

# **THE COMMISSIVE SPEECH ACTS IN CINDERELLA MOVIE**

## **THESIS**

Submitted to Partial Fulfillment of the Requirement  
for Degree of Bachelor of Education  
in English Language Education



By  
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SEMARANG  
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WRITING ABILITY ON RECOUNT TEXT AT TENTH GRADE TKJ OF SMK  
SAKTI GEMOLONG SRAGEN IN THE ACADEMIC YEAR OF 2018/2019**

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*Assalamu 'alaikum wr.wb*

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extent necessary of the following thesis identification:

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## **MOTTO**

**It seems impossible until it is done**

**-Nelson Mandela-**



## **DEDICATION**

The final project is dedicated to:

- ❖ My beloved parents, Mr. Dakir and Mrs. Surati who always support me in any situation.
- ❖ My beloved friends, Laily Hikmawati who left me first to the better place and Kunti Farida Rizqiayana who always accompanies me no matter what.



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I realize that I cannot complete this research without support, cooperation, help and encouragement from a lot of people. Therefore, I would like to extend my appreciation to all of them, especially to:

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9. Last but not least, those who cannot be mentioned one by one, who had supported me to reach my dream.

Finally, the researcher realizes that this thesis is still far from being perfect. Therefore, the researcher will accept constructive criticism in order to make it better. The researcher hopes that this thesis would be beneficial for everyone. Amiin

Semarang, 24<sup>th</sup> January 2019  
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## ABSTRACT

Title : **THE COMMISSIVE SPEECH ACTS  
IN CINDERELLA MOVIE**  
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*Cinderella Movie*, a romance movie from Disney pictures which is directed by Kenneth Branagh in the years of 2015. This movie has a good moral value about to be patient and be kind with every people who have been making our life so hard, because there is a magic for good people. The aim of this study is to identify types of the commissive speech act found in Cinderella movie and also the contribution of commissive speech act in Cinderella movie to semantic study. The method used in this study is a qualitative-descriptive research design. The data are purposively chosen in order to answer the research question. The subject in this research is Cinderella movie. This research focuses on commissive act uttered by the characters found in Cinderella movie. The researcher uses documentation to collect the data. Based on the research, the researcher find forms of commissive speech act in Cinderella movie, there are 83 utterances as follow *commit* (6.02%), *promise* (15.66%), *threat* (18.07%), *accept* (14.46%), *consent* (6.02%), *refusal* (20.481%), *offering* (10.84%), *assure* (1.02%), and *bet* (7.22 %). Refusal get the highest number because commonly in the dialogue of Cinderella movie dominated uttered by Kit who facing toward King's opinion and Grand Duke's opinion. The contribution of commissive speech acts in Cinderella movie is using the commissive speech acts in Cinderella movie as a media for teaching and learning process in Semantic subject especially commissive speech acts.

Keywords : *Cinderella, Commissive, Movie, Speech Acts*

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## CHAPTER I

### INTRODUCTION

This chapter discusses the background of the research, the reason why choosing the topic, the research questions, the objective of the research, and significance of the research.

#### **A. Background of study**

The special characteristic of human as a human society is a well-developed language.<sup>1</sup> Language is an important equipment for a human to express their feelings or experiences and share ideas with other people. In other words, people can understand one another purposes by exchanging messages. Messages (feelings, experiences, and ideas) are expressed in either spoken or written form in communication.<sup>2</sup> Communication is a two-way process between speaker and listener which both have a positive and certain function to perform.<sup>3</sup>

Communication is the center of sciences such as philosophy, linguistics and cognitive which deal with language, thought and action. In communication, we use language as equipment to delivering our thought, either through direct conversation or by using media

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<sup>1</sup> Muhammad Nafi Annury, "Promoting multilingualism In the Classroom: A Case Study of Elt Program" *Vision Journal* (Semarang: UIN Walisongo Semarang, 2017), p. 98

<sup>2</sup> Dini Sri Istiningdias et.al, "Illocutionary Acts In Declarative Mood: A functional Grammar Approach" *International Journal of English and Education*, vol 3, issue , 2014, p. 291

<sup>3</sup> Muhammad Nafi Annury, "The Impact of Structural Competence towards Speaking Competence of The Fourth Semester Student of English Department" *Vision Journal* (Semarang: UIN Walisongo Semarang), p.89

(indirectly).<sup>4</sup> As an ordinary, language philosophy has pointed out any study of communication that must take into account of the nature of speech act that the subject perform in discourse (their utterance acts the nature, their acts of reference and predication, their illocutionary and perlocutionary acts) as well as the structure of their language games, the form of life into which they are engaged and the conversational background.<sup>5</sup>

People use language in their speech, either spoken or written form. In written and spoken forms contain utterances. In pragmatics, utterances are included in speech acts. This study focuses on the commissive speech acts. According to Yule, speech acts are an action performed by utterances, are commonly in English such as apology, complain, compliment, request or promise.<sup>6</sup> In analyzing speech acts, the meaning of utterances is included because the meaning of utterances depends on the context. Based on Yule, it is mentioned that pragmatics engages the interpretation of what people mean in a particular context and how context influences what is said.<sup>7</sup>

The study of speech act is very important in knowing how to perform these acts and being able to recognize them when performed by someone. Searle said that the reason for learning and concentrating on the study of speech act is simple just like all linguistic communication

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<sup>4</sup> Ilham et.al, *Hedge Expression On The Novel Of ABC by Agatha Christie in Two Decade Version* (Semarang: UPGRIS,2016), p. 77

<sup>5</sup> Daniel Vanderveken and Susumu Kubo, *Essay in Speech Act Theory*, (US: John Benjamin North America, 2001), p. 1

<sup>6</sup> Goerge Yule, *Pragmatics*, (New York: Oxford Unity Press, 1996 ), p.47

<sup>7</sup> Goerge Yule, *Pragmatics*....., p.3

engaging linguistic acts. More correctly, a speech act is the issuance or production of a sentence token under certain conditions and speech acts are the basic or minimal units of linguistic communication.<sup>8</sup>

So, with speech acts (of a certain kind will be explained later) we can avoid misunderstanding or miscommunication that mostly happens between the speaker and the hearer by recognizing the meaning and the purpose of the speaker in a certain context. Speech acts are divided into three levels : illocutionary act, the performance of the utterance is that the actual utterance and its quasi meaning, comprising phonetic, phatic and rethoric acts corresponding to the verbal, semantic and syntactic aspects of any meaningful utterance; an illocutionary act; the semantic 'illocutionary force' of the utterance, thus its real, intended meaning. And in certain cases further, a perlocutionary act is the actual effect of the illocutionary act before such as persuading, convincing, scaring, enlightening, inspiring, or otherwise getting someone to realize something or to do something, whether intended or not.<sup>9</sup>

Developing Austin's theory, Searle (1996) divided illocutionary acts into five levels . There are assertive, directive, commissive, expressive, and declarative. In this research, the researcher focuses in

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<sup>8</sup> John R.Searle, *Speech Act An Essay in the Philosophy of Language*, (Great Britain: Oxford, 1969),p.16

<sup>9</sup> Herman, "Illocutionary Act Analysis Of Chinese In Pemtangsari" *International Journal of Humanities and Social Science invention* (Medan: University of Nommensen, 2015), p.41

commissive speech acts. Commissive speech acts have a great potential to build the interpersonal bond between the hearer and the speaker.<sup>10</sup>

In analyzing the commissive speech act, we can conduct in many kinds of media. For instance; magazines, a script of movies, journals, newspapers, short stories, novels, etc. Therefore in this research, the writer considers analyzing commissive speech act in the Cinderella movie script. The movie script contains spoken dialogues by the characters in the movie. It is not only containing dialogues but also indicating the expression and the action of the characters. Besides, a movie script has many utterances that include the types and functions of speech act. The dialogues in the movie script can be good examples of speech act to find out what the main character says by doing something.

In this research, the researcher will analyze *Cinderella Movie*, a romance movie from Disney pictures which is directed by Kenneth Branagh in the years of 2015. This movie tells about a girl, her name is Ella who lives with her lovely father after her mother passed away. For a years later, Ella's father decides to remarried Lady Tremaine, a widow who has two daughters. Ella welcomes her new family even though her stepsisters have an unpleasant attitude. Someday, Ella's father has a trip to do his business but unexpectedly Ella's father dies during the trip. After losing her father, her stepmother reveals her cruel and jealous nature. She treats Ella as a housekeeper who has to do all the chores every day. The climax is when Ella wants to attend the party but the

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<sup>10</sup> Balaji Natkare, "Interpretations of Commissive Speech Acts in Arthur Miller's A View From The Bridge" *An International Journal In English; Pune Research* ( India: Pawar College, 2015), p.1



stepmother does not allow her. Suddenly a fairy godmother appears to help her but with one condition, she has to back home in midnight because the spell will break at that time. The ending of this story is, finally, Ella married with a prince and living happily ever after.

The writer interested in this movie because it has a good moral value about giving sorry to someone who has made our life so hard but we have to be patient and be kind facing it. Besides, this movie also useful for teaching-learning as media learning. Commonly, semantic thought by a text or oral explanation from the teacher. Using movies as a media to learn semantic can be the other alternative that can facilitate the student in understanding semantic especially commissive speech act. Moreover, a movie can interest a student's attention and make the student feel enjoy with the material. For example, the teacher must choose or use proper media for teaching activity, to grab student attention and also to make the material to be clear by using media. According to Vester that a material learning can be studied in many different suitable ways. Therefore there are four types of learning style, there are the following :

- a) Learning type 1 : auditive learning (means that here the teacher combine between speaking listening to the student)
- b) Learning type 2 : visual learning (through the eyes by watching)
- c) Learning type 3 : heptic learning (by feeling and touching)

d) Learning type 4 : learning through the intellect.<sup>11</sup>

Based on the explanation above so the teacher can choose an appropriate style to teach their students by using film as media.

## **B. The reasoning for Choosing The Topic**

The researcher has some reasons to complete this study. Commissive speech acts are always used by every people in daily activity to communicate with others and their expression in different ways. In this study, the writer decides to analyze types of commissive speech acts that happening on 'Cinderella' to understand what the speaker wants and to avoid misunderstanding between speaker and hearer, especially when the conversation is going on based on Searle's theory and using 'Cinderella movie' as the media in this research.

Besides, the writer also gives a contribution to English teachers who are teaching semantic by interviewing some students of English Department who have studied semantic related using movie especially a Cinderella movie as a media learning. Besides, to give a new perceptions about using movie as a media learning and to avoid subject perception from the writer. In this case, the contribution is the teacher can use 'Cinderella' as the media of learning to teach the material that related to the commissive speech act, so the student can feel interested in the material and enjoy the class. The researcher believes that this way can be an alternative for teachers to teach material that is related to the

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<sup>11</sup> Muhammad Nafi Annury, "Students Language Learning Style : An Ethnographic Case Study At Uin Walisongo Semarang" *Vision Journal*, volume 5, number 1, (Semarang: UIN Walisongo Semarang 2016), p. 136-137

commissive speech acts to be interesting and easy in comprehending the material for the student.

The writer uses 'Cinderella' as an object because Cinderella is a romance movie that has a good moral value inside, and also the student is familiar with this story. That can make students easier to an understanding of the dialogue and the material, besides the writer can collect the data from the media itself. So that the researcher chooses topic which focusing on THE COMMISSIVE SPEECH ACTS IN CINDERELLA MOVIE SCRIPT and also chooses a descriptive qualitative as a research method to explain the result to get the best result.

### **C. Limitation of the Study**

Based on the background of the study and the identification of the problem, this study has some limitations.

First, in conducting this study, many theories learn about pragmatic especially in the speech act. Therefore in this research, the writer decides to use Searle and Vandereveken's theory to analyze the conversation that contains commissive speech act to limit the subject matter and to avoid the complexity. Second, It focuses about types of commissive acts that found in the *Cinderella* movie script. This study uses the Cinderella movie which released in years of 2015 and directed by Kennet Branagh with Walt Disney film production as a subject research. Third, this study also analyzes all utterances which contain commissive acts that are spoken by all the characters. The focus of this study is describing the commissive act that found in *Cinderella* movie

script because there are five elements of illocutionary act and this study focuses on types of commissive act. Besides the writer also link this research with semantic study.

#### **D. Research Question**

The researcher formulated the research problem as a follow :

1. What are kind of forms of commissive acts applied by the characters in the movie entitled *Cinderella*?
2. How are the forms of commissive acts employed by the characters of the film entitled “CINDERELLA” ?
3. How does the analysis of commissive speech act in Cinderella movie script contribute to semantic study?

#### **E. Objective of the Study**

According to the research problem above, I covered the research objective as coined :

1. To identify the types of commissive acts that the character applied in movie entitled *Cinderella*
2. To explain the factors that influence the characters applied those type
3. To explain the contribution analysis of commissive speech acts in Cinderella movie script to semantic study.

#### **F. Significance of the research**

This research is hoped to have the significance which can give an appropriate comprehension to the reader of this research. The significance of the study are divided into two kinds; those are theoretical

and practical significances which are hoped to give improving linguistic knowledge especially in pragmatic.

#### 1. Theoretical significance

The result of this research is aimed to help the student particularly in English Letter students who learn semantic. The researcher hopes it can help to understand the speech act, especially in commissive utterances. On the other side it will have a good impact for English teaching especially in teaching semantic.

#### 2. Practical significance

This study is hoped to enrich the researcher's understanding of the application of the theory in the analysis and develop the writer's skill and abilities in applying commissive.

For the readers, this research provides useful information as well as explanation specifically for those who have a deep interest in supporting their knowledge about semantic, especially in commissive. Then this study will be beneficial for those who are interested to analyze *Cinderella movie script* and to comprehend the aspects which are relevant to the movie with the same or different approach.

## CHAPTER II

### LITERATURE REVIEW

In this chapter, the writer discusses some related topics which are necessary for this final project. Those topics are some previous studies, pragmatics, Searle's classification speech acts, commissive acts, movie and synopsis Cinderella movie.

#### **A. Previous Research**

In this subchapter, the researcher uses some previous studies are:

Research by Wahyu Pambudi (2017) entitled *An Analysis Of Commissive Speech Act Used In The Vow*.<sup>12</sup> This research aims to explain the types of commissive speech act that found in *The Vow* movie, and also to explain about the locutionary, illocutionary, and perlocutionary of commissive speech act that found in *The Vow* movie. Besides, this research used a descriptive qualitative method to explain the data to get the best result. The researcher regarded *The Vow* movie as a subject of research. The data for this research is a commissive act that used in the movie. To collect the data the researcher downloads the movie from the internet. After that grouping the data source into some categories based on the theory of commissive. The results of this research are first the whole data of commissive speech act in *The Vow* are 19 data that consist of 4 types of commissive act used in *The Vow* movie namely threat, refusal, promise, and warning. The threat consists

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<sup>12</sup> Nur Wahyu Pambudi, "An Analysis Of Commissive Speech Act Used In The Vow", *Thesis* (Surakarta: IAIN Surakarta, 2017)

of 1 data, refusal consists of 2 data, warning consists of 8 data, and warning consists of 8 data also. Then (2) the locutionary, illocutionary, and perlocutionary are found in commissive forms there are persuade, suggestion, warning, promise, advice and arguing between the speaker and the hearer.

