention and the hearer's interpretation or expectations. Aims at conflicting against the social purposes. Threatening, accusing, and reprimanding are some examples. If you say it again, "I will tell your Mother".

- Threatening = I swear I'll shoot you if you move
- Accusing = I thought I can trust you
- Reprimanding = I'll tell your Mother

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## **CHAPTER III**

### **RESEARCH METHOD**

This chapter presents an overview of the methodology employed and the process of data collection utilized in the present study. It begins by delineating the qualitative methods employed, providing a comprehensive explanation thereof. Subsequently, it elaborates on the data source, the instrument employed, the technique employed for data collection, and the subsequent data analysis procedure.

#### **3.1 Research Design**

The author completed this research by using a descriptive qualitative approach. As the name suggests, qualitative approaches do not involve measurement or statistics. The writer takes this approach because the data analysis has no numerical data. However, the author believes that putting numerical data in the qualitative research method in general terms is impossible. It means that numerical data can be used to illustrate a case. The writer would then use a descriptive explanation to explain the data. Because all of the writer's data is written in words, he explained it in words without using any statistics or numerical data. He would also prefer to use quotations of words rather than numerical data in his research.

The researcher used the qualitative approach to identify various illocutionary acts in the film script *The Godfather*. This qualitative study focused on description. According to Azwar (1998), the descriptive method involves the researcher systematically analyzing and presenting facts to be easily understood and concluded.

As a result, the descriptive method is a research method in which reality or facts are used as objects or research subjects, focusing on descriptive research, and the researcher sorts the required data based on categories.

### **3.2 Data Collection**

This section elucidates the process of data collection, encompassing the research data itself, the source from which it is derived, the subject of the study, the research instrument employed, and the techniques employed to gather the data.

#### **3.2.1 Research Data**

The research data are presented in the form of a film script, with particular emphasis on a speech delivered by Vito Corleone in the renowned film "The Godfather." The primary source of information for this study is the film itself, complemented by data obtained from library resources, online platforms, and relevant scholarly literature to ensure comprehensive coverage. Searle's theory on illocutionary speech acts served as the analytical framework to analyze the data collected from the film scripts (1996).

#### **3.2.2 Data Source and Subject of the Study**

In this study, the researcher focused on the utterances consisting of all the decisions containing illocutionary acts uttered by the main character, Vito Corleone, in the film "The Godfather." The samples selected for analysis were drawn from individuals representing the utterance within the Corleone family. Subsequently, the researcher conducted meticulous observations, analyses, and in-depth investigations as part of the study's methodology.

### 3.2.3 Instrument(s)

The main instrument employed in this study was the researcher. Xu and Storr (2012) argue that the effectiveness of the researcher as an instrument determines the depth and intricacy of interpretation. In this study, the researcher served as the primary instrument due to their capacity to collect extensive data and offer comprehensive interpretations aligned with the research's philosophical foundations. The film manuscript itself constituted another essential instrument in this investigation. The researcher engaged in activities such as watching the film, perusing the manuscript and identifying relevant scenes. Additionally, auxiliary tools such as a laptop, phone, reference books, notes, and stationery were utilized to facilitate the analysis process.

### 3.2.4 Data Collection Technique

1. The researcher watched several times and downloaded The Godfather film from the website at, <http://128.199.130.38/the-godfather/> The film was 177 minutes long.
3. To collect data more specifically, the researcher also downloaded the film script from the website below.  
<https://www.public.asu.edu/~srbeatty/394/Godfather.pdf>
4. The researcher re-watched and matched the conversation in the film scene with the script that the researcher had obtained to get data that matched the facts.

5. The researcher highlighted the utterances from the character in *The Godfather*, and categorized them into each section in illocutionary acts.

### 3.3 Data Analysis

The study of illocutionary acts used a qualitative approach to the data.

According to (Matthew B. Miles, A. Michael Huberman, n.d.) qualitative data analysis consists of three procedures listed below.

1. Identifying the data

The researcher identified the data as organizing, focusing, identifying, simplifying, abstracting and transforming important data. In doing so, the researcher selected data that provide valuable research information; data is selected by identifying and classifying types of illocutionary acts.

Table 3.1 Data Types Analysis

1.	Assertive or Representative	Stating	A/R1
		Suggesting	A/R2
		Boasting	A/R3
		Complaining	A/R4
		Claiming	A/R5
		Reporting	A/R6
2.	Directive	Commanding	Dr1
		Advising	Dr2



		Requesting	Dr3
		Ordering	Dr4
		Recommending	Dr5
3.	Commissive	Promising	C1
		Offering	C2
		Vowing	C3
4.	Expressive	Thanking	E1
		Congratulating	E2
		Praising	E3
		Blaming	E4
		Pardoning	E5
		Condoling	E6
5.	Declarative	Resigning	D11
		Dismissing	D12
		Christening	D13
		Naming	D14
		Sentencing	D15
		Excommunicating	D16

		Appointing	DI7
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## 2. Classifying the data

The researcher classifying the data refers to presenting data in the form of sentences, narratives, or tables. The researcher described the data by tabulating the types of illocutionary acts as they appeared.

Table 3.2 Sample of Data Analysis

No.	Utterances	Illocutionary acts					Function
		Ass	Dir	Com	Exp	Dec	
1.	You look terrible. I want you to eat well, to rest. And spend time with your family. And then, at the end of the month, this big shot will give you the part you want. (Puzo, 1969)	V					Suggesting
2.	What else do you believe in?"		V				Requesting
3.	Genco, I've brought my sons to pay their respects. And look, even Johnny Fontane, all the way from Hollywood. (Puzo, 1969)	V					Statement
4.	Thank you, Luca, my most valued friend				V		Thanking
5.	Tell Santino to come in with us. He should hear some things. (Puzo, 1969)		V				Commanding

3. Describing the result of the study

The researcher describes the data and finds the types of illocutionary acts and the function of the film script of The Godfather using the theory of Searle and Leech.

4. Discussing the result of the study

After describing the data, the researcher discusses the function of the utterance spoken by Don Vito Corleone while in the film.

5. Concluding the result of the study

Next, the conclusions of the qualitative data analysis are drawn and confirmed. The last step after looking at the data is to describe all the data so that it is self-explanatory. The conclusion can perhaps answer the wording of the question posed at the beginning.

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## CHAPTER IV

### FINDINGS AND DISCUSSIONS

#### 4.1 Findings

Following an extensive research endeavor and data collection from film scripts, a noteworthy finding emerged, indicating that a total of 96 utterances by Vito Corleone, also known as the Godfather, met the criteria for illocutionary acts. These utterances were carefully analyzed to determine their classification and function as illocutionary acts. The illocutionary acts were categorized into five distinct types: Representative, Directive, Commissive, Expressive, and Declarative. Furthermore, four primary illocutionary functions were identified: competitive, convivial, collaborative, and conflictive. Through a meticulous examination of the utterances, the classification and function of illocutionary acts were accurately ascertained, shedding light on their significance within the film's context.

##### 4.1.1 Types of Illocutionary Acts Used by Vito Corleone

The types of illocutionary acts found by the researcher in his research are those that have been analyzed below. Based on the research that has been done by the researcher it has been found that 96 utterances uttered by Vito Corleone which fall into all types are the 5 types of illocutionary acts mentioned by Searle's

###### 4.1.1.1 Assertive or Representative Illocutionary Acts

###### A. Stating

Datum 1

Luca: "Let me leave you, Don Corleone. I know you are busy".

Vito Corleone's: "**I'm sure it's the most generous gift today**". A/R1

In this conversation, Don Corleone uses an assertive/representative illocutionary act of the stating type to express a statement of fact or belief. By using

the phrase "I'm sure it's the most generous gift today," Don Corleone states his belief that Luca's gesture of offering to leave is a generous act. This statement is not meant to be taken literally as a physical gift, but rather as an acknowledgment of Luca's consideration and respect for Don Corleone's busy schedule. Don Corleone's statement is an assertive/representative illocutionary act of the stating type, expressing his belief that Luca's offer to leave is a generous gesture considering his busy schedule.

Datum 2

Vito Corleone's: "**It is Johnny. He came all the way from California to be at the wedding**". A/R1

Hagen: "Should I bring him in".