This study differs from the current study in having a research focus and research subject. In the current study, the researcher focuses just on the types of commissive meanwhile, in the previous one the researcher not only focuses on types of commissive but also in locutionary, illocutionary, and perlocutionary act that found in the movie. The current study also explained the contribution of analysis commissive speech act for developing the English Education Department. In the current study also used *Cinderella* as a subject of research meanwhile the previous one used *The Vow* as a subject of research. The similarity between the current study with the previous one is in the focus research, we focus on analyze types of the commissive act found in the movie.

The second research a thesis is written by Khalimatul Maulidah (2017) entitled *An Analysis Of Donald Trump's Commissive Speech Act In USS Yorktown On December 7, 2015* from English Department Literature of Syarif Hidayatullah State Islamic University Jakarta<sup>13</sup>. According to the previous research, the researcher used commissive acts as a research focus and regarded Donald Trump's speech in USS Yorktown on December 7<sup>th</sup>, 2015 as subject research. This study used a

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<sup>13</sup> Khalimatul Maulidah, "An Analysis Of Donald Trump's Commissive Speech Act In USS Yorktown On December 7<sup>th</sup> 2015", *Thesis* (Jakarta: UIN Syarif Hidayatullah, 2017)

qualitative method to describe the data. The technique collecting data the researcher does several steps: first, the researcher downloads a video of Donald Trump's speech in USS Yorktown on December 7<sup>th</sup> 2015 on the internet. After that the researcher also downloading the script of Donald Trump's speech in USS Yorktown on December 7<sup>th</sup> 2015. Third, reading and classifying the data into some groups. Fourth the researcher analyzes the data that has classified based on the theory of John Searle and Daniel Vanderveken. This study aimed to find the types of a commissive act based on that theory. In this research the researcher found forms of a commissive act are; commit, promise, threaten, refuse, assure, guarantee, and bet, thus are uttered indirectly.

The difference between this study with the current study is in subject research. The previous one used Donald Trump's Speech as a subject research meanwhile current study used Cinderella movie as subject research. However the current study and the previous one have some similarities are; first, we used a qualitative method to conduct the research. Second, we have the same focus research is that types of commissive speech act found in the data.

The third previous study was a thesis written by Eguh Ekasari (2017) entitled *A Pragmatic Analysis of Illocutionary Acts Found in Finding Nemo and Its Application In Teaching at Twelfth Grade of Senior High School* from According to this study, aim of this study is to identify the types of illocutionary act found by Nemo characters in *Finding Nemo* movie and to describe the application of illocutionary acts found in *Finding Nemo* movie to teach speaking at the twelfth grade of senior high school. This study used descriptive qualitative to describe



the result of the research to get the best description. The data of this study is collected by document. The researcher collected the data from the script than analysing the types of illocutionary acts found in Nemo's utterances based on Searle's theory and then the researcher applied it in teaching speaking. From the research, we can know the result of the analysis that the researcher found four of five categories of illocutionary acts appeared in Nemo's utterances inside *Finding Nemo* movie. There are representative 11 utterances, directive 14 utterances, commissive 1 utterance, and expressive 4 utterances. Besides, the application can be applied in teaching speaking especially in speech material at the twelfth grade of Senior High School. Also the researcher suggested the students can explore more about pragmatics in other ways especially illocutionary acts.

The differences between this study and current study are *first*, in research focus or aim of the study. The previous study have aim to identify the types of illocutionary acts found by Nemo's characters in *Finding Nemo* movie and its application in teaching speaking at twelfth grade of Senior High School. Whereas, the current study have aim study to identify types of commissive act found by all Cinderella's characters in *Cinderella* movie. *Second*, the object of the research that used in both of research. The previous one used *Finding Nemo* as research object meanwhile the current one used *Cinderella* as research object.

Nevertheless, the previous study and current study have similarities. First, the previous study and current study used descriptive qualitative as a research method in describing the result of the analysis to get the best result. Second, the previous study and the current one

used Searle's theory to analysed the utterances. Third, the previous study and the second one used movie as research object.

The fourth previous study a thesis written by Lu'lu' Fatikhatis Sholawat (2017) entitled **An Analysis Types of Speech Act Used by English Teacher in English Teaching Learning Process at MTs Al-Wahhab Bago Cradenan in Academic year 2016/2017 (a pragmatic analysis)** from English Education Department of IAIN Surakarta. According to the previous study above, the aims of previous study are to identify the types of speech act performed by the English teacher in English teaching and learning process at MTs Al-Wahhab Bago Kradenan based on Searle's theory o speech acts and also to identify the most dominant kind of speech acts. This study is a case study. The object of the previous study was the utterances uttered by the English teacher of MTs Al-Wahhab Bago Kradenan during the teaching and learning process. The data of this study were in the form words, phrases, and utterances applied by the English teacher. The researcher were played the role as the primary instrument in which the researcher was involved in all of teaching and learning process starting from design of the research until the data report.the data was collecting by observations accompanied by recording audio. After that, the recording audio was transcribed into the written form, then selected to fit the objective of the study, and Iso recorded data into the data sheet, and last, interpreted and analyzed using Searle's theory of speech acts.the data were analyzed by using interactive qualitative method based on Miles and Hubberman. The result showed that there were four kinds of speech acts performed by the English teacher, namely, directives, representative, expressive,

and commissive. The most dominant used speech acts were directives (63,004%), and the less frequent was directive (0,000%).

Differences between the previous study and the current study are first, the previous study uses utterances uttered by the English teacher in MTs Al-Wahhab as a research object, meanwhile current study uses utterances uttered by all characters in *Cinderella* movie. Second, the current study uses descriptive qualitative as a method of study, beside the previous study uses case study as a research method. third, the previous focuses in identifying types of speech acts that applied by the English teacher in Mts Al-Wahhab Bago Kradenan, meanwhile the current study focuses in identifying tyoes of commissive acts that faound in *Cinderella* movie.

Nevertheless, the previous study and the current one have a similarity, is that, they concerned in pragmatics analysis and also use Searle's theory to analyze the data.

## **B. Theoretical Review**

In this chapter the researcher provides some keys term to make the study more clear, those are pragmatic, classification speech acts, commissive acts, movie, Cinderella movie.

### **1. Speech Act**

The speech act study is the most significant that consist of pragmatic. Priority focus of pragmatic include speech act ( like when we uttering something and then we perform as a reaction of

the utterance but in many ways)<sup>14</sup>. The theory of speech act was first published by John Austin, a British language philosopher, whose book *How To Do Things With Word* in 1962<sup>15</sup> and then expanded by his student Searle and other scholars such as Back and Hamish<sup>16</sup>. Austin says that when people state or speak something, they also do something or make an act, which is called speech act<sup>17</sup>. Austin in Nengah Arnawa's journal said that speaking things is not only just saying it but we have to do it also, for example, is promising, it can be called a speech act. Along with science's development that theory was developed by Searle by stating that there are three acts in one speech act.

On the other word, he classified speech act into three levels, there are Locutionary act, Illocutionary act, and Perlocutionary act. Locutionary act can be said as an action to state something or to say something, then the Illocutionary act is to do something or this is the response of Locutionary act even though sometimes the hearer just silent or nothing to do but it can be counted as a response. Meanwhile, a perlocutionary act is an effect

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<sup>14</sup> Acheoah John Emike, "The Illocutionary Frames Principle (IFP) And The Austinian Postulation: A Clause-Structure Investigative Discourse" *International Journal of Human Social Science Linguistics and Education*, (Nigeria: Ajayi Crowther University) 2013, p.1

<sup>15</sup> Litimus Valeika, *An Introductory Course In Linguistic Pragmatics*, (Vilnius: Vilnius Pedagogical University, 2010), p. 100

<sup>16</sup> Esbah Syakir Abdulah, et.al, "Offering As A Commissive And Directive Speech Act: Consequence For Cross-Cultural Communication" *International Journal of Scientific and Research Publication* (Iraq: Tikrit University, 2012), p.1

<sup>17</sup> J. L. Austin, *How To Do Things With Words*, (Great Britain: Oxford University Press, 1962), p.12.

or impact of utterance to hearer<sup>18</sup>. In Sufil Lailiyah's journal said that a speech act is the basic unit of communication. By doing speech acts, the speaker tries to deliver purpose or intention of communication which is understandable by the hearer or the addressee<sup>19</sup>.

As like Levinson in Kharisma's journal, he said that linguistic pragmatic in a set of speech acts. The linguist explained that speech act in pragmatic terms established some main factors like presupposition and implicature in a particular context<sup>20</sup>. Here Austin in his book *How To Do Things With Word* differentiates in how *saying something to do something* or *saying something we do something* even by saying something we do something into three levels :

#### **a. Locutionary**

Is the act of 'saying something' and the study of *utterances*. He says the tractive power to study *locutionary act* is principally to arrange a good plan of what it is. In *locutionary acts*, there are three kinds of saying something i.e phonetic act, phatic act, and the rethoric act. The phonetic is the act of saying certain noises. The phatic act

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<sup>18</sup> Nengah Arnawa, "Children Indirect Speech Acts At Ages 18-24 Months Old: A Case Study On Indonesian Language Acquisition By Balinese Children" *International Journal of Language and Linguistics* (Bali: IKIP PGRI Bali, August 2016), p.117

<sup>19</sup> Sufil Lailiyah, " Directive Speech Act Of The Main Characters In Divergent Movie" *Vision Journal* (Semarang: UIN Walisongo Semarang, 2015), p. 8

<sup>20</sup> Kharisma Puspita Sari, " Teacher's Directive Speech Acts In The Kindergarten School" *Vision Journal* (Semarang: UIN Walisongo Semarang, August 2018), p. 36.

is uttering certain vocables or words, i.e. noises of certain types, belonging to and as belonging to, a certain vocabulary, conforming to and as conforming to a certain grammar. The rhetic act is an act that performed an act of using those vocables with a certain more-or-less sense and reference.

#### **b. Illocutionary Act**

Is to perform *locutionary act*<sup>21</sup>. *Illocutionary act* is the core of any theory of speech act<sup>22</sup>. Searle says that illocutionary act is the minimal units of human communication, it can be statements, question, command, promises, and apologies. Even someone talks to each other in daily activity, it belongs to illocutionary act. There are some points following :

1. Using a sentence or utterance to perform an action
2. In saying a sentence such as a statement, an offer, a promise, etc. Must have a relation between conversational force with the sentence<sup>23</sup>.

Meanwhile, Austin says that *locutionary acts* as an action or effect from *locutionary act* before. He concerned on *illocutionary act*, maintaining here a person might find the 'force' of a statement and demonstrate it's in pervomative nature. To

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<sup>21</sup> J. L. Austin, *How To Do Things With Words*, (Great Britain: Oxford University Press, 1962), p. 94-97

<sup>22</sup> Ardita Dilgjeri, "Analysis Of Speech Act in Political Speeches" *International Journal of Social Sciences Studies* (Albania: Aleksander Xhufani University, 2017), p.21

<sup>23</sup> John Searle and Daniel Vanderveken, *Foundation Of Illocutionary Logic*, (Cambridge: Cambridge University Press, 1985), p.1

establish what *illocutionary* that we will use we have to establish first *locutionary act*, there are :

asking or answering a question,  
giving information or assurance or a warning,  
announcing a verdict or intention,  
pronouncing sentence,  
making an appointment,  
making an identification or a description<sup>24</sup>.

### **c. Perlocutionary Act**

Is the effect, thought or action of the hearer/listener, unlike *locutionary acts*. The effect upon the beliefs, attitudes, behaviors of the addressee. Levinson describes *perlocutionary act* as the intended or unintended of consequences of speaker utterance<sup>25</sup>. Austin says uttering something normally can make certain effects based on the feelings, thoughts or actions of the listener or of another person, and it may be done with the design, purpose or intention of producing this, but the reaction could be just thinking or silent or refuse.

For the example of *locutionary act*, *illocutionary act*, and *perlocutionary act* :

Act (a) locutionary :

He said to me '*Shoot her!*' it means "shoot" shoot and referring 'her' her

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<sup>24</sup> J. L. Austin, *How To Do Things With Words*, (Great Britain: Oxford University Press, 1962), p. 99-98

<sup>25</sup> Ardita Dilgjeri, "Analysis Of Speech Act in Political Speeches" *International Journal of Social Sciences Studies*, vol 2, issu 2, 2017, p.21

Act (b) illocutionary

He *ordered* me to shoot her

Act (c.b) perlocutionary

He *made me* shoot her

Act (c.a) perlocution

He persuaded me to shoot her<sup>26</sup>.

In sum that in we do saying something we can distinguish it into three, there are *locutionary acts* which are roughly equivalent to saying or uttering a certain sentence with a certain sense or reference, or commonly we know it as a 'meaning'. Second, *illocutionary acts* are utterances or saying which have a certain force. Third, *perlocutionary acts* are what we bring about or achieve or accomplish by uttering something<sup>27</sup>. From the classification above, Austin focused on the illocutionary act. The locutionary act belongs to the traditional territory of truth based semantic. Meanwhile, the perlocutionary acts belong to strictly beyond the investigation of language and meaning since it deals with the results or effects of an utterance. The position of illocutionary acts is in the middle of them. Austin emphasizes that only the verbs used to describe illocutions can be used performative verbs<sup>28</sup>.

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<sup>26</sup> J. L. Austin, *How To Do Things With Words*, (Great Britain: Oxford University Press, 1962), p. 101

<sup>27</sup> J. L. Austin, op. Cit, p.109

<sup>28</sup> Sahar Farouq Altikri, "Speech Act Analysis To Short Stories" *International Journal of Language Teaching and Research*, vol 2, no 6, 2011, p. 1375



## 2. Classification Of Illocutionary Act

There are a lot of ideas about the classification of the speech act. After Austin classifying the speech act, Searle has revised the classification. In his opinion, that Austin's taxonomy has several weaknesses. In sum, *first*, the Austin's taxonomy is not Illocutionary act classification but just like English Illocutionary verb. *Second*, there is no clear principle or set of principles on the basis taxonomy is constructed. *Third*, as he said before that Austin's there is no clear principle so that makes a reader to be confused between Illocutionary act and Illocutionary verb, it means that from one category to another category is overlap. *Fourth*, within some of the categories, there are quite distinct kinds of a verb. *Fifth*, the further difficulty that not all of the verb listed in the classes and there is no definition given in there<sup>29</sup>. Before we talk about Austin's classification of speech act, let us see based on Searle, *illocutionary act* have five categories and just only five :

(a) Assertive ( representative ) point is to say how things are. More complicated but more accurate. With assertive in saying something the speaker presents a proposition as representing an actual state of affairs in the world

Example : (1) The earth is flat

(2) It was a warm sunny day

(b) The commissive point is the commitment of the speaker to do something e.g promising, offering swearing, etc. in a certain future.

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<sup>29</sup> John R Searle, *Expression and Meaning: Studies In The Theory Of Speech Acts*, (Cambridge: Cambridge University Press, 1979), p. 8-12.

In utterances with commissive point, the speaker commits himself to carry out the way of action represented by the proportional content.

Example : (3) I'll be back

(4) I'm going to get right next time

(c) The directive point is the statement that makes or compels the other to do things to fit the proportional element. The example of a directive point such as to request, command, or advice.

Example : (5) Don't touch it !

(6) Can you lend me your book, please?

(d) The declarative point is these statements that are used to say something and make it so. With a declarative point, the speaker can state of affairs represented by a proportional element in virtue of his/her successful performance of the speech act, such as pronouncing someone guilty and declaring a war.

Example : (7) pastur : I pronounce you as husband and wife

(8) Diana : You're out!

(e) The expressive point is these statements that are used to express feelings and attitudes with someone else. Such as excuses and sympathy<sup>30</sup>.

Example : (9) Congratulations

(10) I'm so sorry.

Besides it, the origin idea about the classification of Illocutionary act, Austin have other ideas about classifying speech

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<sup>30</sup> John Searle and Daniel Vanderveken, *Foundation Of Illocutionary Logic*, (Cambridge: Cambridge University Press, 1985), p. 37-38.

act. Austin divides speech act become five general classes, there are the following :

a. Verdictives

Are these statements which are used to give a verdict. It is important giving a finding as to something fact or value which is for different reasons hard to be certain about. The examples of verdictives are an estimate, reckoning, or appraisal.

b. Exercitives

Are these statements which are used to stressing or exercising of power, rights, or influence. Such as an appointing, voting, ordering, urging, advising and warning.

c. Commissives

These statements are used to commit you to do something. This typified by promising or otherwise undertaking.

d. Behabitives

This type is very various because it's related to social behavior and has to do with attitudes. The examples of this type are apologizing, congratulating, commending, condoling, cursing and challenging.

e. Expositives

Are these statements that are used to make plain how our utterances fit into the course of an argument or conversation, how we are using words in general. For the example ' I replay', ' I argue ', ' I concede', 'I assume'.<sup>31</sup>

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<sup>31</sup> J. L. Austin, *How To Do Things With Words*, 1962, (Great Britain: Oxford University Press, Amen House, London, E. C.4), p. 150-151

In sum, based on Nourzad that the theory that revised by Searle is the most comprehensive theory of speech act especially in his book *Speech Act Theory*.<sup>32</sup> Searle's speech act is more exclusive and has a function to perform. In spite of these shortcomings, Searle's speech act seems to be acknowledged by most researchers and has become the basis of linguistic analysis.<sup>33</sup>

### 3. Commissive Acts

Commissive act is a speech act that commits the speaker to a course of action. They are prospective and concerned with the speaker's commitment to future action.

Example : (11) I promise to be on time

(12) We volunteer to put up the decoration for the dance

A commissive predicate is one that can be used to commit oneself (or refuse to commit oneself) to some future action. Such as the example above that the subject is *I* and *We* and *they* the speaker must be committing to somebody, unlike the current one

(13) Ernest promises us to be on time

(14) We volunteered to put up the decoration for the dance.

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<sup>32</sup> Leila Nourzad and Mohammad Jafar Jabbari, "A Cross-Linguistic Analysis of English-Persian Commissives and Directives in *Of Mice and Men*" *International Journal of English and Education*, volume 4, issue 1, 2015, p. 62.

<sup>33</sup> Kwasi Sarfo Adu et. Al, "The Presidential Tangoue: Commissive Speech Act in Nana Addo's 2017 State of the Nation Address" *International Journal of Humanities and Social Studies*, volume 6, issue 6, 2018, p. 3

The subjects above are not a commitment but they report commitments.<sup>34</sup> In this study, the writer uses Searle's theory to analyze the data. Based on Searle and Vanderveken that commissive acts have several types, they are the following :

(a) Commit

Commit is the primitives name of commissive, which names the primitives commissive illocutionary forces.

(b) Promise

Promise is the paradigm of commissive verb. Promise has special features which are not common to many other members of the set of commissive verb. The special features are that can distinguish it from other commissive verbs are, first, a promise as always make the hearer doing something for his benefit, second, promises involve a rather special kind of commitment, its called obligation.

Example : I promise to always be next to you.

(c) Threaten

This kind of speech acts is different from promise. First, the response for the hearer is not to do something for the benefit of the hearer but rather to his detriment, second, there is no obligation for the hearer to do something from the speaker, because of the absence of obligation, threatening is not as institutionally dependent as promising. Word of 'threaten' is a hybrid verb, it

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<sup>34</sup> Charles. W. Kreidler, *Introducing English Semantic*,.....,p. 192-193

means that threaten can do without action or performing a speech act.

For example :

‘Dogs can make threatening noises’

‘Clouds can threaten bad weather’

#### (d) Vow

Vows do not need to be directed at a hearer. In vowing to do something, I undertake to do it. In vowing has an additional essential element is that solemnity which is not there in the promise or threatens. Because of the solemnity, the degree of strength of vow is greater than commitment.

For example : I vow to help you love life, to always hold you in tenderness.

#### (e) Pledge

Pledging is much like vowing, but only in pledging does not necessary a solemnity of vowing. Pledges are undertaking but they do not need to be undertakings for or against the hearer. A pledge is a strong commitment to a future course of action.

For example:

‘we pledge our life, our fortune, and our sacred honor.’

#### (f) Swear

The commissive sense of ‘swear’ is obtained from the primitive commissive, in the same way, the assertive way sense of ‘swear’ is obtained from the primitive assertive. When the speaker swears to do something, he is committed to vow to do it.

For example : I never see him , I swear !

(g) Accept

Accept is responses to certain very restricted classes of directives and commissives and where the proportional content of acceptance is determined by the speech act. When one accepts a commissive the content of the acceptance is simply that the acceptor lets the original speaker do what he commits himself to do.

For example : Yes, I do your favour.

(h) Consent ( permissions )

To do something with consent is to accept a directive to do it with the additional preparatory condition that one has reasons for not doing it and therefore one would probably not do it if one had not been requested.

For example : May I ?

(i) Refuse

The negative counterparts to acceptance and consenting are rejection and refusal. If one can accept application and invitation so the one else can refuse and rejected. A refusal is the illocutionary denegation of acceptance. Reuse has an additional preparatory condition that one has been given the option of acceptance or refusal. Someone can only refuse or accept a speech act that allows for the option of acceptance or refusal. When one refuses to obey an order or command, one cannot say it one refuses the order or command but rather that one refuses to obey it.

For example:

‘ I refused the order ‘

‘ I refused the invitation’

(j) Offer

Offer is a promise that is conditional on the hearer's acceptance. Offer is a kind of speech act commits someone to perform a certain course of action if it's accepted by the hearer. Offer and receive are a reciprocal verb. The offer becomes binding only if it is accepted, and one can accept an offer only if it has been made and has not been withdrawn.

For example : Can I help you , Sir?

(k) Bid

A bid is a highly specialized and structured form of an offer. An object has been presented for sale, with the understanding that the purchaser will be the person who makes the highest offer. When one bid one offers to buy the object at such and such a price. When the auctioneer says "sold!", it means that he is accepting the highest offer.

(l) Assure

Assure in the commissive sense is to commit oneself to a future course of action with the perlocutionary intention of convincing, so the hearer that one will do it while presupposing that hearer has doubts. Assure is obtaining respectively from the primitive assertive and the primitive commissive, it means that identical application of the same operations.

For example : Do you promise me to do that, Ella ?

(m) Guarantee



To do guarantee something is to perform a complex speech act which is both assertive and commissive. A speaker who guarantees a certain object or state of affairs will continue in a certain condition and promises the hearer a certain compensation.

For example : the fridge is guaranteed for three years

#### (n) Warrant

A warrant is a guarantee usually within a legal context, concerned with properties and commercial products. A warrant is a guarantee with additional proportional contents condition. Guarantee in warranty case is either a certain commercial product or service or that the title to a certain property is secure.

For example : there is no warrant for this sort of behaviour

#### (o) Contract , (p) Covenant, (q) Bet

In this commissive sense, there is a set of commissive that name joint commitments by both a speaker and a hearer, a hearer who then also become a speaker to make his contribution to the joint commissive illocution.

For example a contract and bet. A contract is a mutual pair of commitment made by two contracting parties. Party A promises to do something for party B in return for which party B promises to do something for party A. the two commitment are not independent, in a genuine contract one is made in return for the making of the other. In the standard case of betting where one party makes a wager with another party, we have a similar mutuality. In betting

on the outcome of a conditional and conditional bet. Bets are joint conditional promises where the antecedent of one participant's promise is the negation or opposite of the other's. Covenant in English has the same sense as a contract but the covenant is more solemn, archaic, and dignified.<sup>35</sup>

In sum, based on Searle commissive act is a speech act that commits the speaker to a course of action and concerned with the speaker's commitment to future action. commissive acts divided into some types, there is a promise, commit, threaten, vow, pledge, sear, accept, consent, refuse, offer, bid, assure, guarantee, warrant, contract, covenant, bet.

#### **4. Theory of Film**

As we know that film art has a greater influence on minds in the general public than any other arts. No one could deny today that the art of motion picture is the famous art of our century.<sup>36</sup> The film is a new medium than the other medium. For example Painting, Literature, dance, and theater have existed for thousands of years, but the film came into existence for about fewer century years ago. and now the film becomes an energetic and powerful art form. For about a century years, people have been trying to know more why this media is so interesting for us. Films communicate information an ideas, and film shows us somewhere or ways of life that we do not know about it before. Films show us how to seeing and feeling

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<sup>35</sup> John R.Searle and Daniel Vanderveken, *Foundations Of Illocutionary Logic* (Cambridge: Cambridge University Press, 1985), p. 192- 198.

<sup>36</sup> Bela Balazs, *Theory Of The Film*, (London: Denis Dobson LTD, 1970), p. 17

that we find to become more satisfied. They bring us through experiences. The experiences are often guided by a story, with certain characters that make us care about, but a film might also improve an idea or explore qualities of visual or texture of sound. Films bring us on a journey, bid a patterned experience that engages our thoughts and feelings.

Thus happen not just only by chance, but films are designed to affect the viewer. Late in 19<sup>th</sup> century, moving pictures existed as a public amusement. They succeeded because they spoke to the imaginative needs of a broad-based audience. All the traditions that existed, telling fictional stories, recording real events, animating pictures or objects, experimenting with the original form, and thus aimed to give viewers experiences that they could not get from the other medium. The men and women who make a film discovered that they could control the experience that the viewers felt. Learning from one another, expanding and refining the options available, movie makers improved skills that become the basis of the film as an art form.<sup>37</sup>

## **5. Synopsis of Cinderella**

*Cinderella* is a romantic movie directed by Kenneth Branagh. This film based on eponymous folk tale an inspired from Walt Disney's 1950 with the same title. The film is so great, *Cinderella* got some nomination 21's Critic Choice Award, 88<sup>th</sup> Academy

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<sup>37</sup> David Bordwell and Kristin Thompson, *Film Art An Introduction*, ( New York: The McGraw Hill Companies Inc, 2006), p. 1-2.

Award, and 69<sup>th</sup> British Academy Award.<sup>38</sup> The story begins with the girl who lives with her mother and her father in the village that far from the city. The girl called Ella. Ella and her parent live as a happy family and also rich family. But someday Ella's mother is dying when Ella's was 8 years old. After losing her mum at a young age, Ella's promises to do her last will " to have the courage and be kind". Some years later Ella's father remarries Lady Tremaine, a widow old cognizance, who has two daughters, Drisella and Anastasia. Ella welcomes her stepmother and her stepdaughters in her house, even though her stepsisters have a bad attitude. someday Ella's father has to go abroad doing some business, Lady Tremaine slowly shows her cruel and jealous disposition, such as she pushes Ella to give up her bedroom to the stepsisters, meanwhile she has to sleep in the attic.

When Ella's father unexpectedly dies during the trip, Lady Tremaine discharged the household to save money and give over all of the chores on Ella. in the attic, Ella does not have a blanket, so she warms up her body by sleeping in front of a fireplace. One morning, when her stepfamily sees Ella's face covered with **cinders** due to her sleeping by the fireplace for warmth, they mock Ella as "Cinderella" and also they forbid her to eat with them in the dining room she has to move in the kitchen. She feels so sad with their cruel nature, to amuse her self, Ella rides off into the woods, where she meets with Kit, the **crown prince**, who is posing

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<sup>38</sup> <https://www.wikipedia.com/cinderella> access on Monday, March 4<sup>th</sup> 2019, 8.30 a.m

as a palace apprentice when he is hunting in the wood as their habit. Ella is unaware of Kit's real identity, they both start liking to each other from the first sight, but Kit does not know Ella's name and her identity. The King, upon learning he has little time left to live, urges Kit that, for the advantage of the kingdom, he should take a princess for his bride at the upcoming royal ball. Kit persuades his father to also invite every eligible maiden in the kingdom to the ball, hoping to see Ella again.

Upon receiving notice of the ball, Ella finds a gown that had once belonged to her late mother and decides to refashion it for the ball. On the night of the ball, Ella tries to join her stepfamily, but Lady Tremaine and her daughters tear her dress to shreds and leave without her. Ella runs into the garden in tears and meets an old beggar woman, who reveals herself to be her Fairy Godmother. To help Ella attend the ball, her Fairy Godmother magically transforms a pumpkin into a golden carriage, her four mice into white horses, two lizards into footmen, and a goose into the coachman. She then transforms Ella's ripped dress into a gorgeous blue gown, complete with a pair of magical glass slippers. As Ella leaves for the ball, the Fairy Godmother warns her the spell will break at the last stroke of midnight. Finally, she casts a spell to keep Ella's stepmother and stepsisters from recognizing her.

At the ball, the entire court is entranced by Ella when she appears. Ella and Kit proceed to have their first dance. This is much to the chagrin of the Grand Duke, who has promised Kit to Princess Chelina of Zaragoza, a comment which Lady Tremaine overhears.

While surprised at Kit's true identity, Ella continues to bond with him, touring the palace grounds. As Ella is about to tell Kit her name, Ella hears the clock start to chime midnight and flees. As she flees the castle, one of her slippers falls off. After being pursued by the Grand Duke and his men, Ella manages to escape the home before the final stroke of midnight chimes, causing the spell to wear off. After returning home, Ella hides the remaining glass slipper left behind under the floorboards of her bedroom.

The King passes away soon after, but not before giving his son permission to marry Ella. Now, King, Kit issues a royal proclamation ordering every maiden in the kingdom to try on the slipper to find the girl. Ella hurries to retrieve the glass slipper to prove her identity, only to find her stepmother holding it. Having deduced that Ella is the mystery princess, Lady Tremaine tells her stepdaughter about her tragic past and of the bitter effects it has caused on her life. She attempts to blackmail Ella to be made ahead of the royal household and that respectable husband are found for the stepsisters, as conditions to give Ella's hand in marriage to Kit. When Ella refuses to meet her demands, Lady Tremaine smashes the slipper and locks Ella in the attic. Lady Tremaine then takes the shattered remains of the slipper to the Grand Duke, and manipulates him into agreeing to make her a [countess](#) and securing marriages for her daughters, in exchange for keeping Ella hidden.

The Grand Duke and the captain of the palace guards lead the mission to find the mystery princess, but the slipper refuses to fit any other maiden. When they arrive at the Tremaine estate, the shoe

fits neither of the stepsisters. As they turn to leave, Ella's singing of *Lavender's Blue* is heard. The Grand Duke tries to ignore this, but Kit, disguised as a guard, commands the captain to investigate. Dismissing Lady Tremaine's attempts to stop her, Ella is reunited with Kit. They leave the house as Ella offers forgiveness to her stepmother. Afterward, the Fairy Godmother states that Lady Tremaine and her daughters left the kingdom with the Grand Duke never to return.

Ella and Kit marry and eventually grow to become the land's most beloved monarchs, ruling with the same courage and kindness that Ella has promised her mother, and finally they are living *happily ever after*.

Cast :

As shown in the credits, some names differ in dialogue.