In this conversation, both Don Corleone and Hagen use assertive/representative illocutionary acts of the stating type to make statements of fact or belief. By saying "It is Johnny. He came all the way from California to be at the wedding," Don Corleone provides factual information about Johnny's identity and his purpose for being present at the wedding. Hagen seeks guidance on whether to bring Johnny in.

Datum 3

Vito Corleone's: " (whispered) **Genco, I've brought my sons to pay their respects. And look, even Johnny Fontane, all the way from Hollywood**". A/R1

Genco: "Godfather, Godfather, it's your daughter's wedding day, you cannot refuse me. Cure me, you have the power".

In this conversation, Don Corleone uses an assertive/representative illocutionary act of the stating type to express a statement of fact or belief. By saying,

" Genco, I've brought my sons to pay their respects. And look, even Johnny Fontane, all the way from Hollywood. Genco is a tiny, wasted skeleton of a man. Don Corleone takes his bony hand, as the others arrange themselves around his bed, each clasping the other hand in turn," Don Corleone provides factual information about the individuals present, including his sons, Johnny Fontane, and Genco, who is described as a frail and sickly man.

### **B. Suggesting**

Datum 4

Vito Corleone's: "**You look terrible. I want you to eat well, to rest. And spend time with your family. And then, at the end of the month, this big shot will give you the part you want**". A/R2

Johnny: "It's too late. All the contracts have been signed, they're almost ready to shoot DON CORLEONE I'll make him an offer he can't refuse".

Don Corleone uses an assertive/representative illocutionary act of the suggesting type to propose or recommend a course of action. "You look terrible. I want you to eat well, to rest. And spend time with your family. And then, at the end of the month, this big shot will give you the part you want," Don Corleone offers suggestions and advice to Johnny. He recommends taking care of himself, both physically and emotionally and suggests that Johnny's desired role will be granted by a powerful individual.

Datum 5

Vito Corleone's: "**I have no such power...but Genco, don't fear death**". A/R2

Genco: " (with a sly wink) It's been arranged, then?"



In this conversation, both Don Corleone and Genco use assertive/representative illocutionary acts of the suggesting type to propose or recommend a course of action. By saying, "I have no such power...but Genco, don't fear death," Don Corleone acknowledges his limitations and suggests that he cannot cure Genco's illness. However, he offers a suggestion or recommendation to Genco to not fear death, possibly implying that there might be acceptance or peace in facing one's mortality.

Datum 6

Vito Corleone's: "**I understand, Michael. But you must make a family, you know**". A/R2

Michael: "I want children, I want a family. But I don't know when".

In this conversation, both Don Corleone use assertive/representative illocutionary acts of the suggesting type to make suggestions or offer advice. In summary, both Don Corleone in the conversation are assertive/representative illocutionary acts of the suggesting type. Don Corleone suggests that Michael should make a family, emphasizing its importance. Michael expresses his desire for a family but states his uncertainty about when to start one. This Vito utterance indicates conflictive function because it doesn't contain of manners and it aims at conflicting against the social purpose.

### **C. Complaining**

Datum 7

Vito Corleone: "**Bonasera, we know each other for years, but this is the first time you come to me for help. I don't remember the last time you invited me to your house for coffee...even though our wives are friends**". A/R4

Bonasera: “What do you want of me? I'll give you anything you want, but do what I ask!”

In this conversation, Don Corleone uses an assertive/representative illocutionary act of the complaining type. The function of the complaint, according to Leech, is to express dissatisfaction or disapproval. In this conversation, Don Corleone expresses his dissatisfaction with Bonasera's behavior and complains about the lack of reciprocity in their relationship. He asserts his position by highlighting the fact that Bonasera has never sought his help before and has not shown any hospitality by inviting him to his house for coffee, despite their long-standing acquaintance and the friendship between their wives. Bonasera responds to the complaint by acknowledging Don Corleone's frustration and offering to fulfill the request Don Corleone may have, emphasizing his willingness to comply in exchange for Don Corleone's assistance.

Datum 8

Vito Corleone's: **“Then take the justice from the judge, the bitter with the sweet, Bonasera. But if you come to me with your friendship, your loyalty, then your enemies become my enemies, and then, believe me, they would fear you...”** A/R4  
 Bonasera: “Be my friend”.

Don Corleone's statements in the conversation are assertive/representative illocutionary acts of the stating type, expressing beliefs about the effects of friendship and loyalty. Bonasera's response is a direct statement requesting Don Corleone's friendship. " *But if you come to me with your friendship, your loyalty, then your enemies become my enemies, and then, believe me, they would fear you*" These

statements convey information and beliefs about the potential benefits and consequences of seeking Don Corleone's friendship and loyalty.

Datum 9

Vito Corleone's: "**My Godson has come three thousand miles to do us honor and no one thinks to wet his throat**". A/R4

Johnny: "I kept trying to call you after my divorce and Tom always said you were busy. When I got the Wedding invitation. I knew you weren't sore at me anymore, Godfather".

Don Corleone uses an assertive/representative illocutionary act of the complaining type to express his dissatisfaction or disapproval. By saying, "My Godson has come three thousand miles to do us an honor and no one thinks to wet his throat," Don Corleone expresses his dissatisfaction with the lack of hospitality shown towards Johnny. He complains that despite Johnny's effort to attend the event and show respect, nobody has offered him a drink to welcome him.

#### **D. Claiming**

Datum 10

Nazorine: "A fine boy from Sicily, captured by the American Army, and sent to New Jersey as a prisoner of war..."

Vito Corleone's: "**Nazorine, my friend, tell me what I can do**". A/R5

By using the term "my friend" and expressing a desire to assist, Don Corleone claims a special bond and takes responsibility for providing aid or assistance to Nazorine. This act of claiming suggests that Don Corleone sees himself as someone who can offer support and resources based on their relationship. Don Corleone's statement is an assertive/representative illocutionary act of the claiming type, wherein

he claims a personal connection and offers assistance to Nazorine based on their relationship.

Datum 11

Vito Corleone's: **"I'll give you my reasons. I have many, many friends in Politics. But they wouldn't be so friendly if my business was narcotics instead of gambling. They think gambling is something like liquor, a harmless vice...and they think narcotics is dirty business."** A/R5

Sollozzo: "But Don Caeleone..."

In this conversation, Don Corleone uses an assertive/representative illocutionary act of the claiming type to assert a claim or assert his reasons for a particular belief or stance. "I'll give you my reasons. I have many, many friends in Politics. But they wouldn't be so friendly if my business was narcotics instead of gambling. They think gambling is something like liquor, a harmless vice...and they think narcotics is dirty business," Don Corleone asserts his reasons and makes claims about his relationships with friends in politics. He states that his political connections value gambling as a relatively harmless activity, comparing it to liquor, while holding a negative perception of narcotics.

### **E. Reporting**

Datum 12

Vito Corleone's: " (shaking his head) **Barzini**". A/R6

Hagen: "(a revelation) He was the one behind Sollozzo?"

In summary, Don Corleone's statements in the conversation are assertive/representative illocutionary acts of the reporting type. Don Corleone reports the name "Barzini" while shaking his head, and Hagen expresses a revelation and reports that Barzini was the one behind Sollozzo..

#### 4.1.1.2 Directive Illocutionary Acts

##### A. Commanding

Datum 13

Hagen: "Who do I give this job to?"

Vito Corleone's: "**Not to one of our paisans...give it to a Jew Congressman in another district. Who else is on the list for today?**" Dr1

In this conversation, Don Corleone uses a directive illocutionary act of the commanding type. When Hagen asks, "Who do I give this job to?" he is seeking guidance and instruction from Don Corleone on who should be assigned the task. In response, Don Corleone gives a command by saying, "Not to one of our paisans...give it to a Jew Congressman in another district." With this statement, Don Corleone is not only providing specific instruction to Hagen but also asserting his authority and making it clear that he expects the job to be assigned to a Jewish Congressman from another district, rather than someone from their own community ("paisans").

Additionally, Don Corleone's subsequent question, "Who else is on the list for today?" suggests that he expects Hagen to comply with his command and provide further information about other matters that require attention, reinforcing the commanding nature of his directive.

Datum 14

Hagen: "This morning".