- **Cate Blanchett** as the **Stepmother**, also known as Lady Tremaine
- **Lily James** as **Cinderella**, also known as Ella
  - Eloise Webb as a young Ella
- **Richard Madden** as the **Prince**, also known as Kit
- **Stellan Skarsgård** as the **Grand Duke**
- **Holliday Grainger** as **Anastasia**
- **Derek Jacobi** as the **King**
- **Helena Bonham Carter** as the **Fairy Godmother**

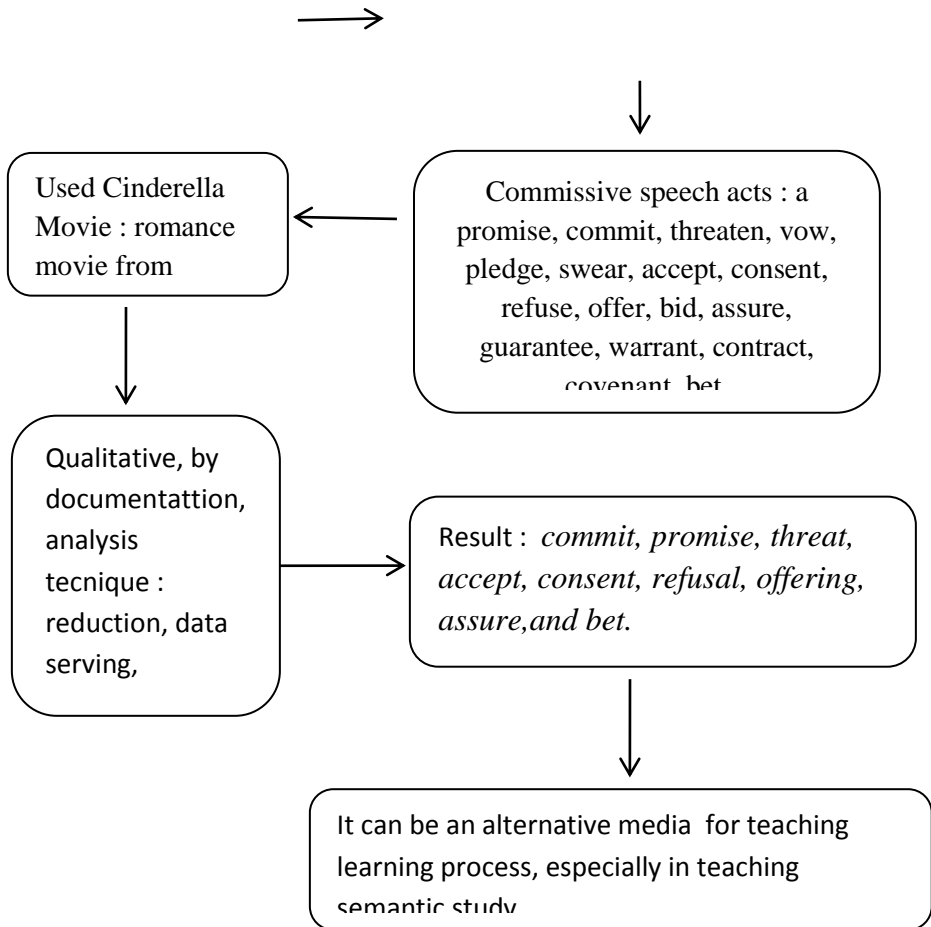
- [Nonso Anozie](#) as the Captain
- [Sophie McShera](#) as [Drisella](#)
- [Ben Chaplin](#) as Ella's father
- [Hayley Atwell](#) as Ella's mother
- [Rob Brydon](#) as Master Phineus
- Jana Perez as Princess Chelina of Zaragosa
- [Alex Macqueen](#) as the Royal Crier

## 6. Conceptual Framework

Commissive  
speech acts

Commissive speech acts have a  
great potential to build  
interpersonal bond between  
speaker and hearer





## **CHAPTER III**

### **RESEARCH METHOD**

In this chapter, the writer would like to present the methodology of the research. It covers the research design, data, and source of data, research instrument, data collection technique, and data analysis technique.

#### **1. Research design**

In this study, the researcher uses a qualitative approach as a research design. It is descriptive-qualitative research because it describes the linguistic phenomena found in the movie and observes the utterance expression written on the script of Cinderella that should be interpreted using a description of the writer. According to the Creswell, qualitative is a means for exploring and understanding the meanings of groups or individuals related to social or human problems. The process of study brings some questions and procedures appear, data typically collected in the participant setting, data analysis inductively building from particulars to general themes, and the researcher interpreting the meaning of the data. The final written report has a flexible structure. Those who engage in this form of inquiry support a way of looking at research that honor an inductive style, focus on individual meaning, and the importance of rendering the complexity of a situation.<sup>39</sup>

#### **2. Research Focus**

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<sup>39</sup>John W Creswell, *Research Design Qualitative, Quantitative and Mixed Method Approaches 3th ed*, ( California: SAGE Publications, 2009), p.4

In this study, the researcher regards commissive speech act as a research focus of the study. The researcher focuses on a kind of commissive speech acts found in the Cinderella movie script. Besides the writer also focuses on the locutionary, illocutionary, perlocutionary force that influencing the dialogue, and the contribution for semantic study.

### **3. Data and Source of Data**

According to Bogdan and Biklen say that to the rough materials that writer collecting data from what they are learning. They are particulars that form the basis of analysis. The data source is the basic information.

The data of this research are in utterances from that produced by the characters in *Cinderella*. The researcher uses two data in this research first, the movie as a primary data and the script of secondary data. The script of the movie got by downloading on the internet on the website [www.springfieldspringfield.co.uk](http://www.springfieldspringfield.co.uk). To complete the needed, some information from the library and the internet collected and other books related to this research. After getting the script from the website, the researcher starts to get to data as the theory used for analyzing.

### **4. Research Instrument**

The instrument in a study is a tool or facility which used by the researcher to collect the data, so in conduct, the research the researcher will be easier and the result of the research is more precise, systematic and complete. In qualitative research, the

instrument of the research is the writer herself with or without others help.<sup>40</sup>

Even so, in conducting this research the writer also needs supporting instruments. The instrument is organized as a datasheet to make easier the researcher for classifying, interpreting, and analyzing the data. Other than table sheet the writer also conduct interviews toward the students of English Education Department who have learned semantic study. The model of the table sheet that used to classify the data from the the movie is:

Note :

No data	Code	Actor	Utterance

Co  
de :  
Cindere  
lla/Lad  
y  
T/.01/P  
r/p.04  
Cindere  
lla

: title of the film

Lady T

: one of the actor in  
Cinderella

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<sup>40</sup> Ani Septyaningsih, "An Analysis of Positive Politeness Strategy in The Film Entitled "In Good Company" (A Pragmatic Study)", *Thesis* (Surakarta: Bachelor Program Sebelas Maret University, 2007), p. xliix

01 : the number of data  
Pr : types of commissive  
P.4 : the page of the script

Which type of commissive :

Co	=	Commit
Pr	=	Promise
Thr	=	Threaten
Vo	=	Vow
Pl	=	Pledge
Sw	=	Swear
Acc	=	Accept
Co	=	Consent
Re	=	Refuse
Off	=	Offer
Bi	=	Bid
Ass	=	Assure
Gu	=	Guarantee
Wa	=	Warrant
Cr	=	Contract
Cov	=	Covenant
Be	=	Bet

## 5. Data Collection Technique

The stage of the data collection technique includes setting the boundaries for the research. Gathering information through

unstructured or semi-structured observation, interviews, documents, and visual materials, as well as establishing the protocol for recording information.<sup>41</sup> The collection data for qualitative research involve for basic types, there are :

a. Documentation

During process of the research, we may take documentation to collect data. In this field the researcher can conduct with 3 ways, there are personal documentation means that produced by individual for personal aims and limited use (e.g. letters, diaries, autobiography, family photo album and other visual recording) , second, official document means that produced by organizational employees for record-keeping (e.g. memos, newsletter, files, years book, and so on that used to learn bureaucratic rhetoric), third, popular culture document means that produced for commercial purposes to entertain, persuade, and enlighten the public (e.g commercials, TV programs, news-report, and audio-visual recording ).<sup>42</sup>

b. Audio-visual materials

In this step, the data can collect in many ways such as photographs, video tape, art objects, computer software, film. This way provides an opportunity for participant to share their experiment or reality directly.

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<sup>41</sup> John. W. Cresswel, *Qualitative Research Design*.....,p. 181

<sup>42</sup> Robbert C Bogdan and Sari Knopp Biklen, *Qualitative Research For Education : An Introduction to Theory and Method*, (Boston: Pearson Education Inc, 200 ), p. 133

From the explanation above, the researcher regards observation and documentation to collect the data. First, the researcher downloads the data is that the movie *Cinderella* from the internet. Then the researcher watches the movie and read the script comprehensively to find out the utterance that consists of a commissive act. After found the sentence that consists commissive act, the researcher classifying into some categories based on Searle's theory. Then the researcher gives the code of each the data that have taken properly to analyze.

## **6. Data Analysis Technique**

In analyzing the data the researcher uses some stages as Miles and Hubberman as follows : a) data condensation, b) data display and c) conclusion drawing and verification.<sup>43</sup>

### **a. Reduction**

Data reduction here means to the process of selecting, focusing, simplifying, abstracting, and transforming the data that appear in the body of written-up filed notes, interview, transcript, documents, and other empirical materials. Condensing can make our data become stronger. As a data collection proceeds, for more deep condensation data, we must do : writing the summaries, coding, improving themes, category-size, and writing memos of analytic. In this case, the writer sorts the data by focusing on the forms or types of commissive speech acts on the *Cinderella*. Besides, the writer focuses on the dialogues in the script which

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<sup>43</sup> Matthew B, Miles and A. Michael Huberman, *Qualitative Data Analysis "A Methods Sourcebook"*, ( USA : SAGE Publiction Inc, 2014 ), p. 33-35

contain forms of commissive speech and locutionary, illocutionary, or perlocutionary on the *Cinderella*.

b. Data serving

The second steps that the researcher must do in analysing data is data display. Generally, data serving is about organizing the data, compressed assembly of information that allows conclusion drawing and action. The most frequent form of display for qualitative data in the past has been extended text. Using only extended text, a researcher may find it easy to jump to hasty, partial, and unfounded conclusion. Data display can be many type of matrices, graphs, charts, and networks. The researcher interprets the data that have been taken and then making some description. The result of this steps is description and analyzing the data that have sorted which contain forms of commissive speech acts and how the commissive acts applied in the *Cinderella*.

c. Drawing and Verifying Conclusion

The last stage in analysing activity is drawing verifying the conclusion. The competent researcher hold these conclusion lightly, maintaining, openness, and scepticism., but the conclusion are still there unclear at the first, the increasingly explicit an grounded. The best or final conclusion may be not appear until the previous activity that collection data is done, but that depending on the size of the corpus of the data. To make a good conclusion, so the conclusion as verified as the analyst process. In this case the writer make a conclusion based on the data that



analysed in the beginning after complete the steps to get a best result

## **CHAPTER IV**

### **RESEARCH FINDING AND DISCUSSION**

This chapter discusses research finding and discussion. The finding is presenting the description of data. While in the discussion, the researcher discusses the finding in the research which categorized based on Searle theory, appropriate with with the theory that have been presented in previously.

#### **A. Research Finding**

In this research finding, the researcher presents the data that found in the research. The data classified based on their characteristic and the researcher gives a description about the data to explain the context or how the actor or character uses forms of commissive speech act. The data classified based on the research problem, there are : 1) What are kind of forms of commissive speech acts applied by the characters in the movie entitled *Cinderella*? 2) How are the forms of commissive speech acts employed by the characters of the film entitled “CINDERELLA” ? 3) How does the analysis of commissive speech act in Cinderella movie script contribute to semantic study?

According to Searle, commissive speech acts is an illocutionary acts in which the speaker commits into a future action, such as promising, offering, and vowing. The illocutionary types tends to be fun and less competitive, because it does not refer to the speaker interest but

the hearer interest.<sup>44</sup> This research based on Searle's theory which divided commissive speech acts into some forms.

### 1. Forms of Commissive Speech Act Found In *Cinderella* Movie

According to Searle, commissive act divided into some forms. There are : *commit, promise, threaten, vow, pledge, swear, accept, consent, refuse, offer, bid, assure, guarantee, warrant, contract, covenant, and bet.*<sup>45</sup> In this research, the researcher would like to present the classification of commissive speech act from all character's utterances found in Cinderella movie, there are 83 utterances that are indicated containing commissive speech acts. As shown in table bellow.

Table 01. The Percentage of Research Finding

No	Types of commissive	Frequency	Percentage (%)
1.	Commit	5	6.024 %
2.	Promise	13	15.662 %

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<sup>44</sup> Nurhasanah et.al, "Strategy of Courtesy For Commissive Speech Acts At The Proposing Ceremony In Lampung Komering" *International Journal Of English and Education* , (vol.2, issu 2, 2014), p. 149

<sup>45</sup> J. R. Searle and D. Vanderveken, *Foundations of Illocutionary Logic* (Cambridge: Cambrige University Press, 1985), p.192

3.	Threatening	15	18.072 %
4.	Vow	0	0
5.	Pledge	0	0
6.	Swear	0	0
7.	Acceptance	12	14.457 %
8.	Consent	5	6.024 %
9.	Refusal	17	20.481 %
10.	Offering	9	10.843 %
11.	Bid	0	0
12.	Assure	1	1.204 %
13.	Guarantee	0	0
14.	Warrant	0	0
15.	Contract	0	0
16.	Covenant	0	0
17.	Bet	6	7,228 %
Total		83	100 %

From the table above, the researcher found types of commissive speech act in Cinderella movie, there are : *commit, promise, threat, accept, consent, refusal, offering, assure, contract, covenant, and bet.* Based on

the table, the researcher find forms of commissive speech act there are 83 utterances as follow *commit* 6.024%, *promise* 15.662%, *threat* 18.072 %, *accept* 14. 457 %, *consent* 6.024 %, *refusal* 20.481 %, *offering* 10.843%, *assure* 1.024%, and *bet* 7.288 %. beside thus, *the swear, pledge, vow, bid, guarantee, warrant* is not found in *Cinderella* movie. The highest number of types of commissive act that found in *Cinderella* movie is *refusal*, and the lowest number of types of commissive act found in *Cinderella* movie is *assure*.

Briefly, the types of commissive act used in *Cinderella* movie are *commit, promise, threat, accept, consent, refusal, offering, assure, contract, covenant, and bet*. Based on the table above, the most dominant types of commissive speech act found in *Cinderella* movie is *refusal*.

#### **a. Commit**

Commit is an expression to give loyalty to a particular principle, plan, or person of action.<sup>46</sup> Based on the table, the result of commit that found in *Cinderella* movie is 5 utterances. here, the researcher will give 2 examples of commit. The explanation of thus data are bellow :

##### **1) Cinderella/ella/68/ Co/p.05**

Ella's father : She'll merely be your stepmother.  
And you'll have two lovely sisters to  
keep you company.

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<sup>46</sup> Elizabeth Walter, *Cambridge Advanced Learner's Dictionary Third Edition*, (Cambridge : Cambridge University Press, 2008).

Ella : **Have courage, be kind**

Ella's father : Welcome, ladies. Welcome!

The dialogue above happens when Ella's father tries to utter his desire to re-married with a widow, Lady Tremaine who has two daughters. For his happiness Ella agrees with his father decision. In the morning, finally Lady Tremaine and her two daughters move on to Ella's home. Even though Ella will have step mother but Ella always remember her lovely mother and her promises to her mother " have courage and be kind". Ella commits that she will apply to her life. She commit to her self to be kind with Lady Tremaine and her two daughters and have courage no matter what happen then.

That utterance is a commissive speech act namely commit. Commit is an expression to give loyalty to a particular principle, plan, or person of action. This utterance uttered by the speaker Ella to her self about his principle of life from her mother.

## 2) **Cinderella/GD/228/Com/14**

Grand Duke : I'm sure your father spoke  
to you of your behaviour in  
the forest.

King : Is it any business of yours,  
Grand Duke?

Grand Duke : **Your business is my  
business, Your Royal**

**Highness.** It will not do to  
let the stag go free.

The conversation happens about Kit and Grand Duke. Grand Duke reminds him about the incident in the forest when they were hunting. At that time, Kit ran away, chased a girl, and let the stag free. While Grand Duke was looking for the stag, the Royal Highness, Kit, tries to make a conversation with a girl who never met before, that is their first meeting and Kit was falling in love with the girl. So, Grand Duke tries to admonish him, but he answers that Grand Duke has no right to take care of his life. That is clearly by saying "Is it any business of yours, Grand Duke?". Meanwhile, Grand Duke commits himself that the royal highness's business is his business no matter what. He did it to Kit in order that Kit does not regret his life.

## **b. Promise**

Promise is a speech act that committed the speaker to do a future action, a precondition that is wanted by the hearer. When someone does a promise, of course the speaker will make several assumptions. First, the act that will be done by the speaker is for the hearer's benefit. Second, the act of promise is something that will be done, it means that the act of promise is to remove the doubt from the hearer. Third, it assumes that the speaker will do the promise if the hearer wants it, it means that commonly the speaker does promise based on the

hearer requested.<sup>47</sup> Based on the table of the result, the promise have 13 utterances. In this case, the researcher will present just 3 examples that found in Cinderella movie, the left of the data will present in the attachment. The explanation of thus data are bellow :

**1) Cinderella/Ella/38/Pr/p.03**

Ella's mother : Ella, my darling. I want to tell  
you a secret. A great secret that  
will see you through all the trials  
that life can offer. You must  
always remember this. Have  
courage and be kind. You have  
more kindness in your little  
finger than most people possess  
in their whole body. And it has  
power, more than you know.  
And magic.

Ella : Magic?

Ella's mother : Truly. **Have courage and be  
kind, my darling.**

**Will you promise me?**

Ella : **I promise.**

Ella's mother : Good

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<sup>47</sup> Samar Sami, *International Reasearch Journal of Humanities and Social Science* "The Difference Between Threat and Promise Acts", (vol 1, issue 3, 2015), p. 46



The conversation happens between Ella and her mother in the Ella's mother's room. At that time, Ella's mother dying because she is suddenly sick and she can survive no longer time. Before she died, Ella's mother wants Ella to have courage and be kind in leading her life. Because with it, Ella's mother believes that Ella can pass the struggle of life in the future, and also it can make Ella to be strong no matter what. So, Ella's mother asking Ella to promise that Ella will be doing it. As a good daughter Ella accept it and promise with all of her heart to have courage and to be kind in any situations.

The utterance is a commissive act, namely promise. Promise is uttered by Ella to the addressee, Ella's mother. The promise form is that “ **I promise.**” it means that Ella will hold to have courage and be kind as her mother wants. Thus, commissive utterance is delivered successfully. It has a function to persuade the hearer to believe with the speaker's says.

## 2) **Cinderella/EF/90/Pr/p.07 and Cinderella/Ella/91/Pr/p. 07**

Ella : Well, you'll have to take it with you  
on your way and think of me when  
you look at it. And when you bring it  
back, it means that you'll be with it.  
And that's what I really want. For  
you to come back. No matter what.

Ella's father : **I will.** Ella, while I'm away, I want  
you to be good to your stepmother  
and stepsisters, even though they

may be trying at times.

Ella : **I promise**

Ella's father : Thank you.

From this dialogue there are two form of promise. First promise that uttered by Ella's father to Ella, meanwhile the second one is promise form that uttered by Ella's Father to the addressee, Ella. The dialogue happens in the Ell's father's work room in the night when Lady Tremaine, Ella's step mother holds a little party with her friend, meanwhile Ella and her father do not come to the party. At that time, Ella's father who is a merchant have to take a trip again besides he just returned from his last trip. Ella feels so heavy to say good bye with her daddy. Even though she is not alone at home, there are her step mother and her step sisters. But Ella to worried if in this trip her father does not come back at their home. So, Ella wants her father to bring the first branch his shoulder brushes on his journey, not like her step sisters who want lace and parasol. For that, Ella's father promise to back at their home and bring her willing.

Meanwhile the second promise that uttered by Ella to her father. Ella promises to be good with her step mother and her step sisters while her daddy takes a trip. Even though she knew that her step mother and her step sisters may be treat her as available as they want. Promise has a function to make the hearer believes with the speaker and to remove the doubt of the hearer. So, Ella assumes to persuade her father to believe her that she will be good with her step mother and her step sister, while

the father tries to persuade Ella, that he will come back after take a trip safely. The commissive uttered successful by both of them.

3) **Cinderella/EF/399/Pr/p.23**

Ella	: Fairy Godmother?
Fairy	: What is it?
Ella	: My stepmother and the girls?
Fairy	: Don't worry. <b>I'll make sure they don't recognize you.</b> Now, off you go. For you shall go to the ball. In you get. So lovely. Do stop twittering on. Ella! I almost forgot. Remember, the magic will only last so long. With the last echo of the last bell, at the last stroke of midnight, the spell will be broken and all will return to what it was before.

Based on the conversation above, thus are indicated to commissive speech act, namely, promise. The promise performed by Fairy Godmother to the addressee, Ella/ Cinderella. The conversation happens at the yard of Ella's home in the night. At that time, Ella does not allow to come in the party by her stepmother and her step sisters. They also treat Ella so cruel. When Ella crying in the garden, suddenly Fairy Godmother comes and help Ella to attend the party with the magic. The fairy also mending Ella's dress which ruined by her step mother and step sisters. Therefore, Ella does not want her stepmother and step

sister recognize her, so she ask to fairy godmother to spell her. So, fairy godmother does a spell to Ella, and makes Ella believe that they will not recognize her by uttered “**I’ll make sure they don’t recognize you**”. It is indicted to promise because have a function to persuade Ella to believe with Fairy Godmother.

### c. Threat

Threat are intentional act that performed by the speaker to make hearer does something, which may cause harm, trouble, danger, and fear to him/her as required by the speaker.<sup>48</sup> According to Mifflin, threat is an expression of an intention to inflict, injury, punishment, or evil.<sup>49</sup> There are 15 utterances found in *Cinderella* movie. However, in this case the researcher presents 5 examples of threat. The explanation of the data are bellow :

#### 1) Cinderella/An,Dr/110/Thr/p. 08

Anastasia : **Well, then make yourself smaller!**

Lady T : Anastasia and Drisella have always shared a room. Such dear, affectionate girls.

Anastasia : **Or... Or better yet, disappear entirely!**

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<sup>48</sup> Samar Sami, “The Difference Between Threat and Promise Acts” *International Reasearch Journal of Humanities and Social Science* , (vol 1, issue 3, 2015), p. 46

<sup>49</sup> Nur Wahyu Pambudi, “An Analysis Of Commissive Speech Act Used In The Vow” *A Thesis*, (The State Islamic Institute of Surakarta, 2017), p. 44

Drisella : **You'd like that, wouldn't you?**  
**Sometimes I could scratch your**  
**eyes out!**

The conversation above, tells about the two daughters of Lady Tremaine or we can call them Drisella and Anastasia who made a row because snatch away to put their things in the bedroom. They threat each other to get their position in the bedroom. The conversation happens in the dining room in the morning. The threatening begins with Drisella who complains that there is no room for Drisella and her clothes. Drisella think that Anastasia loafed away the space in their room. Hear that, Anastasia feels so unfair and she shout out loud to Drisella to disappear from this world. And also with Drisella, she does not loose with her sister she also threat her sister by uttering “**Sometimes I could scratch your eyes out!**”.

Thus utterances is indicated containing a commissive act, namely, threat. Threat here, in this conversation is an expression of anger or menacing to inflict pain or fear between Anastasia and Drisella. Thus, it has a function to persuade the hearer to believe with the speaker, because it is a suggestion to the hearer that something unhappy will be happen.

## 2) **Cinderella/LT/165/Thr/p. 12**

Narrator : .....At least that was what her  
stepmother said. And she and her  
two daughters were more than happy

to provide Ella with lots and lots of distraction. **In their defense, they did share with her the very food they ate, or rather, the scraps from their table. (5)**

Lady T : It seems too much to expect you to prepare breakfast, serve it and still sit with us. **Wouldn't you prefer to eat when all the work is done, Ella? Or should I say, "Cinderella"?**

Thus conversation above uttered by Lady Tremaine, Ella's Stepmother. Besides, the narrator makes it clear narratively. It happens, when Ella wake up in the morning to serve their breakfast. Lady Tremaine and her daughters are gibing Ella because Ella's face there is a cinder from the fireplace, and they give a name to Ella "Cinderella" which means Ella who have a cinder in the face. After serving a breakfast, Ella wants take a seat beside of Lady Tremaine. But suddenly, Lady Tremaine saying something sarcastically which means that Ella should eat in the kitchen after they finish their breakfast. She also call Ella with Cinderella and say it with full of stressing in order to Ella remember who she is in this home. She just a servant for Lady Tremaine and her daughters.

Thus utterance are including to commissive speech act, namely, threaten. Threaten here in this conversation is an expression of an evil that treated by Lady Tremaine to Ella. Threat commonly performed

intentionally, negatively, potentially, imminence, and relatively. In Lady Tremaine's utterances, indicated a negative side shown that it is a threat.

### 3) Cinderella/LT/165/Thr/p. 12

Lady T : My dear girls. To see you like this,  
it makes me believe one of you might  
just snare the prince. And to think I  
have two horses in the race! I dare  
say no one in the kingdom will  
outshine my daughters.

Cinderella?

Ella :It cost you nothing. It was my  
mother's old dress, you see. And I  
took it up myself.

Drisella : **Cinderella at the ball! No one  
wants a servant for a bride.**

Lady T : **After all I've done...**

Ella : I don't want to ruin anything. I don't  
even want to meet the prince.

Lady T : And you won't, because there's no  
question of your going.

Based on the conversation above, the commissive speech act,

namely, threat, uttered by Drisella and support by her mother Lady Tremaine. The conversation happens in dining room when they want to attend a royal party which held by the King. It means that all of maiden in the kingdom are invited. But poor Ella, she does not allow to attend the royal party with her step mother. Lady Tremaine treats Ella so cruel. Ella must do all of the chores in the home and she also must eat in the kitchen. Drisella also laughing her names and call her servant for a bride. Moreover, Lady Tremaine does not buy a dress for Ella, so Ella wear a dress from her mother then.

Thus utterance is a commissive speech act, namely, threaten. Threaten here uttered by Drisella to the addressee Cinderella has a function to make Cinderella feeling bashful and also Drisella give an expression of negative attitude that persuade Ella to believe what Drisella say with burden and ruin Ella's dress.

#### **d. Accept**

Acceptance is a general agreement that something is satisfactory or right it can be agreeing to an offer, plan or invitation.<sup>50</sup> Based on the result of the research, there are 12 utterance which indicated including to the acceptance. Here, the researcher will give 3 examples of thus. The explanation of the data are bellow :

##### **1) Cinderella/cap/246/acc/p. 24**

Kit : All right, Father...on one condition.

Let the invitations go to everyone,

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<sup>50</sup> Elizabeth Walter, *Cambridge Advanced Learner's Dictionary Third Edition*, (Cambridge : Cambridge University Press, 2008).



not just the nobility. The wars have  
brought sorrow on us all.

King : What do you think?

Would that please the people?

Captain : **It's beyond my wit, Your Majesty.**

**But I wouldn't mind a bit of a jolly.**

Based on the conversation, there is a form of commissive speech acts, namely acceptance. Here, the acceptance uttered by the Captain to the addressee the King. The conversation happens in the room that used for painting. The captain tries to answer what the king question is that about Kit wants to held a royal party but he also wants to invite his people not just the nobility as usually. He argued because the people still in condolence after the war, and Kit just want to make his people to be happy. Meanwhile the King actually does not agree with that idea. In his opinion, it just his tactics to find his honest good country girl (Cinderella) meanwhile, King wants to Kit marry with princes Chelina. Nevertheless, King is a wise person so, he respects with Kit's idea and tries to seek second opinion from his Captain.

Besides, as a Captain he also friend of prince Kit, he knows that Kit is falling in love with the honest good country girl, so he agree with Kit's opinion. Agree is indicated in Acceptance. Acceptance is a general agreement that something is satisfactory or right it can be agreeing to an offer, plan or invitation. In this case, the Captain is agreeing with Kit's plan to held a royal party. So, the commissive utterance is successful uttered by the Captain to the King.

## 2) Cinderella/Ella/386/Acc/p. 22

Ella : No, please don't. This was my mother's. And I'd like to wear it when I go to the palace. It's almost like taking her with me.

Fairy : I understand. But she wouldn't mind if I gee it up a bit? Wouldn't mind a nice blue?

Ella : **No.**

Fairy : There.

Ella : **It's beautiful. She'd love it.**

From the conversation above, there is a commissive speech act utterance, namely, acceptance. The acceptance is uttered by Ella to the addressee the Fairy Godmother. This conversation happens in the yard of Ella's home at night. The fairy godmother tries to mend Ella's dress which is ruined by Lady Tremaine and her daughters. Actually, fairy godmother not just want to mend it, but she wants to change it into something new. But Ella does not agree with it, she thinks that her dress is her mother, and with wearing her mother's dress, she feels that in that time her mother always accompany her. So, the fairy godmother asking her permission to mend her dress and change it just a little bit into a nice blue. And Ella answers "No" eventhough Ella use a negative form but it means Ella does not matter if fairy godmother mend her dress with a

little bit changing. Moreover, Ella likes the result of the spell after fairy godmother saying a magic. It is clearly said by Ella “It's beautiful. She'd love it” it means that not only her, who like the dress but her mother will also like this new dress which is spelling by the fairy godmother.

Thus utterances is a one of from of commissive act, namely, acceptance. the acceptance here is, Ella agree to the fairy godmother about mending her dress with a bit changing. Acceptance is an expression of agreeing to the something, including to the plan.

### 3) Cinderella/Ella/516/acc/p. 27

Kit : I've never shown this place to anyone.

Ella : A secret garden. I love it!

Kit : Please.

Ella : No, I shouldn't.

Kit : You should.

Ella : I shouldn't.

Kit : You should.

Ella : **I will.**

Kit : May I?

Ella : **Please.**

From thus conversation, Kit invites Ella to his secret garden which

is someone never been there before except Kit. Ella loves garden. Ella feels so awe with this view, she never have a beautiful private room. In the secret garden there is a swing. Automatically, Kit offering a swing to Ella sit down on it. But Ella still feel that she does not deserve this, so she refuse his offer. And Kit is Kit, he never gives up with his willing, he asks Ella time after time, and Ella finally said “ I will”. It means that Ella accept his offer to sit down on the swing. After that, Kit ask her permission again to swing around her, and Ella said “please”. It means that Ella give her permission to Kit swinging around her.

Thus conversation is a one of types commissive speech acts, namely, acceptance. This acceptance here giving permission or agreeing something that speaker wants to to do with the hearer. The acceptance here, Ella accept Kit’s offer to sit down on the swing and Ella gives her permission to Kit swing around her.