Vito Corleone's: "**On a day like this. Consiglero, do you also have in your notes the Turk made his living from Prostitution before the war, like the Tattaglias do now. Write that down before you forget it. The Turk will wait.**" Dr1

Don Corleone responds by advising Hagen and providing additional information that he deems important. He says, "On a day like this. Consiglero, do you

also have in your notes the Turk made his living from Prostitution before the war, like the Tattaglias do now. Write that down before you forget it. The Turk will wait." In this statement, Don Corleone is offering advice to Hagen and urging him to take note of crucial information. Furthermore, Don Corleone's statement, "The Turk will wait," implies that Hagen should prioritize noting down this information first before attending to any immediate concerns or tasks. Overall, Don Corleone's intent is to provide guidance and advise Hagen on what he believes is important to remember and take into account.

Datum 15

Johnny: "I'm not rich anymore, Godfather, and...my career, I'm almost washed up..."

Vito Corleone's: "**Tell Santino to come in with us. He should hear some things**".

Dr1

The commanding illocutionary act type is evident in Don Corleone's authoritative tone and the imperative nature of his statement. He expects Johnny to follow his command and ensure that Santino is present to listen and participate in the upcoming discussion. By issuing this command, Don Corleone indicates that he believes Santino's presence is necessary and that it is crucial for him to hear the information being shared. Overall, Don Corleone's statement functions as a commanding directive, compelling Johnny to bring Santino into the conversation and emphasizing the importance of his presence in the discussion.

Datum 16

Vito Corleone: "**Now go back to the party and leave it to me**". Dr1

Johnny: "Sure Father".



Don Corleone's statement functions as a commanding directive, directing Johnny to go back to the party and leave the matter in Don Corleone's hands. The commanding tone and the expectation of obedience reflect Don Corleone's position of authority and the hierarchical structure of the relationship. The command indicates that he expects Johnny to return to the party and trust him to handle the matter at hand. The commanding illocutionary act type is evident in the authoritative tone and the imperative nature of Don Corleone's statement. He exercises his authority and instructs Johnny to follow his directive.

Datum 17

Vito Corleone's: "**No, give him a living. But never let him know the family's business. What else, Tom?**"

Hagen: "I've called the hospital they've notified Consigliere Genco's family to come and wait. He won't last out the night". Dr1

Following Don Corleone's utterance statement functions as a commanding directive, commanding Tom on how to handle the situation with a specific individual and emphasizing the importance of maintaining confidentiality. The commanding tone and the specific instructions reflect Don Corleone's authority and assertiveness in ensuring that his orders are carried out. In this conversation, Don Corleone utilizes a directive illocutionary act of the commanding type. When Don Corleone says, "No, give him a living. But never let him know the family's business. What else, Tom?" he is issuing a command to Tom, specifically instructing him on how to handle a particular situation.

Datum 18

Vito Corleone's: "**Genco will wait for me. Santino, tell your brothers they will come with me to the hospital to see Genco. Tell Fredo to drive the big car, and ask Johnny to come with us". Dr1**

Sonny: "And Michael?"

The commanding illocutionary act type is evident in the authoritative tone and the imperative nature of Don Corleone's statements. He exercises his authority as the head of the family and directs Sonny to ensure that his commands are carried out. Overall, Don Corleone's statements function as commanding directives, instructing Sonny on various tasks and responsibilities related to visiting Genco at the hospital. The commanding tone and the specific instructions convey Don Corleone's authority and expectations regarding the actions to be taken by his family members.

## **B. Advising**

Datum 19

Vito Corleone's: "**Tom, what we need is an Act of Congress to allow Enzo to become a citizen". Dr2**

Nazorine: " (impressed) An Act of Congress!"

In this conversation, Don Corleone is engaging in a directive illocutionary act of the advising type. Don Corleone advises Tom on what he believes is needed in the situation. When Don Corleone says, "Tom, what we need is an Act of Congress to allow Enzo to become a citizen," he is providing guidance and suggesting a course of action to address the issue at hand. Therefore, Don Corleone's statement functions as an advisory directive, recommending a specific action to address the situation, and Nazorine's impressed response further emphasizes the weight and importance of the advice given.

Datum 20

Vito Corleone: "**Young people are greedy, and they have no manners. They speak when they should listen. But I have a sentimental weakness for my children, and I've spoiled them, as you see. But Signor Sollozzo, my no is final**".

Dr2

Sollozzo: "Oke Don Corleone, I understood".

In this conversation, the advising illocutionary act type is present in Don Corleone's statements as he shares his observations, personal feelings, and offers insight into his decision-making process. While it does not involve a direct command, the advice given carries weight and reflects Don Corleone's influence and wisdom. Don Corleone employs a directive illocutionary act of the advising type. When Don Corleone says, "Young people are greedy, and they have no manners. They speak when they should listen. But I have a sentimental weakness for my children, and I've spoiled them, as you see. But Signor Sollozzo, my no is final," he is offering advice and expressing his perspective to Sollozzo.

Datum 21

Vito Corleone: "**That's the third time this month. I think maybe you'd better get a healthier bodyguard for me. Tell Tom**". Dr2

Fredo: "Paulie's a good kid. If he's sick, he's sick. I don't mind getting the car".

Don Corleone's utterance statements function as advising directives, offering his perspective and advice to Fredo while expressing his concern about the recurring incidents. The advising tone and the sharing of his opinion reflect Don Corleone's authority and his willingness to provide guidance in order to address the issue effectively. The advising illocutionary act type is present in Don Corleone's statements as he shares his observations, offers a solution, and provides advice based

on his assessment of the situation. This Vito utterance indicates collaborative function because it commits the speaker to the truth of the expressed proposition in a kind of instruction and it aims at ignoring the social purpose.

### C. Requesting

Datum 22

Vito Corleone's: "**And what is that Bonasera? (Bonasera whispers into the DON's ear) no. You ask for too much**". Dr3

Bonasera: "I ask for Justice".

In this conversation, Don Corleone makes a request to Bonasera. The directive illocutionary act of the requesting type is used by Don Corleone when he says, "And what is that Bonasera? No. You ask for too much." By responding with this statement, Don Corleone is directing Bonasera to explain his request further and provide more information about what he wants. This Vito utterance indicates a competitive function asking type because it is intended to produce some effect through action by the hearer in the form of asking and it aims at competing with the social purpose.

Datum 23

Vito Corleone's: "**All right, Hollywood...Now tell me about this Hollywood Pezzonovanta who won't let you work**". Dr3

Johnny: "He owns the studio. Just a month ago he bought the movie rights to this book, a best seller. And the main character is a guy just like me. I wouldn't even have to act, just be myself".

In this conversation, Don Corleone uses a directive illocutionary act of the requesting type. When Don Corleone says, "All right, Hollywood...Now tell me about this Hollywood Pezzonovanta who won't let you work," he is making a request to

John regarding the situation with Hollywood Pezzonovanta. By using the phrase "tell me" Don Corleone is explicitly asking John to provide information and share details about the problem he is facing with Hollywood Pezzonovanta. Don Corleone's request demonstrates his interest in understanding the situation and gaining insights into the obstacles John is encountering.

Datum 24

Vito Corleone: "**Well my friend, are you ready to do me this service?**"Dr3  
Bonasera: "What do you wish me to do?"

In this conversation above, Don Corleone employs a directive illocutionary act of the requesting type. When Don Corleone says, "Well, my friend, are you ready to do me this service?" he is making a request to Bonasera. Don Corleone's statement functions as a requesting directive, seeking Bonasera's agreement to provide a service. The requesting tone and the anticipation of Bonasera's cooperation reflect Don Corleone's authority and his expectation that Bonasera will be willing to fulfill the requested task once it is disclosed.

#### **D. Recommending**

Datum 25

Vito Corleone: "**No, I wanted other things for you**"Dr5  
Michael: "You wanted me to be your son".

In this conversation, Don Corleone employs a directive illocutionary act of the recommending type. When Don Corleone says, "No, I wanted other things for you," he is making a recommendation to Michael. The recommending illocutionary act type is present in Don Corleone's statement as he offers his opinion and expresses his

wishes or hopes for Michael. Although Don Corleone's recommendation may be implicit, it suggests an alternative path or outcome that he envisioned for Michael.

#### 4.1.1.3 Commissive Illocutionary Acts

##### A. Promising

Datum 26

Bonaserà: "Be my friend". C1

Vito Corleone's: "**Good. From me you'll get Justice**".