#### **e. Consent ( permission)**

Consent is allow someone to do something.<sup>51</sup> Based on the table, there are 5 utterances found in Cinderella movie. In this case, the researcher would like to present just 3 example of consent. The explanation of thus data are bellow :

##### **1) Cinderella/FG/385/Con/p.022**

Ella	: <b>No, please don't. This was my mother's.</b> And I'd like to wear it when I go to the palace. It's almost
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<sup>51</sup> Elizabeth Walter, *Cambridge Advanced Learner's Dictionary Third Edition*, (Cambridge : Cambridge University Press, 2008).

like taking her with me.

Fairy : I understand. But she wouldn't mind  
if I gee it up a bit? **Wouldn't mind a  
nice blue?**

Ella : No

From the dialogue above, tells about the fairy godmother and Ella. The fairy godmother wants to mend Ella's dress but the fairy godmother not only mend, she wants to change it into something new and beautiful. Unfortunately, Ella does not agree with the fairy godmother. She just want the fairy repairs it not changes it, because she the dress is given by her mother. So, she wants to go to the palace wear it. She feels that the mother always with her by wear the dress. Thus, fairy godmother understand with what Ella wants. But she ask Ella's permission to give a bit touch with a dress by changing the colour from the pink into the nice blue by uttering "**Wouldn't mind a nice blue?**". Ella agrees with that, so, fairy godmother spell the magic to the dress. And suddenly, the dress changes into a beautiful blue dress with sparkling light.

Thus utterance is indicated a commissive speech act, namely, consent. The consent here, uttered by the fairy godmother to the addressee Ella/ Cinderella. The consent from the dialogue is, when the fairy godmother asks Ell's permission to mend her dress by changing the colour and make it more glamour. Permission is including to the consent.

## 2) **Cinderella/Kit/517/Con/p. 27**

Kit : Please.  
Ella : No, I shouldn't.  
Kit : You should.  
Ella : I shouldn't.  
Kit : You should.  
Ella : I will.  
Kit : **May I?**  
Ella : Please.

The dialogue above tells about Kit and Ella. In that time, Kit asks Ella to follow him in the secret garden. Right there, there is a beautiful swing which crept by leaves. Kit asks Ella to sit down on the swing, even in the beginning Ella refuse Kkit's offer, but finally she wants to sit down on the swing. For that, Kit ask Ella's permission to swing around her by uttering " May I?". the word "May I" refers to ask permission from the hearer to do something action. Ella answers "please" which means that she gives her permission to Kit to swing around her.

Thus utterances is one of types of commissive act, namely, consent. Consent uttered by Kit to the addressee Ella is successful. It means that Ella finally gives her permission to do the action. The function of consent is to make the hearer believe with the speaker.

## 3) **Cinderella/Kit/521/Con/p.27.**

Kit : It's made of glass.  
Ella : And why not?  
Kit : **Allow me.**

Ella : Thank you.

The dialogue happens between Ella and Kit in the secret garden. Thus utterance is a commissive act, namely, consent. Here, consent happens when Kit ask Ella's permission to put the shoes up to Ella. He amazed because the shoes made of glass. The shoes fell when Ella was swinging. The consent uttered by Kit to the addressee Ella.

#### **f. Refuse**

Refuse are speech act which are uttered by a speaker directly or indirectly that indicating no to request, invitation or suggestion. Therefore, while saying no, a speaker have knowledge when to use the appropriate form and its function depending on each group and their cultural-linguistic cultures.<sup>52</sup> Based on the table above, there are 17 utterances found in *Cinderella* movie. In this case, the researcher would like to present some examples and the explanations of the data are bellow :

##### **1) Cinderella/GD/239/Re/p. 15**

Kit : If I must marry, could I not  
wed, say, a good, honest country  
girl?

Grand Duke : **How many divisions will this  
"good, honest country girl"  
provide us? How will she make  
the kingdom stronger? We are**

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<sup>52</sup>Alize Can et.al, *International Journal Of Languages Education and Teaching* "A Comparative Study of Refusal Speech Act Used By Turkish EFL Learners and Native Speakers of English", ( vol. 3, Issue 3, 2015), p. 58

**a small kingdom amongst  
great states, Your Royal  
Highness. And it's a dangerous  
world.**

King : Listen, boy.

The dialogue happens between Kit and Grand Duke in the painting room. It begins from the King who wants Kit to marry with a princess not with honest country girl. Meanwhile Kit does not agree with her father. While he is painted he said that he want to marry her honest country girl not with the princess because he wants marry because of love not just for the advantage for his little kingdom. But his opinion literally refused by Grand Duke, he actually agree with King's opinion that Kit must be married with a princess because prince for princess. Grand Duke believes that the honest country girl can rule the kingdom to be more stronger, because she just good, honest country who does not know about the kingdom. Even just a little kingdom but the kingdom is enchanting and beautiful. If Kit marries with princess Chelina from Zaragoza, he believes that Chellina's kingdom can make a diplomatic with his kingdom. It means it will give a profit for both of the kingdom.

Thus utterances are indicted to commissive speech act, namely, refuse. Refuse is an expression that indicating no to a request, opinion or plan. Refuse here uttered by Grand Duke to the addressee Kit that he refuses Kit's idea to marry good honest country girl than a princess.

## **2) Cinderella/Ella/340/Re/p. 20**



Fairy : Who am I? I should think you'd have worked that one out. I'm your hairy dogfather. I mean, fairy godmother!

Ella : **You can't be.**

Fairy : Why not?

Ella : **They don't exist. They're just made up for children.**

The dialogue above happens between Ella and fairy godmother in the garden at the night. At that time, Ella was crying because of her stepmother and her step sisters. They treat her so cruel, even though Ella tries to be kind with them. They just think Ella as a servant not a part of family. When the fairy godmother appears, Ella feels so shock. She does not believe anymore with the magic including fairy godmother. For her, fairy godmother and magic just a tale for children. They are never exist for her.

Thus utterances indicated to commissive act, namely, refuse. Refuse here uttered by Ella to the addressee fairy godmother. The form of refuse here is Ella does not believe with the existence of magic and fairy godmother. It is clearly that indirectly Ella said no , by uttering “**You can't be**”. the function of refuse is that the speaker reject to do something or to believe something.

### 3) Cinderella/Kit/420/Re/24

King : Who are you looking for?

Kit : No one.

King : It's that girl in the forest, isn't it? That's why you were so generous with the invitations.

Kit : **Father, it was for the people.**

King : I know you love the people, Kit. But I also know that your head's been turned. But you've only met her once, in the forest.

The dialogue above happens between King and Kit in the beginning of the royal party. The King knows that Kit is looking for someone, exactly, the good, honest country girl. So, the King asks Kit related to hold the party that it just his tactic o find the good honest country girl. But Kit denies it, he said that he held this party just for his people not for the girl, even actually that is true. The refuse form in this dialogue showed by Kit's utterance "**Father, it was for the people**" it means that he denies his father's opinion.

That utterance is indicated to commissive speech act, namely, refuse. Refuse has a function to reject something to do or to believe. Here, the form of refusal is Kit argued that he held the party for his people not for the girl.

**g. Bet**

Bet are joint conditional promises where the antecedent of one participant's promise is the negation or opposite of the other's.<sup>53</sup> Based on the table of the frequency, the utterances that indicate to Bet there are 4 utterances. In this case, the researcher would like to present an example of bet and the explanation of bet as follows :

1) **Cinderella/GD/634/Be/p. 33**

Kit : Agreed! Then let us be certain. I am king. I say we shall seek out the mystery princess, even if she does not want to be found. I have to see her again.

Grand Duke : **But if she's not found, then for the good of the kingdom, you must marry the Princess Chelina. For the good of the kingdom.**

Kit : **Very well, agreed.**

The dialogue above tells about the bargain that happens between Kit and Grand Duke. Kit still wants to look for his good honest country girl, but Grand Duke does not like the girl because she is not of nobility. While Grand Duke wants Kit to marry princess Chellina, not with the country girl who does not know how to

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<sup>53</sup> John R. Searle and Daniel Vanderveken, *Foundations Of Illocutionary Logic*, (Cambridge: Cambridge University Press, 1985), p. 198.

rule the kingdom. For the consequences, Grand Duke make a bargain with Kit, is that, if Kit can not find the girl so he must married with princess Chellina from Zaragosa. Kit agreed the bargain but with one condition that Grand Duke must spare no effort to do this.

Thus utterances are indicating o commissive speech act, namely, bet. Bet uttered by Grand Duke to the addressee Kit.

## **2. Pedagogical Significance**

In this case, the researcher would like to explain about the contribution of the analysis commissive speech acts in Cinderella movie. Therefore, the researcher conduct the data to explain the contribution of analysis commissive speech act in Cinderella movie to the semantic study. Generally, semantic taught by text or reading some books so when the teacher thought semantic by movie, the students will be easier to understand the material especially for commissive speech acts. Its because the student watch the audio visual of the scripts. So the student can comprehend the speech act easier and also the student will be more interested to follow the teaching learning process. Some of students assume that learning Semantic is a difficult material to understand if just using a book or doing a presentation. So, taught Semantic especially commissive speech act by using movie as a media is helpful the student to comprehend the materials because the students not only get the material but also they can practice or they can watch the example that found in the movie. Besides, the dialogue in the movie is usually a daily conversation that the students used it often, because of

that the student did not feel difficult to understand the utterances. So, the teaching learning process can be more effective.

Briefly, the contribution of the commissive speech acts in Cinderella movie is that this research can be applied as e media for teaching and learning process in Semantic, especially for teaching commissive speech acts.

## CHAPTER V

### CONCLUSION AND SUGGESTION

In this chapter, the researcher arrived at the conclusion after analyzing the data in the previous chapter. The conclusion drawn based on the formulated research question, while suggestion intended to give information to the next researchers who would be interested in doing similar research.

#### A. Conclusion

Based on the research finding and discussions, the conclusions of this study are shown below:

1. After the researcher conduct a research about movie under the title Cinderella. The researcher found types of Commissive speech acts in the Cinderella movie script as follows; *commit*, *promise*, *threat*, *accept*, *consent*, *refusal*, *offering*, *assure*, *contract*, *covenant*, and *bet*.
2. The types of commissive speech acts used in Cinderella movie script were *commit*, *promise*, *threat*, *accept*, *consent*, *refusal*, *offering*, *assure*, *contract*, *covenant*, and *bet*.. In Cindrella Movie Script, Based on the table, the researcher find forms of commissive speech act there are 83 utterances as follow *commit* 6.024%, *promise* 15.662%, *threat* 18.072 %, *accept* 14. 457 %, *consent* 6.024 %, *refusal* 20.481 %, *offering* 10.843%, *assure* 1.024%, *contract* 2.409%, *covenant* 2.409 %, and *bet* 2.409 %. beside thus, *the swear*, *pledge*, *vow*, *bid*, *guarantee*, *warrant* is not found in *Cinderella* movie. The

dominant types of commissive act that found in *Cinderella* movie is *refusal*.

3. After the researcher conduct this research by interview, the researcher can conclude that the contribution of commissive speech acts in Cinderella movie is using the commissive speech acts in Cinderella movie as a media for teaching and learning process in Semantic subject especially commissive speech acts

## **B. Suggestion**

After getting the result of the analysis, the researcher would like to give some suggestion as considerations which are important for the lecturer, students and the next researcher.

1. For Lecturer

The researcher hopes this study can help the lecture to consider taught Semantic through Cinderella movie or another movie as a media in teaching and learning process.

2. For Student

By studying commissive speech act could give students more benefits and thoughtful how to express their feeling without there is misunderstanding between the speaker and the hearer

3. Next Researcher

The researcher hopes for the next research can conduct a study about Speech acts but more specific one or can take any field that relevant to commissive speech acts and the next researcher can use this study as reference.

# APPENDICES



**Table of Classifying The Data:**

No. data	Code	Actor	Utterances
1.		narrator	Once upon a time, there was a girl called Ella.  And she saw the world not always as it was, but as perhaps it could be, with just a little bit of magic.
2.		Ella's mother	My darling!
3.		Narrator	To her mother and father, she was a princess. True, she had no title, nor crown, nor castle, but she was the ruler of her own little kingdom, whose borders were the house and meadow on the forest's edge, where her people had lived for generations. With Mr. Goose and all their animal family.
4.		Ella	Hello, there.  What do you think you're doing?  Let the little ones have their share.  We don't want you getting an upset stomach.  Gus-Gus, you're a house mouse, not a garden mouse.  Isn't he, Jacquelin?  And you mustn't eat Mr. Goose's food.

			Isn't that right, Mummy
5.		Ella's mother	Do you still believe that they understand you?
6.		Ella	Don't they, Mother?
7.		Ella's mother	Yes.  I believe that animals listen and speak to us, if we only have the ear for it.  That's how we learn to look after them.
8.		Ella	Who looks after us?
9.		Ella's mother	Fairy godmothers, of course.
10.		Ella	And do you believe in them?
11.		Ella's mother	I believe in everything.
12.		Ella	Then I believe in everything, too.
13.		Narrator	Her father was a merchant.  who went abroad and brought tribute back from all of Ella's subject lands.
14.		Ella's father	Ella!  Where are my girls, my beautiful girls?  Where are my darlings?

15.		Narrator	Ella missed him terribly when he was away. But she knew he would always return.
16.		Ella's father	- There she is!
17.		Ella	- Papa, welcome home!
18.		Ella's father	How are you? You've grown!
19.		Unknown man 1	There you go, sir.
20		Ella	What was that?
21		Ella's father	This? I found it hanging on a tree. I think there may be something inside.
22		Ella	It's so pretty.
23		Ella's father	In French, that is un papillon.
24		Ella's father	You're standing on my feet.
25	offer ing	Ella's father	<b>Shall we?</b>

26		Ella	Look, Mummy! I'm dancing!
27		Ella	Little papillon.
28		Narrator	All was just as it should be.  They knew themselves to be the most  happy of families to live as they did and to love each other so.
29		Ella's mother	When I am king dilly, dilly  You shall be queen  Lavender's green dilly, dilly  Lavender's blue  You must love me dilly, dilly  For I love you
30		Narrator	But sorrow can come to any kingdom, no matter how happy. And so it came to Ella's home.
31		Doctor	I'm so sorry.
32		Ella's father	Thank you, Doctor.
33		Doctor	This must have been  very difficult for you.

34		Ella's father	Come. Ella !
35		Ella's mother	Ella, my darling. I want to tell you a secret. A great secret that will see you through all the trials that life can offer. You must always remember this. Have courage and be kind. You have more kindness in your little finger than most people possess in their whole body. And it has power, more than you know. And magic.
36		Ella	Magic?
37		Ella's mother	Truly. <b>Have courage and be kind, my darling.</b> <b>Will you promise me?</b>
38	Pr	Ella	<b>I promise.</b>
39		Ella's father & mother	Good. Good
40		Ella's mother	And... I must go very soon, my love. Please forgive me.
41	Acc	Ella	<b>Of course I forgive you.</b>
42		Ella's father	I love you.