In the given conversation, Don Corleone's response, "Good. From me you'll get Justice," can be interpreted as a commissive illocutionary act of the promising type. The act of promising involves committing oneself to a future course of action or behavior. In this case, Don Corleone is promising Bonaserà that he will receive justice from him. By saying, "Good. From me you'll get Justice," Don Corleone is assuring Bonaserà that he will take action to ensure justice is served. The promise implies that Don Corleone will use his influence and power to provide the retribution or resolution that Bonaserà seeks. This commissive illocutionary act signifies a commitment on the part of Don Corleone to fulfill his promise and deliver justice to Bonaserà. It establishes a sense of trust and reliance between the two parties, with Bonaserà expecting Don Corleone to act in his best interest.

Datum 27

Vito Corleone's: "**Yes, but sons who would be professors, scientists, musicians...and grandchildren who could be, who knows, a Governor, a President even, nothing's impossible here in America**". C1

Michael: "Then why have I become a man like you?"

In the above conversation, Michael's statement, "Then why have I become a man like you?" can be interpreted as a commissive illocutionary act of the promising type. The act of promising involves committing oneself to a future course of action or behavior. This commissive illocutionary act of the promising type reflects Michael's acknowledgment of his current situation and his commitment to change or diverge from the patterns and lifestyle associated with being a man like Don Corleone. It represents a personal promise to himself to strive for a different future and not succumb to the same circumstances that led him down a similar path.

Datum 28

Johnny: "It's too late. All the contracts have been signed, they're almost ready to shoot. DON CORLEONE I'll make him an offer he can't refuse". C2

Vito Corleone's: **"I'll make him an offer he can't refuse"**.

In this conversation, Don Corleone's statement, "I'll make him an offer he can't refuse," can be interpreted as a commissive illocutionary act of the promising type. The act of promising involves committing oneself to a future course of action or behavior. This commissive illocutionary act of the promising type signifies Don Corleone's determination to achieve a desired outcome. It implies that he will leverage his authority and reputation to make an offer that cannot be turned down. The promise conveys a sense of confidence in Don Corleone's ability to negotiate or manipulate the situation to his advantage and secure the desired result.

## **B. Offering**

Datum 29

Vito Corleone's: **"Be my son"**. C2

Michael: "Yes Father".



In the conversation, Don Corleone's statement, "Be my son," can be interpreted as a commissive illocutionary act of the offering type. The act of offering involves presenting or extending something to someone. This commissive illocutionary act of the offering type establishes a familial bond and a sense of loyalty between Don Corleone and Michael. It signifies Don Corleone's commitment to treating Michael as his own and Michael's commitment to fulfilling the duties and expectations of being Don Corleone's son.

### **C. Vowing**

Datum 30

Bonasera: "Godfather". C3

Vito Corleone's: **"Someday, and that day may never come, I would like to call upon you to do me a service in return"**.

By saying, "Someday, and that day may never come," Don Corleone acknowledges that there may come a time when he will require a favor from Bonasera. Despite the uncertainty of that day's arrival, Don Corleone expresses his intention to call upon Bonasera to provide a service in return. The use of the phrase "that day may never come" emphasizes the seriousness of the commitment and the rarity of the circumstances under which he would request assistance. This commissive illocutionary act of the vowing type signifies a strong promise or commitment made by Don Corleone. It establishes an understanding between the two parties that Don Corleone expects Bonasera to be at his disposal when the need arises.

The language used conveys a sense of solemnity, emphasizing the gravity of the vow and the obligation that Bonasera will be expected to fulfill in the future.

#### 4.1.1.4 Expressive Illocutionary Acts

##### A. Thanking

Datum 31

Luca: "(with difficulty) Don Corleone...I am honored, and grateful...that you invited me to your home...on the wedding day of your...daughter. May their first child...be a masculine child. I pledge my never-ending loyalty. (he offers the envelope) For your daughter's bridal purse".

Vito Corleone's: "**Thank you, Luca, my most valued friend**". E1

Don Corleone's response, "Thank you, Luca, my most valued friend," can be interpreted as an expressive illocutionary act of the thanking type. The act of thanking involves expressing gratitude or appreciation for something. This expressive illocutionary act of the thanking type signifies Don Corleone's appreciation for Luca's loyalty and friendship. It conveys a sense of acknowledgment and reciprocation, as Don Corleone values Luca's presence and his commitment to never-ending loyalty. By addressing Luca as his "most valued friend," Don Corleone further emphasizes the significance of their relationship and the gratitude he feels towards Luca.

##### B. Congratulating

Datum 32

Office Manager: "Buon Watale, Don Corleone".

Vito Corleone's: "**Merry Christmas**". E2

This expressive illocutionary act of the congratulating type signifies Don Corleone's acknowledgment and appreciation of the festive occasion. By responding with "Merry Christmas," he is reciprocating the Office Manager's greeting and

extending his congratulations and well-wishes for a joyful and festive holiday season. Overall, Don Corleone's response serves as an expression of congratulations and well-wishes, acknowledging and celebrating the holiday season with the Office Manager. It reflects a positive and friendly interaction, creating a sense of shared celebration and goodwill.

### C. Praising

Datum 33

Hagen: "Should I bring him in".

Vito Corleone's: "**No. Let the people enjoy him. You see? He is a good godson**".  
E3

In the conversation above, Don Corleone's statement, "No. Let the people enjoy him. You see? He is a good godson," can be interpreted as an expressive illocutionary act of the praising type. The act of praising involves expressing admiration, approval, or positive recognition for someone or something. This expressive illocutionary act of the praising type signifies Don Corleone's positive recognition and admiration for the godson's character or conduct. It suggests that the godson has lived up to Don Corleone's expectations and has displayed qualities or behaviors that are worthy of praise.

Datum 34

Michael: "For killing a man".

Vito Corleone's: "**What miracles you do for strangers**". E3

In the given conversation, Don Corleone's statement, "What miracles you do for strangers," can be interpreted as an expressive illocutionary act of the praising

type. The act of praising involves expressing admiration, approval, or positive recognition for someone or something. By saying, "What miracles you do for strangers," Don Corleone is expressing his admiration and appreciation for Michael's capabilities or actions. The phrase "miracles" is used metaphorically to convey the extraordinary or impressive nature of Michael's abilities when it comes to dealing with strangers, particularly in situations involving violence or killing. Don Corleone's statement also implies that Michael's skills or actions extend beyond what is typically expected or ordinary, as indicated by the reference to "strangers." This suggests that Michael's capabilities are not limited to protecting or serving only those within their inner circle, but also encompass dealing with unfamiliar individuals or circumstances.

Datum 35

Hagen: "What happened Father".

Vito Corleone's: **"Remember my new Consigliere, a lawyer with his briefcase can steal more than a hundred men with guns"**. E3

This expressive illocutionary act of the praising type signifies Don Corleone's recognition of the Consigliere's talents and effectiveness. By referring to the lawyer's briefcase as a tool for "stealing," Don Corleone highlights the lawyer's ability to navigate legal and strategic matters, manipulate situations, and achieve desired outcomes through their legal expertise and negotiation skills. Don Corleone's statement also implies that the Consigliere's contributions and value go beyond physical force or intimidation. It emphasizes the power of intellect, persuasion, and legal maneuvering in achieving success and securing advantageous outcomes.

## D. Blaming

Datum 36

Tattaglia: "I agree to everything here, I'm willing to forget my own misfortune. But I must hear strict assurance from Corleone. When time goes by and his position becomes stronger, will he attempt any individual vengeance?"

Vito Corleone's: "**If some police officer should accidentally shoot him, or if he should hang himself in his cell, or if my son is struck by a bolt of lightning, then I will blame some of the people here**". E4

Don Corleone's statement, "if some police officer should accidentally shoot him, or if he should hang himself in his cell, or if my son is struck by a bolt of lightning, then I will blame some of the people here," can be interpreted as a declarative illocutionary act of the blaming type. The act of blaming involves holding someone responsible for a particular action or outcome. Don Corleone is indicating that if any harm befalls his son, he will hold certain individuals accountable. He is essentially placing blame on the people present in the conversation, suggesting that they might be responsible for the potential misfortunes mentioned.

### 4.1.1.5 Declarative Illocutionary Acts

#### A. Dismissing

Datum 37

Vito Corleone's: "**You blaspheme. Resign yourself**". D12

Genco: "You need your old Consigliere. Who will replace me?"

Stay with me, Godfather. Help me meet death. If he sees you, he will be frightened and leave me in peace. You can say a word, pull a few strings, eh? We'll outwit that bastard as we outwitted all those others. Godfather, don't betray me". The utterance, "You blaspheme. Resign yourself," Don Corleone is dismissing Genco's

pleas and appeals for assistance. The phrase "You blaspheme" suggests that Genco's requests or statements are deemed inappropriate or offensive, while "Resign yourself" indicates Don Corleone's expectation for Genco to accept his decision or fate without further resistance. Declarative illocutionary acts of the dismissing type can be observed in Don Corleone's statement, "You blaspheme. Resign yourself." The act of dismissing involves rejecting, disregarding, or refusing to accept something or someone.

### **B. Christening**

Datum 38

Vito Corleone's: "**ACT LIKE A MAN! By Christ in Heaven, is it possible you turned out no better than a Hollywood finocchio**". D13

Hagen: "Hahaha, I am sorry".

The declarative illocutionary act of the christening type can be observed in Don Corleone's statement, "By Christ in Heaven, is it possible you turned out no better than a Hollywood finocchio." The act of christening involves naming or labeling someone or something in a particular way. Furthermore, Don Corleone's statement reflects a declarative act of christening as he labels or characterizes Hagen's behavior using the metaphorical term "Hollywood finocchio," conveying his disappointment or disapproval.

### **C. Appointing**

Datum 39

Sollozzo: "If you think two million dollars in cash is just finance, I congratulate you Don Corleone".

Vito Corleone's: "**I said I would see you because I've heard you're a serious man, to be treated with respect...But I'll say no to you**". D17

In the given conversation above, Don Corleone's statement, "But I'll say no to you," can be interpreted as a declarative illocutionary act of the appointing type. The act of appointing involves designating or assigning someone to a particular role or position. Don Corleone's statement reflects a declarative act of appointing as he designates himself as the decision-maker and asserts his authority by rejecting Sollozzo's offer. It highlights his position of power and emphasizes his role in making important decisions within his organization.

Datum 40

Michel: "How?"

Vito Corleone's: "**...and at that meeting you will be assassinated**". D17

In his utterance, Don Corleone's statement reflects a declarative act of appointing as he designates or assigns a specific fate for Michel by informing him of the event where he will be assassinated. It emphasizes Don Corleone's control and authority in determining the course of events and underlines his position as a powerful figure within the context of the conversation. Don Corleone's statement, "...and at that meeting you will be assassinated," can be interpreted as a declarative illocutionary act of the appointing type. The act of appointing involves designating or assigning someone to a particular role or position.



#### 4.1.2 Function of Illocutionary Acts Used by Vito Corleone

The types of illocutionary acts found by the researcher in his research are those that have been analyzed below. Based on the research that has been done by the researcher it has been found that 96 utterances uttered by Vito Corleone which fall into all types are the 4 functions of illocutionary acts mentioned by Leech's.

##### 4.1.2.1 Competitive Function

Competitive functions have a goal related with negative politeness. The examples of competitive function of illocutionary acts is mentioned below.

Datum 1

Vito Corleone's: "**Tom, what we need is an Act of Congress to allow Enzo to become a citizen**". Dr2

Nazorine: " (impressed) An Act of Congress!"

In this conversation, Don Corleone initiates the competitive illocutionary act by proposing an ambitious solution that involves competing within the legal and political system to achieve the goal of Enzo's citizenship. Nazorine's impressed reaction further reinforces the competitive nature of the proposal and acknowledges the competitive effort required to achieve the desired outcome. This interaction reflects their recognition of the competitive effort required to achieve the desired social goal and the acknowledgment of the potential challenges and significance of their approach.

Datum 2

Vito Corleone's: "**All right, Hollywood...Now tell me about this Hollywood Pezzonovanta who won't let you work**". Dr3

Johnny: "He owns the studio. Just a month ago he bought the movie rights to this book, a best seller. And the main character is a guy just like me. I wouldn't even have to act, just be myself".

In the conversation above, Don Corleone initiates the competitive illocutionary act by expressing his interest in understanding the obstacles Johnny faces in Hollywood. Johnny responds by providing information that highlights the competitive nature of the situation, emphasizing the potential for him to excel in a role that aligns with his own persona. This interaction reflects their recognition of the competitive nature of the entertainment industry and their pursuit of success within that context.

Datum 3

Vito Corleone: "**Well my friend, are you ready to do me this service?**"  
 Bonasera: "What do you wish me to do?"

In this conversation, Don Corleone initiates the competitive illocutionary act by presenting an opportunity for Bonasera to perform a service. Bonasera responds with a competitive inquiry, expressing his readiness to compete but seeking clarification about the task at hand. This interaction reflects their engagement in a competitive social dynamic where tasks and goals are pursued through competition.

#### **4.1.2.2 Convivial Function**

This convivial function is associated with politeness. The example of the illocutionary act function is mentioned by the researcher below.

Datum 4

Vito Corleone's: "**I'm sure it's the most generous gift today**". A/R1

Hagen: "The Senator called--apologized for not coming personally, but said you'd understand. Also, some of the Judges...they've all sent gifts. And another call from Virgil Sollozzo".

The information above serves to enhance the social standing and reputation of Don Corleone, further promoting positive social interactions and fostering a sense of unity and camaraderie. In summary, the conversation between Don Corleone and Hagen exemplifies the convivial illocutionary act with a similarity to the social goal purpose. Don Corleone expresses gratitude for a gift or gifts, aiming to create a convivial atmosphere, while Hagen reinforces this act by providing additional information that enhances social cohesion and promotes positive social interactions within the community.

Datum 5

Vito Corleone's: **"Then take the justice from the judge, the bitter with the sweet, Bonasera. But if you come to me with your friendship, your loyalty, then your enemies become my enemies, and then, believe me, they would fear you..."** A/R4  
Bonasera: "Be my friend".

The conversation above between Don Corleone and Bonasera exemplifies the convivial illocutionary act with a similarity to the social goal purpose. Don Corleone emphasizes the power of friendship and loyalty, inviting Bonasera to align with him and benefit from his social influence. Bonasera responds by seeking friendship and support, recognizing the social benefits of a relationship with Don Corleone. This interaction highlights the convivial nature of their relationship and their shared pursuit of social goals through unity and cooperation.

Datum 6

Nazorine: "A fine boy from Sicily, captured by the American Army, and sent to New Jersey as a prisoner of war..."

Vito Corleone's: "**Nazorine, my friend, tell me what I can do**". A/R5

The conversation between Don Corleone and Nazorine exemplifies the convivial illocutionary act with a similarity to the social goal purpose. Nazorine shares information, possibly seeking understanding, while Don Corleone responds by offering his assistance and emphasizing their friendship. This interaction reflects the convivial nature of their relationship and their shared commitment to social goals, such as offering support and fostering positive social connections.

Datum 7

Vito Corleone: "**No, I wanted other things for you**"Dr5

Michael: "You wanted me to be your son".

Don Corleone initiates the illocutionary act by expressing his disappointment or dissatisfaction: "No, I wanted other things for you." Don Corleone indicates that he had different expectations or desires regarding Michael's path or choices. His intention aligns with the convivial function, as he conveys his sentiments in relation to their relationship and shared goals.

Datum 8

Vito Corleone's: "**Yes, but sons who would be professors, scientists, musicians...and grandchildren who could be, who knows, a Governor, a President even, nothing's impossible here in America**". C1

Michael: "Then why have I become a man like you?".

When Don Corleone initiates the illocutionary act by expressing his aspirations and hopes for his sons and grandchildren: "Yes, but sons who would be

professors, scientists, musicians...and grandchildren who could be, who knows, a Governor, a President even, nothing's impossible here in America." Don Corleone shares his vision of a successful and accomplished future for his family, with hopes for them to achieve high positions in society. His intention aligns with the convivial function, as he emphasizes the shared social goal of progress and success for future generations.

Datum 9

Vito Corleone's: "**Be my son**". C2

Michael: "Yes Father".

Above, the conversation between Don Corleone and Michael exemplifies the convivial illocutionary act with a similarity to the social goal purpose. Don Corleone expresses his desire for a father-son relationship, and Michael accepts the role, highlighting their shared social goal of establishing a familial bond. This interaction reflects their understanding of the convivial relationship within the social context and their compliance with societal expectations of family ties.