43		Ella's mother	I love you, my darling I love you.
44		Narrator	Time passed, and pain turned to memory.  In her heart, Ella stayed the same.  For she remembered her promise to her mother. Have courage, and be kind. Father, however, was much changed. But he hoped for better times.
45		Ella	"And thence home, and my wife and I singing, to our great content, and if ever there were a man happier in his fortunes, I know him not."  Thus ends Mr. Pepys for today.  I do love a happy ending, don't you?
46		Ella's father	They're quite my favorite sort.
47		Ella	As well they should be
48		Ella's father	Ella,  I have come to the conclusion  that it's time, perhaps, to begin a new chapter
49		Ella	Indeed, Father?
50		Ella's father	You'll recall that some time ago,  in my travels, I made the acquaintance

			of Sir Francis Tremain
51		Ella	Yes.  The Master of the Mercer's Guild,  is he not?
52		Ella's father	Was.  The poor man has died, alas.  His widow, an honorable woman, finds herself alone, though still in the prime of her life.
59		Ella	You're worried about telling me.  But you mustn't be.  Not if it will lead to your happiness.
60		Ella's father	Yes.  Happiness.  Do you think I may be allowed one last chance, even though I thought  such things were done with for good?
61	Acc	Ella	<b>Of course I do, Father.</b>
62		Ella's father	She'll merely be your stepmother.  And you'll have two lovely sisters  to keep you company.

63	com mit	Ella	<b>Have courage, be kind</b>
64		Ella's father	Welcome, ladies. Welcome!
65		Anashtas ya	She's skinny as a broomstick! And that stringy hair!
66		Drisella	You're very nice.
67		Ella	Welcome. I'm so happy to meet you.
68		Anshtass ha	You have such pretty hair.
69		Ella	Thank you.
70		Drisella	You should have it styled.
71		Ella	I'm sure you're right.
72	Offe ring	Ella	<b>Would you like a tour of the house?</b>
73		Drisella	What did she say?



74		Anstasya	She wants to show us around her farmhouse.
75		Anastas	She's proud of it, I think
76		Drisella	Do they keep animals inside?
77		Lady T	How charming. How perfectly charming. Lucifer.
78		Narrator	Her stepmother-to-be was a woman of keen feeling and refined taste. And she, too, had known grief. But she wore it wonderfully well.
79		Lady T	You did not say your daughter was so beautiful.
78		Ella's father	She takes after her...
79		Lady T	Her mother. Just so.
80		Step sist	What does Mummy mean? What's so charming about it? She's lying. That's just good manners.

81		Drisella	Shut up. How long has your family lived here?
82		Ella's father	Over 200 years.
83		Anastasia	And in all that time, they never thought to decorate?
84		Lady T	Anastasia, hush. They'll think you are in earnest.
85		Narrator	Ella's stepmother, high-spirited lady that she was, set out to restore life and laughter to the house.
86		Lady T	You are awful, Baron.
87		Ella	Well, look who's having a party of their own. Jacqueline, Teddy, Matilda, greedy Gus-Gus.
81		Ella	Just what... Yes, what do you think you're up to, Lucifer? Jacqueline is my guest, and the eating of guests is not allowed.

			<p>Go on, now.</p> <p>You've plenty of cat food to keep you happy.</p> <p>We ladies must help one another.</p> <p>You're missing the party.</p>
82		Ella's father	<p>I imagine it's much like all the other ones.</p> <p>And I'm leaving first thing, El.</p>
83		Ella	<p>No. But you're...</p> <p>You're hardly back from the last trip</p>
84		Ella	<p>Do you have to go?</p>
85		Ella's father	<p>It's just a few months, my darling.</p> <p>What would you like me to bring you home from abroad?</p>
86		Ella's father	<p>You know, your sisters...</p> <p>Stepsisters, have asked for</p> <p>What will you have?</p>
87		Ella	<p>Bring me the first branch your shoulder brushes on your journey.</p>
88		Ella's father	<p>That's a curious request.</p>

89		Ella	<p><b>Well, you'll have to take it with you on your way and think of me when you look at it.</b></p> <p><b>And when you bring it back, it means that you'll be with it.</b></p> <p><b>And that's what I really want.</b></p> <p><b>For you to come back. No matter what.</b></p>
90	Pr	Ella's father	<p><b>I will.</b></p> <p>Ella, while I'm away,</p> <p>I want you to be good</p> <p>to your stepmother and stepsisters,</p> <p>even though they may be trying at times.</p>
91	pr	Ella	<b>I promise</b>
92		Ella's father	Thank you.
92		Ella's father	<p>I always leave a part of me behind, Ella.</p> <p>Remember that.</p> <p>And your mother's here, too, though you see her not. She's the very heart of this place. She's the very heart of this place.</p> <p>And that's why we must cherish this house, always, for her.</p>
		Ella	I miss her.

93			Do you?
94		Ella's fathe	Very much.
95		Ella	Remember the lace! I simply must have it!
96		Anastasia	And my parasol!
97		Drisella	For my complexion! That means skin, if you don't know!
98		Ella	Bye!
99		Ella's father	Bye. Ella!
100		Ella	I love you!
101		Ella's ftaher	I love you, too!
102		Ella	Bye!
103		Lady T	Ella, dear Now, now. Mustn't blub.

104		Ella	Yes, Stepmother
105		Lady T	You needn't call me that. "Madam" will do.
106		Drisella	There isn't room for me and all of your clothes!
107		Anastasia	Well, then make yourself smaller!
108		Lady T	Anastasia and Drisella have always shared a room. Such dear, affectionate girls.
109		Anastasia	Or... Or better yet, disappear entirely!
110	Thr	Drisella	<b>You'd like that, wouldn't you?</b> <b>Sometimes I could scratch your eyes out!</b>
111		Lady T	I think they're finding the sleeping quarters rather confining.
112	Offering	Ella	<b>Well, my bedroom's the biggest besides yours and Father's. Perhaps they'd like to share it.</b>
113		Lady T	What a wonderful idea. What a good girl you are.
		Ella	I can stay in the...

114			
115		Lady T	The attic.  Quite so.
116		Ella	The attic?
117		Lady T	Yes.  Only temporarily, while I have all the other rooms redecorated.  The attic's so nice and airy and you'll be away from all of our fuss and bother. You'd be even more cozy if you kept all this bric-a-brac up there with you. Keep you amused.
118		Ella	Well, no one shall disturb me here.  Hello, Gus-Gus.  Go on, Gus-Gus, you can do it.  So this is where you take refuge.  Me too, it would seem.
119		Anastasia	Right.  Who's going to help me?
120		Drisella	Simpleton.

121		Anastasia	That is the last straw.  Our little sister, up there, talking to the woodworm.
122		Ella	How very pleasant.  No cats, and no stepsisters.
123		Drisella	We have a halfwit for a sister.
124		Anastasia	I've got two.
125		Drisella	I heard that.  Who is she talking to?
126		Anastasia	She's mad.
127		Ella	Sing, sweet nightingale.  Good morning.
128		Tom	Good morning, Miss Ella
129		Ella	Good morning, Tom!  Sing sweet...  Hello. Don't mind if I...  What a lovely Chantecler. Well done.  Thanks.



			Morning.
130		Helper 1	Morning
131		Helper 2	Thank you, Miss Ella. Ella!
132		Lady T	Wake up, girls! It's lunchtime!
133		Narrator	Mornings did not agree with Ella's stepsisters. And they lacked accomplishment in such domestic arts as keeping house. in such domestic arts as keeping house.
134		Drisella	It was a lover and his lass With a hey, and a ho And a hey nonino That o'er the green corn-field did pass Sweet lovers love, The spring, Sweet lovers love, The spring.
135		Lady T	Do shut up.
		Narrator	Ella's great comfort were the letters that Father would send from his travels. The weeks away lengthened to months, but every day would bring his thoughts from some

136			distant part.
137		helper	Miss Ella, it's the mail coach!
138		narrator	Until late one afternoon..
139		Ella	Farmer John?
140		John	Miss Ella. It's your father, miss. He took ill on the road. He's passed on, miss. He's gone. To the end, he spoke only of you, miss. And your mother. I was to give you this
141		Anastasia	I was to give you this
142		Drisella	My parasol?
143		Lady T	Can't you see? None of that matters. We're ruined. How will we live?
144		Ella	Thank you. It must have been very difficult for you.

145	Thr	Narrator	<p>How indeed to live.</p> <p>Economies had to be taken. Ella's stepmother dismissed the household. Her stepmother and stepsisters ever misused her. And by and by they considered Ella less a sister than a servant. And so Ella was left to do all the work. This was a good thing, for it distracted her from her grief. At least that was what her stepmother said. And she and her two daughters were more than happy to provide Ella with lots and lots of distraction. <b>In their defense, they did share with her the very food they ate, or rather, the scraps from their table.</b> She had little in the way of friends. Well, her friends were very little.</p>
146	Offering	Ella	<p>There you are.</p> <p><b>Have dinner with me, won't you?</b></p>
147		narrator	<p>But those friends she had, she treated with an open heart and an open hand.</p>
148		Ella	<p>Your table.</p>
149		narrator	<p>Sometimes, by the end of the day, the drafty attic was too cold to spend the night in, so she lay by the dying embers of the hearth to keep warm.</p>
150		Lady T	<p>I thought breakfast was ready.</p>
151		Ella	<p>It is, madam.</p> <p>I'm only mending the fire.</p>

152		Lady T	In future, can we not be called until the work is done?
153		Ella	As you wish.
154		Lady T	Ella, what's that on your face?
155		Ella	Madam?
156		Anastasia	It's ash from the fireplace.
157		Lady T	Do clean yourself up.
158		Anastasia	You'll get cinders in our tea.
159		Drisella	I've got a new name for her! Cinderwench.
160		Lady T	I couldn't bear to look so dirty.
161		Anastasia	Dirty Ella.
162		Drisella	Cinder-Ella! That's what we'll call you.
163		Lady T	Girls, you're too clever. Who's this for? Is there someone we've forgotten?
164		Ella	It's my place.

165	Thr	Lady T	<p>It seems too much to expect you to prepare breakfast, serve it and still sit with us.</p> <p><b>Wouldn't you prefer to eat when all the work is done, Ella? Or should I say, "Cinderella"?</b></p>
166		Narrator	<p>Cinderella.</p> <p>Names have power, like magic spells. And of a sudden, it seemed to her that her stepmother and stepsisters had indeed transformed her into merely a creature of ash and toil.</p>
167	Thr	Ella	<p>Run!</p> <p><b>Quickly, my friend, or they'll catch you!</b></p> <p>Go!</p> <p>Easy!</p>
168		Narrator	<p>Perhaps it was just as well that Ella's stepsisters were cruel. For had she not run to the forest, she might never have met the prince.</p>
169		Ella	<p>Easy! Easy!</p> <p>Easy, boy!</p> <p>Come on, boy, slow down!</p>
170		Kit	<p>Miss!</p> <p>Miss! Are you all right?</p> <p>Hold on!</p>

171		ella	I'm all right, thank you! That's fine.
172		Kit	Are you all right?
173		Ella	I'm all right, but you've nearly frightened the life out of him.
174		Kit	Who?
175		Ella	The stag. What's he ever done to you that you should chase him about?
176		Kit	I must confess I've never met him before. He is a friend of yours?
177		Ella	An acquaintance. We met just now. I looked into his eyes, and he looked into mine, and I just felt he had a great deal left to do with his life.
178		Kit	That's all. Miss, what do they call you?
179		Ella	Never mind what they call me.
179		Kit	You shouldn't be this deep in the forest alone.
		Ella	I'm not alone. I'm with you, Mister...

180			What do they call you?
181		Kit	You don't know who I am?  That is...  They call me Kit.  Well, my father does when he's in a good mood.
182		Ella	And.....  where do you live, Mr. Kit?
183		Kit	At the palace.  My father's teaching me his trade.
184		Ella	You're an apprentice?
185		Kit	Of a sort.
186		Ella	That's very fine.  Do they treat you well?
187		Kit	Better than I deserve, most likely.  And you?
188		Ella	They treat me as well as they're able.
189		Kit	I'm sorry.
190		Ella	It's not your doing.
191	Bet	Kit	Nor yours either, <b>I'll bet.</b>
		Ella	It's not so very bad.

192			Others have it worse, I'm sure.  We must simply have courage and be kind, mustn't we?
193		Kit	Yes.  You're right.  That's exactly how I feel.
194		Ella	Please don't let them hurt him.
195	refuse	Kit	<b>But we're hunting, you see.</b>  <b>It's what's done.</b>
196		Ella	Just because it's what's done doesn't mean it's what should be done.
197		Kit	Right again.
198		Ella	<b>Then,</b>  <b>you'll leave him alone, won't you?</b>
199	Pr	Kit	<b>I will.</b>
200		Ella	Thank you very much, Mr. Kit.
201		Captain	There you are, Your High...
202		Kit	It's Kit! Kit!  Kit! I'm Kit. I'm on my way.
		Captain	Well, we'd better get a move on, Mr. Kit.



203			
204		Kit	As I said.  On my way.  I hope to see you again, miss.
205		Ella	And I, you
206		King	You sound as if you're the first fellow  ever to meet a pretty girl.
207		Kit	She wasn't a "pretty girl."  Well, she was a pretty girl, but there was so much more to her.
208		King	How much more?  You've only met her once.  How could you know anything about her?
209		Kit	You told me you knew right away when you met Mother.
210	Refuse	King	<b>That's different. Your mother was a princess.</b>
211		Kit	You would have loved her anyway.
212		King	I would never have seen her,
213			because it wouldn't have been appropriate.  And my father would have told me what I'm telling you and I would have listened.

214		Kit	No, you wouldn't.
215		King	Yes, I would.
216		Kit	No, you wouldn't.
217		King	I would
218		Kit	You wouldn't
219	Acc	King	<b>You're right.</b>
220		Kit	Well, how is he?
221		Doctor	Your Majesty...
222		King	Never mind.  If it takes that long to work out a way to say it, I already know.
223		Kit	Father...
224		King	Way of all flesh, boy.  Come.  We shall be late.  And punctuality is the... ..politeness of princes.
225		Apprentice 2	His Majesty, the King!
226		Grand Duke	I'm sure your father spoke to you of your behaviour in the forest.
227		King	Is it any business of yours, Grand Duke?

228	Com mit	Grand Duke	<b>Your business is my business, Your Royal Highness.</b>  It will not do to let the stag go free
229		Kit	Just because it's what's done doesn't mean it's what should be done. Or something like that.
230		Painter	Master Phineus, master of the paintbrush, patiently awaits
231		King	Make him look marriageable, Master Phineus. We must attract a suitable bride, even if he won't listen to a word I say.
232		painter	I shall endeavour to please, Your Majesty  But I can't work miracles.
233		Captain	A splendid canvas, Master Phineus.
234		Painter	Thank you.  As if he knows anything about art.
235		Kit	So, these portraits will really be sent abroad?  To induce the high and mighty to attend this ball you insist upon.
236		King	Which is a tradition. Which is beloved.  At which you will choose a bride.
237		Painter	Fascinating
		Kit	If I must marry, could I not wed, say, a

238			good, honest country girl?
239	re	Grand Duke	<p><b>How many divisions will this "good, honest country girl" provide us?</b></p> <p><b>How will she make the kingdom stronger?</b></p> <p><b>We are a small kingdom amongst great states, Your Royal Highness.</b></p> <p><b>And it's a dangerous world.</b></p>
240		King	Listen, boy.
241		Apprentice 3	Taking you up, Master Phineus.
242		Painter	Good
243		King	<b>I want to see you and the kingdom safe.</b>
244	Bet	Kit	<p><b>All right, Father...</b></p> <p><b>on one condition. Let the invitations go to everyone, not just the nobility. The wars have brought sorrow on us all.</b></p>
245		King	<p>What do you think?</p> <p>Would that please the people?</p>
246	acc	Captain	<b>It's beyond my wit, Your Majesty. But I wouldn't mind a bit of a jolly.</b>
247	Bet	Grand Duke	<p><b>I think we might have made a bargain.</b></p> <p><b>A ball for the people, and a princess for the prince.</b></p>

248		Painter	Sounds like a step in the right direction,if you ask...
249		King	We didn't ask you.
250		Painter	<p>I'm so sorry.</p> <p>Naughty paint, naughty brush.</p> <p>Down, please, Samson. Haven't even got a cushion. Right, down, down. Not that...</p> <p>Oi! I'm on the ground. I am literally on the ground. Sorry. Actually this is a very good angle for you. Great nostrils. Could I have a longer brush?</p>
251		Helper	<p>You don't look well, miss.</p> <p>Not at all.</p> <p>Why do you stay there, when they treat you so?</p>
252	com mit	Ella	<b>Because I made my mother and father a promise to cherish the place we were so happy. They loved our house and now that they're gone, I love it for them. It's my home</b>
253		Apprentice	Hear ye! Hear ye! Quiet! "Know, "on this day, two weeks hence, there shall be held, at the palace, a Royal Ball. At said ball, in accordance with ancient custom, the prince shall choose a bride. Furthermore, at the behest of the prince, it is hereby declared that every maiden in the kingdom, be she noble or commoner, is invited to attend Such is the command

			of our most noble king."
254		Ella	Excuse me, madam
255		Narrator	Ella was enormously excited to see Kit, the apprentice. And her stepsisters were mildly intrigued by the notion of meeting the prince.
256	Com mit	Drisella	<b>I shall trick him into loving me.</b> See if I don't!
257		Lady T	This is the most hugest news!  Calm yourselves. Now listen to me. One of you must win the heart of the prince. when we came to this backwater!
258		Drisella	I, a princess?
259		Anastasia	Or rather, I a princess?
260		Lady T	Having delivered your news, why are you still here?  You must return to town right away and tell that seamstress to run us up three fine ball gowns.
261		Ella	Three?  That's very thoughtful of you.
262		Lady T	What do you mean?