Datum 10

Luca: "(with difficulty) Don Corleone...I am honored, and grateful...that you invited me to your home...on the wedding day of your...daughter. May their first child...be a masculine child. I pledge my never-ending loyalty. (he offers the envelope) For your daughter's bridal purse".

Vito Corleone's: "**Thank you, Luca, my most valued friend**". E1

Above, the conversation between Luca and Don Corleone exemplifies the convivial illocutionary act with a similarity to the social goal purpose. Luca expresses his gratitude and loyalty, while Don Corleone acknowledges their friendship and

appreciates Luca's gesture. This interaction reflects their shared commitment to building and maintaining strong interpersonal relationships within the social context.

Datum 11

Office Manager: "Buon Watale, Don Corleone".

Vito Corleone's: "**Merry Christmas**". E2

The Office Manager initiates the illocutionary act by extending a holiday greeting to Don Corleone: "Buon Natale, Don Corleone." The Office Manager greets Don Corleone with a traditional Italian Christmas greeting, conveying well wishes for the holiday season. The intention of the Office Manager aligns with the convivial function, as they aim to establish a friendly and congenial atmosphere by acknowledging and celebrating a shared social goal of celebrating Christmas.

#### 4.1.2.3 Collaborative

Collaborative function of illocutionary act is binds the speaker to the truth of the stated proposition. The example is mentioned by the researcher below.

Datum 12

Vito Corleone's: "**It is Johnny. He came all the way from California to be at the wedding**".A/R1

Hagen: "Should I bring him in"

The conversation between Don Corleone and Hagen exemplifies the collaborative illocutionary act with a function of compliance with society's purpose. Don Corleone expresses his expectation for Johnny's inclusion at the wedding, emphasizing a shared societal goal of fostering unity and inclusivity. Hagen's response demonstrates his willingness to comply with Don Corleone's request,

showcasing the collaborative nature of their interaction in working towards the common purpose of the event.

Datum 13

Vito Corleone's: " (whispered) **Genco, I've brought my sons to pay their respects. And look, even Johnny Fontane, all the way from Hollywood**". A/R1

Genco: "Godfather, Godfather, it's your daughter's wedding day, you cannot refuse me. Cure me, you have the power".

The conversation above Don Corleone exemplifies the collaborative illocutionary act with a function of compliance with society's purpose. Don Corleone expresses his expectation for Genco to acknowledge the presence of important individuals at the event, aligning with societal norms of respect and recognition. Genco, in turn, seeks Don Corleone's assistance while emphasizing the importance of the wedding and appealing to Don Corleone's role and power. This interaction highlights the collaborative nature of their relationship and their compliance with societal expectations in working towards a common purpose.

Datum 14

Vito Corleone's: "**You look terrible. I want you to eat well, to rest. And spend time with your family. And then, at the end of the month, this big shot will give you the part you want**". A/R2

Johnny: "It's too late. All the contracts have been signed, they're almost ready to shoot. DON CORLEONE I'll make him an offer he can't refuse".

By expressing his concern for Johnny's well-being and offering guidance, Don Corleone demonstrates a collaborative approach aimed at ensuring Johnny's success and happiness. Don Corleone's intention aligns with the collaborative function, as he provides advice and support in accordance with societal expectations of familial and



personal care. This interaction highlights the collaborative nature of their relationship and their shared adherence to societal expectations and goals.

Datum 15

Vito Corleone's: "**I have no such power...but Genco, don't fear death**". A/R2  
 Genco: " (with a sly wink) It's been arranged, then?"

By acknowledging his limitations and expressing a philosophical perspective, Don Corleone demonstrates a collaborative approach aimed at providing comfort and reassurance to Genco. Don Corleone's intention aligns with the collaborative function, as he seeks to address Genco's concerns and encourage a positive mindset within the societal framework. This interaction reflects the collaborative nature of their relationship and their shared adherence to societal expectations and goals.

Datum 16

Vito Corleone's: " (shaking his head) **Barzini**". A/R6  
 Hagen: "(a revelation) He was the one behind Sollozzo?"

Don Corleone initiates the collaborative illocutionary act by sharing a significant revelation or realization about Barzini. Hagen's response further reinforces this collaborative act by affirming and expanding upon Don Corleone's insight. The conversation reflects their collaborative efforts to understand the situation and work together toward their shared societal purpose. This interaction highlights their collaborative relationship and their shared commitment to working together for their collective societal goals.

Datum 17

Hagen: "Who do I give this job to?"

Vito Corleone's: "**Not to one of our paisans...give it to a Jew Congressman in another district. Who else is on the list for today?**" Dr1

In summary, the conversation between Don Corleone and Hagen exemplifies the collaborative illocutionary act with a function of compliance with society's purpose. Hagen seeks guidance from Don Corleone, and Don Corleone responds by offering a specific recommendation that adheres to societal expectations. This interaction highlights their collaborative relationship and their shared commitment to working within societal norms and expectations.

Datum 18

Hagen: "This morning".

Vito Corleone's: "**On a day like this. Consiglero, do you also have in your notes the Turk made his living from Prostitution before the war, like the Tattaglias do now. Write that down before you forget it. The Turk will wait.**" Dr1

Don Corleone expands upon it by sharing significant information and emphasizing the need for documentation. This interaction highlights their collaborative relationship and their shared commitment to working within societal norms and expectations for compliance with societal purposes.

Datum 19

Vito Corleone: "**Now go back to the party and leave it to me**". Dr1

Johnny: "Sure Father".

Don Corleone initiates the illocutionary act by providing guidance and instruction: "Now go back to the party and leave it to me." With this statement, Don Corleone asserts his authority and suggests that Johnny should trust him to handle the situation. Don Corleone's intention aligns with the collaborative function, as he offers

his support and guidance to ensure a harmonious outcome in line with societal expectations. This interaction reflects the collaborative nature of their relationship and their shared commitment to working together to achieve societal goals.

Datum 20

Vito Corleone's: "**No, give him a living. But never let him know the family's business. What else, Tom?**" Dr1

Hagen: "I've called the hospital they've notified Consigliere Genco's family to come and wait. He won't last out the night".

In this conversation, Don Corleone initiates the collaborative illocutionary act by providing instructions and emphasizing the importance of maintaining secrecy while providing support. Hagen responds with collaborative information, sharing important details to further the collective understanding. The conversation reflects their collaborative relationship and their shared commitment to working within societal norms and expectations.

Datum 21

Vito Corleone: "**Genco will wait for me. Santino, tell your brothers they will come with me to the hospital to see Genco. Tell Fredo to drive the big car, and ask Johnny to come with us**". Dr1

Sonny: "And Michael?"

In this conversation, Don Corleone initiates the collaborative illocutionary act by providing instructions and organizing the visit to Genco at the hospital. Sonny's response reflects collaboration by inquiring about the involvement of Michael, emphasizing the importance of including all family members. The conversation reflects their collaborative relationship and their shared commitment to working together for a collective purpose.

Datum 22

Vito Corleone: "**Young people are greedy, and they have no manners. They speak when they should listen. But I have a sentimental weakness for my children, and I've spoiled them, as you see. But Signor Sollozzo, my no is final**".

Dr2

Sollozzo: "Oke Don Corleone, I understood".

In the conversation above, Don Corleone initiates the collaborative illocutionary act by expressing his thoughts and opinions about young people's behavior and his indulgence towards his children. He also asserts his decision to refuse Sollozzo's request. Sollozzo's response reflects compliance and understanding, aligning with the collaborative function by accepting Don Corleone's decision.

Datum 23

Vito Corleone: "**That's the third time this month. I think maybe you'd better get a healthier bodyguard for me. Tell Tom**". Dr2

Fredo: "Paulie's a good kid. If he's sick, he's sick. I don't mind getting the car".

In summary, the conversation between Don Corleone and Fredo exemplifies the collaborative illocutionary act with a function of compliance with society's purpose. Don Corleone expresses his concern and suggests a collaborative response to ensure personal safety, while Fredo acknowledges and accepts his role in the collaborative effort. This interaction highlights their collaborative relationship and their shared commitment to addressing societal goals, such as personal safety, through cooperation and compliance.

Datum 24

Bonasera: "Be my friend". C1

Vito Corleone's: "**Good. From me you'll get Justice**".

In summary, the conversation between Don Corleone and Bonasera exemplifies the collaborative illocutionary act with a function of compliance with society's purpose. Bonasera expresses a desire for friendship, and Don Corleone assures him of justice, reflecting their commitment to cooperation and alignment with societal expectations. This interaction reflects their understanding of the collaborative relationship within the social context and their shared commitment to complying with societal values.

Datum 25

Johnny: "It's too late. All the contracts have been signed, they're almost ready to shoot. DON CORLEONE I'll make him an offer he can't refuse". C2  
Vito Corleone's: "**I'll make him an offer he can't refuse**".

The conversation between Don Corleone and Johnny exemplifies the collaborative illocutionary act with a function of compliance with society's purpose. Johnny presents the situation, and Don Corleone asserts his determination to intervene and find a resolution that aligns with societal expectations. This interaction reflects their collaborative mindset and their shared commitment to finding solutions within the social context.

Datum 26

Bonasera: "Godfather". C3  
Vito Corleone's: "**Someday, and that day may never come, I would like to call upon you to do me a service in return**".

When Don Corleone responds by expressing his future expectation and the potential need for a service: "Someday, and that day may never come, I would like to call upon you to do me a service in return." Don Corleone acknowledges Bonasera's respect and explains that there might be a future occasion when he will need to ask

for a service from Bonasera. His response aligns with the collaborative function, as he establishes a mutual understanding and potential collaboration for future purposes.

Datum 27

Hagen: "Should I bring him in".

Vito Corleone's: "**No. Let the people enjoy him. You see? He is a good godson**".

E3

While Don Corleone responds by instructing Hagen not to bring the person in and highlighting the importance of allowing people to enjoy the person: "No. Let the people enjoy him. You see? He is a good godson." Don Corleone advises against bringing the person in and emphasizes the social purpose of allowing others to appreciate and enjoy the person's presence. His response reflects the collaborative function, as he considers the social dynamics and compliance with societal expectations in making his decision.

Datum 28

Tattaglia: "I agree to everything here, I'm willing to forget my own misfortune. But I must hear strict assurance from Corleone. When time goes by and his position becomes stronger, will he attempt any individual vengeance?"

Vito Corleone's: "**If some police officer should accidentally shoot him, or if he should hang himself in his cell, or if my son is struck by a bolt of lightning, then I will blame some of the people here**". E4

Above, the conversation between Tattaglia and Don Corleone exemplifies the collaborative illocutionary act with a function of compliance with society's purpose.

Tattaglia seeks assurance, and Don Corleone responds by providing a hypothetical scenario that aligns with societal purposes and demonstrates his commitment to

peaceful resolutions. This interaction reflects their shared commitment to resolving conflicts within the social context and avoiding individual acts of vengeance.

Data 29

Vito Corleone's: "**You blaspheme. Resign yourself**". D12

Genco: "You need your old Consigliere. Who will replace me?"

While Don Corleone initiates the illocutionary act by expressing his disapproval and urging Genco to resign himself: "You blaspheme. Resign yourself." Don Corleone reacts strongly to Genco's statement, expressing his disagreement and disappointment. His intention aligns with the collaborative function, as he seeks compliance with societal norms and expectations by urging Genco to accept his situation or circumstances.

Datum 30

Sollozzo: "If you think two million dollars in cash is just finance, I congratulate you Don Corleone".

Vito Corleone's: "**I said I would see you because I've heard you're a serious man, to be treated with respect...But I'll say no to you**". D17

Don Corleone responds by expressing his initial respect for Sollozzo and then declining the offer: "I said I would see you because I've heard you're a serious man, to be treated with respect...But I'll say no to you." Don Corleone acknowledges the initial respect he had for Sollozzo's reputation and position but ultimately declines the offer. His response reflects the collaborative function, as he respects the social norms of treating others with respect and engaging in negotiations. However, his final decision aligns with his own sense of compliance with societal purposes and values. This interaction reflects their engagement in a collaborative dialogue that respects



social norms and values while considering their own sense of compliance with societal expectations.

Datum 31

Michel: "How?"

Vito Corleone's: "**...and at that meeting you will be assassinated**". D17

In summary, the conversation between Michael and Don Corleone exemplifies the collaborative illocutionary act with a function of compliance with society's purpose. Michael seeks information, and Don Corleone provides a straightforward answer that helps Michael make decisions in line with societal goals and expectations. This interaction reflects their engagement in a collaborative dialogue aimed at ensuring compliance with societal purposes, particularly in matters of personal safety.

#### **4.1.2.4 Conflictive Function**

Conflictive function of illocutionary act is a clash or disagreement between the speaker's intention and the hearer's interpretation or expectations. Aims at conflicting against the social purposes. Threatening, accusing, and reprimanding are some examples.

Datum 32

Vito Corleone: "**Bonaser, we know each other for years, but this is the first time you come to me for help. I don't remember the last time you invited me to your house for coffee...even though our wives are friends**". A/R4

Bonaser: "What do you want of me? I'll give you anything you want, but do what I ask!"

In the conversation above, Don Corleone's initial statement highlights the conflictive nature of the illocutionary act. He confronts Bonasera about their unequal relationship and calls attention to the lack of social reciprocity, challenging the social expectations and norms of friendship and mutual support. Bonasera's response, while complying with Don Corleone's power, also reflects the conflictive function as he seeks to assert his own demands and negotiate with Don Corleone. This interaction reflects the conflict and tension within their relationship, highlighting the conflicting nature of their social interaction.

Datum 33

Vito Corleone's: **"My Godson has come three thousand miles to do us honor and no one thinks to wet his throat"**. A/R4

Johnny: "I kept trying to call you after my divorce and Tom always said you were busy. When I got the Wedding invitation. I knew you weren't sore at me anymore, Godfather".

In this conversation, Don Corleone's initial statement highlights the conflictive illocutionary act, as he confronts the lack of attention given to his Godson and challenges the social expectations of hospitality and respect. Johnny's response can be seen as an attempt to address and mitigate the conflict by offering an explanation and expressing his own perception of the situation. This interaction reflects the conflict and tension within their relationship and highlights the conflicting nature of their social interaction.

Datum 34

Vito Corleone's: **"I'll give you my reasons. I have many, many friends in Politics. But they wouldn't be so friendly if my business was narcotics instead of**

**gambling. They think gambling is something like liquor, a harmless vice...and they think narcotics is dirty business.” A/R5**  
 Sollozzo: "But Don Corleone..."

The conversation above between Don Corleone and Sollozzo exemplifies the conflictive illocutionary act aimed at conflicting against social purposes. Don Corleone challenges societal norms and expectations, highlighting the potential conflict between his own interests and the social attitudes towards narcotics. Sollozzo's response briefly suggests a potential disagreement or counter-argument, indicating the conflicting nature of their perspectives. This interaction reflects the conflict and tension within their relationship and the conflicting societal attitudes towards certain businesses.

Datum 35

Johnny: "I'm not rich anymore, Godfather, and...my career, I'm almost washed up..."  
 Vito Corleone's: "**Tell Santino to come in with us. He should hear some things**".  
 Dr1

Don Corleone responds by introducing an element of conflict and suggesting a potentially challenging course of action. This interaction reflects the conflict and tension within their relationship and the conflicting nature of their personal and societal expectations.

Datum 36

Vito Corleone's: "**And what is that Bonasera? (Bonasera whispers into the DON's ear) no. You ask for too much**". Dr3  
 Bonasera: "I ask for Justice".

In this conversation, Don Corleone initiates the conflictive illocutionary act by expressing his disagreement and suggesting that Bonasera's request exceeds acceptable bounds. Bonasera responds by asserting his desire for justice, conflicting with Don Corleone's stance. The conversation reflects the conflict and tension between their perspectives and the conflicting nature of their goals within the social context. This interaction reflects the conflict and tension within their relationship and the conflicting goals within the social context regarding the pursuit of justice.

Datum 37

Michael: "For killing a man".

Vito Corleone's: "**What miracles you do for strangers**". E3

While Don Corleone responds with a sarcastic remark that conflicts with social purposes: "What miracles you do for strangers." Don Corleone makes a statement that challenges the social order and highlights the irony or contradiction in Michael's statement. His response reflects the conflictive function, as he points out the conflicting nature of the situation and questions the legitimacy or moral standing of the act.

Datum 38

Hagen: "What happened Father".

Don Corleone's: "**Remember my new Consigliere, a lawyer with his briefcase can steal more than a hundred men with guns**". E3

The conversation between Hagen and Don Corleone exemplifies the conflictive illocutionary act with the aim of conflicting against social purposes.

Hagen seeks information, and Don Corleone responds with a statement that

challenges the fairness and integrity of the legal system, highlighting the potential for corruption. This interaction reflects their engagement in a conflicting social dynamic that questions the societal values and ideals related to justice and the rule of law.

Datum 39

Vito Corleone's: "**ACT LIKE A MAN! By Christ in Heaven, is it possible you turned out no better than a Hollywood finocchio**". D13

Hagen: "Hahaha, I am sorry".

Don Corleone initiates the illocutionary act by expressing his disappointment and frustration with Hagen: "ACT LIKE A MAN! By Christ in Heaven, is it possible you turned out no better than a Hollywood finocchio?" Don Corleone confronts Hagen and uses strong language to express his disappointment and disapproval. His intention aligns with the conflictive function, as he aims to challenge Hagen's behavior and imply that it conflicts with societal expectations of masculinity and strength.

Datum 40

Michel: "How?"

Vito Corleone's: "**...and at that meeting you will be assassinated**". D17

When Don Corleone responds by providing a straightforward and honest answer: "...and at that meeting you will be assassinated." Don Corleone gives a direct response that provides the necessary information to Michael. His response reflects the collaborative function, as he shares crucial information that helps Michael make decisions and comply with societal purposes, particularly regarding his personal safety.

## 4.2 Discussions

From the data analysis above, the illocutionary acts in "The Godfather" film script can be representative, directive, commissive, expressive, and declarative based on Searle's theory. There are 96 utterances found in the classification of illocutionary acts. Some 30 utterances belong to the representative illocutionary act. They are used by the main character in the form of "state," which has 14 utterances; in the form of "claiming," which has four utterances; in the form of "complaining," which has five utterances; in the form of "suggesting" which has six utterances, in the form of "reporting" which has two utterances.

The directive illocutionary act consists of 47 utterances. They are used by the main character in the form of "advising," which has 12 utterances, "commanding," which has 22 utterances, "requesting," which has five utterances; and "recommending," which has two utterances. Thus, the commissive illocutionary act contains seven utterances. They are utilized by the main character in the form of "promising," which contains three utterances, "offering," which has two utterances; and "swearing," which has two utterances.

Eight utterances belong to the expressive illocutionary act. They are used by the main character in the form of "congratulate," which has one utterance; in the form of "praising," which has four utterances; in the form of "thank," which has two utterances, and "blame," which has one utterance. There are five utterances declarative illocutionary acts spoken by Don Corleone in the form of 1 for "sentencing," 1 for "christening," 1 more for "dismissing," and 2 for "appointing."

The researcher has gained an understanding of the use of illocutionary acts in the film script "The Godfather" due to this discussion. The researcher discovered five illocutionary acts in the script, each with its function. This study's findings are somewhat different from Sihombing (2021); this research investigates the types of illocutionary act that occurs in the Incredible Two movie and the dominant types of illocutionary acts. The explanation of this discussion is based on the finding that the researcher found 25 data containing illocutionary act that occurs in the Incredible 2 movie. Pertiwi (2019) only focused on the Illocutionary act type, which is directive Illocutionary acts. Pertiwi examines directive illocutionary acts in "13 Reasons Why" TV series that have mainly focused on four kinds of directive illocutionary acts also categorized based on the structure, which is divided into direct and indirect utterance. In conclusion, the language used by the four characters in 13 Reasons Why can influence the relationship between the characters.

On the other hand, there are several differences with the previous study that were mentioned by the researcher. The first difference lies in the titles that have been researched and used as research objects by previous researchers. The researcher took data from a film entitled "The Godfather," while in the previous research mentioned by the researcher his research using (Sihombing et al., 2021) "Incredible 2" (Siahaan, 2019) "Kween Katwe," (Taufik, 2016) "Fast and Furious 7". Moreover, for the second difference, there is the theory that explains the function of illocutionary acts. The researcher uses Leech's illocutionary act function theory, meanwhile (Sembiring & Ambalegin 2019) used, Austin's theory of illocutionary acts function (Siahaan,



2019), and (Taufik 2016) used Searle's theory of illocutionary acts function.

Therefore, the two differences between the film and the theory used to make the research result differ from the others.

As a result of the research, the researcher identified all types of illocutionary act functions based on Leech's theory, encompassing competitive, convivial, collaborative, and conflictive types. Each illocutionary act function further branches out to provide a more detailed and narrowed-down understanding of the specific functions manifested in Don Vito Corleone's conversations and expressions. For instance, within the competitive illocutionary act function, subcategories include demanding, ordering, begging, and asking. Similarly, the convivial illocutionary act function includes subcategories such as offering, greeting, and thanking. Moreover, the collaborative illocutionary act function encompasses branches like asserting, reporting, instructing, and announcing. Lastly, the conflictive illocutionary act function involves branches like threatening, accusing, and reprimanding. While in research conducted by (Taufik, 2016), they found that the function of the illocutionary acts but not as detailed as that described by Leech.

## CHAPTER V

### CONCLUSION AND SUGGESTION

Following the comprehensive collection and meticulous evaluation of data, the researcher proceeds to elucidate the research findings and provide insightful recommendations for prospective investigations in the field of language, with a particular emphasis on the domain of speech acts.

#### 5.1 Conclusion

The researcher selected The Godfather's film script as the study's focal point, employing Searle's (1969) illocutionary act theory to identify a wide range of illocutionary acts within cinematic scripts. Through meticulous analysis, the researcher identified 96 utterances that fell into five distinct categories of illocutionary acts found in the dialogues of the film script. These categories include assertive or representative acts, directive acts, expressive acts, commissive acts, and declarative acts.

Among the identified utterances, 30 were classified as assertive or representative acts, serving various functions such as describing information or events, drawing conclusions, presenting opinions, and asserting arguments. The film's characters predominantly utilized this category to express their viewpoints and convey genuine or fabricated values. The second most prominent category in the film script was directive acts, which appeared 47 times and encompassed functions such as asking, questioning, suggesting, ordering, and commanding.

Furthermore, the researcher identified expressive illocutionary acts in eight utterances within the film script. These acts encompassed functions such as expressing gratitude, offering apologies, extending congratulations, expressing anger, and conveying happiness. The subsequent categories that appeared less frequently in the film script were commissive acts, consisting of seven utterances, and declarative acts, which comprised only five. The commissive acts were associated with functions such as warning, promising, and offering, while the declarative acts served the sole purpose of declaring decisions within specific situations and events.

Additionally, based on the gathered data, the researcher identified four functions of illocutionary acts according to Leech's framework. These functions included competitive, convivial, collaborative, and conflictive, further enriching the understanding of the illocutionary acts found in the film.

## **5.2 Suggestion**

The researcher acknowledges that certain aspects were not fully explored in the analysis, primarily due to the limited scope of examining illocutionary acts solely within "The Godfather" film. The research scope was intentionally focused on illocutionary acts as they are considered a common element within speech acts. However, the researcher expresses the hope that future studies will delve into the broader field of pragmatics, specifically encompassing locutionary acts and perlocutionary acts. Additionally, the researcher aspires for this research to serve as a valuable reference for students and a useful resource for teachers to incorporate into their instructional materials.

Furthermore, the researcher emphasizes the importance of expanding the scope of future studies to encompass various aspects of speech acts beyond illocutionary acts. Exploring locutionary acts, which involve the actual performance of speech acts, and perlocutionary acts, which focus on the effects or consequences of speech acts, would provide a more comprehensive understanding of communication dynamics. This would contribute to advancing the field of pragmatics and enriching our knowledge of human language use. By conducting research on a wider scope, researcher can explore the complexities and nuances of different speech acts, considering their contextual variations and pragmatic implications. This will enable a deeper understanding of how language is used to achieve various communicative goals and how meaning is constructed and interpreted in social interactions.

The researcher hopes that students will benefit from this research by using it as a valuable reference in their studies. Additionally, teachers can incorporate this research into their teaching materials to enhance students' understanding of speech acts and pragmatics. By fostering continued research and study in the field of pragmatics, we can advance our knowledge and contribute to effective communication in diverse contexts.

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