263		Ella	To think of me.
264		Lady T	Think of you?
265		Drisella	Mummy, she believes the other dress is for her
266	Thr	Lady T	<b>Poor, slow, little Cinders.</b>  <b>How embarrassing. You're too ambitious for your own good.</b>
267		Ella	No. I only want to see my friend.
268		Lady T	Let me be very clear.  One gown for Anastasia, one for Drisella, and one for me!
269		Anastasia	She doesn't know what that means.
270		Lady T	Good. Right. That's settled then.  Now go!  Every girl in the kingdom will be chasing the prince. You must get there first before the seamstress is drowning in work!
271		Anastasia	Tell me what she said, Drisella.
		Drisella	I speak French, not Italian!

272			
274		Captain	Wake up, Your Royal Highness. You're in a daze.
275		Kit	I'm sorry.
276		Captain	You've been off since the hunt. .
277		Kit	It's that wonderful girl. I can't stop thinking about her.
278		Captain	But there are plenty of girls.
279		Kit	But her spirit, her goodness...
280		Captain	You don't suppose she has a sister, do you?
281		Kit	I don't know. I don't know anything about her.
282		Captain	Perhaps your mystery girl may come to the ball. That is why you threw the doors open, is it not?
283		Kit	Captain. It was for the benefit of the people.
284		Captain	Of course. How shallow of me.



285		Kit	And if she comes, then what?
286		Captain	Then you will tell her you're a prince.  And a prince may take whichever bride he wishes.
287		Kit	Ha!
288		Captain	Ha?
289		Kit	Yes, "ha."  You know my father and the Grand Duke will only have me marry a princess.
290		Captain	Well, if this girl from the forest is as charming as you say, they may change their minds.
291		Narrator	The day of the ball arrived and the entire kingdom held its breath in anticipation.
292		Anastasia	You want me to be your queen?  Who? Me?
293		Drisella	Tighter.  Tighter!  Tighter.  That's it!
294		Anastasia	A vision, sister.

295		Drisella	Likewise.
296		Anastasia	We must compete for the prince's hand.  But let it not mean we harbor  dark thoughts against each other.
297		Drisella	Of course not, dear sister.
298		Anastasia	I wouldn't dream of poisoning you before we leave for the ball. Nor I of pushing you from a moving carriage on the way there.
299		Drisella	Or I of dashing your brains out on the palace steps as we arrive.  We are sisters, after all.
300		Anastasia	And blood is so much thicker  than water.
301		Drisella	We shall let the prince decide.
302		Ella	What will he be like, I wonder?  What does it matter what he's like?
303		Anastasia	What does it matter what he's like?  He's rich beyond reason.
	Offer ing	Ella	<b>Wouldn't you like to know a bit about him before you marry him?</b>

302			
303	refusal	Drisella	<b>Certainly not. It might change my mind.</b>
304	Bet	Anastasia	<b>I bet you have never ever spoken to a man.</b> Have you, moon-face?
306		Ella	I have, once. To a gentleman.
307		Anastasia	Some menial, no doubt. Some 'Prentice.
308		Ella	He was an apprentice, yes.
309		Drisella	All men are fools, that's what Mama says. The sooner you learn that, the better. The first dance, milady?
310		Anastasia	Prince Charming, you're so naughty!
311		Drisella	I want to try it.
312		Anastasia	No, I'm wearing it.
313		Drisella	No! No!

314		Narrator	Not for the first time, Ella actually felt pity for these two schemers, who could be every bit as ugly within as they were fair without.
315		Drisella	My Prince!
316	Pr	Anastasia	<b>He will love me!</b>
317	Pr	Drisella	<b>But I will be his queen!</b>
318		Narrator	If her stepmother would not have a fourth dress made, it seemed to Ella that there was no reason why she would not try to run it up herself. And besides, she did have a little help.
319		Lady T	My dear girls. To see you like this, it makes me believe one of you might just snare the prince. And to think I have two horses in the race! I dare say no one in the kingdom will outshine my daughters.  Cinderella?
320		Ella	It cost you nothing.  It was my mother's old dress, you see.  And I took it up myself.
321	thr	Drisella	<b>Cinderella at the ball!</b>  <b>No one wants a servant for a bride.</b>

322		Lady T	<b>After all I've done...</b>
323		Ella	I don't want to ruin anything.  I don't even want to meet the prince.
324		Lady T	And you won't, because there's no question of your going.
325		Ella	But, all of the maidens of the land are invited, by order of the king.
326	Thr	Lady T	<b>It is the king I am thinking of.</b>  <b>It would be an insult to the royal personage to take you to the palace dressed in these old rags.</b>
327		Ella	Rags?  This was my mother's.
328	Thr	Lady T	<b>I'm sorry to have to tell you but your mother's taste was questionable. This thing is so old-fashioned it's practically falling to pieces. The shoulder's frayed.</b>  <b>It's falling to bits.</b>
329	Thr	Drisella	<b>And this! It's a ridiculous, old-fashioned joke!</b>
330		Ella	How could you?
	Thr	Lady T	How could I otherwise?  I will not have anyone associate my daughters with you. It would ruin their

331			prospects to be seen arriving with a ragged servant girl. Because that is what you are. And that is what you will always be. <b>Now mark my words! You shall not go to the ball! !</b>
332		Ella	I'm sorry, Mother.  I'm sorry.  I said I'd have courage, but I don't. Not anymore. I don't believe anymore.
333		Fairy	Excuse me.  Can you help me, miss?  Just a little crust of bread, or better, a cup of milk?
334	Acc	Ella	<b>Yes.</b>  <b>Yes, yes, yes.</b>  I think I can find something for you.
335		Fairy	Why are you crying?
336		Ella	It's nothing.
337		Fairy	Nothing?  Nothing.  What is a bowl of milk? Nothing  But kindness makes it everything. Now, I don't mean to hurry you, but you really haven't got long, Ella.
		Ella	How do you know me?

338			Who are you?
339		Fairy	Who am I?  I should think you'd have worked that one out. I'm your hairy dogfather. I mean, fairy godmother!
340	Re	Ella	<b>You can't be.</b>
341		Fairy	Why not?
342	Re	Ella	<b>They don't exist.They're just made up for children.</b>
343		Fairy	Didn't your own mother believe in them?  Don't say no, because I heard her.
344		Ella	You heard her?
345		Fairy	Fiddle-faddle, fiddle-faddle.  Right! First things first. Let me slip into something more comfortable. That's better. Now, where was I?
346		Ella	How did you...
347		Fairy	Yes. Let's see.  What we need is something that sort of says, "coach."
348		Ella	That trough?  Doesn't really say "coach."
		Fairy	No, no, I'm liking fruit and veg.

349			Do you grow watermelons?
350		Ella	No.
351		Fairy	Cantaloupe?
352		Ella	I don't even know what that is.
353		Fairy	Artichoke? Kumquat? Beef tomato?
354		Ella	We do have pumpkins.
355		Fairy	Pumpkins? This will be a first for me. Always interesting. I don't usually work with squashes. Too mushy. Let me see. That'll do. Yes. Knife?
356		Ella	There you are.
357		Fairy	Thank you, darling. Hello, my strangely orange vegetable friend. A quick snip for you. Lovely! Heavy pumpkin! Look out, mice! Well. Never mind. Let's do it here.
358		Ella	Do what here?
359		Fairy	Turn the pumpkin into a carriage. You're making me nervous, actually.



360	Offering	Ella	<b>Shall I shut my eyes?</b>
361		Fairy	It might be better.  For heaven's sake. Let's just go for it.  Well, something's definitely happening.  You see, the trick is...Actually, I've forgotten what the trick is.
362		Ella	I just thought, if it...If it does get much bigger...
363		Fairy	Yes?  Hang on.
364		Ella	Is that what you meant to do?
365		Fairy	Do you think that's what I meant to do?  Run! Run, darling! Take cover! There! One carriage.
366		Ella	You really are my fairy godmother.
367		Fairy	Of course. I don't go about transforming pumpkins for just anybody. Now, where are those mice?
368		Ella	Mice?
		Fairy	Yes.

369			Mice, mice, mice. There they are. Bibbidi-bobbidi-boo! Four white chargers.
370		Ella	Gus-Gus, how fine you look! But how did you...
371		Fairy	Now, where are we? Got carriage, horses... Footmen!
372		Ella	Footmen?
373		Fairy	Hello, lovely Mr. Lizard. Bibbidi-bobbidi-boo!
374		Mr.lizard	Hello! You called?
375		Fairy	Now, I need that coachman.
376		Ella	Coachman?
377		Fairy	Did I say "coachman"? I meant "goose."
378	refusal	Mr.goose	<b>I can't drive. I'm a goose.</b>
379		Fairy	Now, shoo! Everyone into place, no time to be lost! Come on!
380		Ella	Fairy Godmother!

381		Fairy	Yes, what?
382		Ella	My dress. I can't go in this dress. Can you mend it?
383	Pr	Fairy	Mend it?  No, no. <b>I'll turn it into something new.</b>
384	Ref	Ella	<b>No, please don't.</b>  <b>This was my mother's.</b>  And I'd like to wear it when I go to the palace. It's almost like taking her with me.
385	cons ent	Fairy	I understand.  But she wouldn't mind if I gee it up a bit?  <b>Wouldn't mind a nice blue?</b>
386	acc	Ella	<b>No.</b>
387		Fairy	There.
388	acc	Ella	<b>It's beautiful. She'd love it.</b>
389		Fairy	Now, come on. Off you go. Quick! You'll be late!
390		Mr. Goose	I'm very new at this!  Oh, boy.
		Fairy	Stop that blooming coach!

391			Thank you. Just a moment! Are those the best you have?
392		Ella	It's all right. No one will see them.
393		Fairy	No, they'll ruin the whole look. Quick, quick. Take them off. Really quite hideous. Let's have something new for a change. I'm rather good at shoes.
394		Ella	But... They're made of glass?
395	assure	Fairy	Yes. <b>And you'll find they're really comfortable.</b> Ella, you really must go now.
396		Ella	Fairy Godmother?
397		Fairy	What is it?
398		Ella	My stepmother and the girls?
	Pr	Fairy	Don't worry. <b>I'll make sure they don't recognize you.</b> Now, off you go. For you shall go to the ball. In you get. So lovely. Do stop wittering on. Ella!

399			I almost forgot. Remember, the magic will only last so long. With the last echo of the last bell, at the last stroke of midnight, the spell will be broken and all will return to what it was before.
400		Ella	Midnight?
401		Fairy	Midnight.
402		Ella	That's more than enough time.
403		Fairy	Good bye!
403		Apprentice	Chandeliers, aloft! Princess Mei Mei of Fujian. Princess Shahrzad of the Seljuqs. Princess Chelina of Zaragosa! Princess Imani of Shona! Princess Hiina of the Chrysanthemum Throne!
404		Lady T	Lady Tremaine and her daughters.
405		Apprentice	The Lady Tremaine and her daughters.
406		Drisella	I'm Drisella.
407		Anastasia	And I'm Anastasia.

408		Drisella	People will want to know.
409		Anastasia	I'm the clever one.
410		Drisella	I'm very beautiful.
415		Apprentice	The very clever Miss Drisella, and the very beautiful Anastasia.
416		Lady T	Do come on!
417		King	Who are you looking for?
418		Kit	No one.
419		King	It's that girl in the forest, isn't it?  That's why you were so generous with the invitations.
420	Re	Kit	<b>Father, it was for the people.</b>
421		King	I know you love the people, Kit. But I also know that your head's been turned. But you've only met her once, in the forest.
422		Kit	And you would have me marry someone I met once, tonight.
423	Thr	King	A princess.  <b>It's a princess or nothing.</b>

424		Mr. Goose	Hold the doors! One more coming in.
425		Grand Duke	May I present Her Royal Highness, the Princess Chelina of Zaragosa.
426		Chelina	You are as handsome as your picture. And your little kingdom is enchanting.
427		Kit	I hope the princess will not find our "little kingdom" too confining.
428		Mr. Lizards	Miss Ella.
429		Ella	Thank you.  I'm frightened, Mr. Lizard. I'm only a girl, not a princess.
430		Mr. Lizard	And I'm only a lizard, not a footman.  Enjoy it while it lasts.
431		Kit	Excuse me.
432		Grand Duke	A thousand apologies, Your Royal Highness.  I don't know what happened.
433		Ella	Mr. Kit.
434		Kit	It's you, isn't it?
435		Ella	Just so.

436	cons ent	Kit	Your Highness...  If I may, that is, it would give me the greatest pleasure, <b>if you would do me the honor of letting me lead you through this...the first...</b>
437		Ella	Dance?
438		Kit	Yes, dance.  That's it.
439		Ella	They're all looking at you.
440		Kit	Believe me, they're all looking at you.
441		Chelina	Who is she?
442		Grand Duke	I have no idea
443		Anastasia	Who's that, Mama?
444		Lady T	I'm not exactly sure, but this does not bode well.
445		Drisella	That's a lovely dress she's got on.
456		Anastasia	And how pretty she is.
	Thr	Lady T	<b>Concentrate!</b>  <b>You must turn the prince's head, you</b>



457			<b>fools! Now, get out there!</b>
458		Anastasia	But no one's asked us to dance.
459		Lady T	Gentlemen.  May I present my daughters, Anastasia, Drisella.  Off you go!  Smile.
460		Kit	Come with me.
461		Lady T	Over there. Smile.
462		Ella	So, you're the prince!
463	Re	Kit	<b>Not "the prince," exactly.</b>  There are plenty of princes in the world.  I'm only a prince.
464		Ella	But your name's not really Kit.
465		Kit	Certainly it is, and my father still calls me that, when he's especially un-peeved at me.
466		Ella	But you're no apprentice.
467		Kit	I am. An apprentice monarch.  Still learning my trade.
468		Ella	Oh, gosh!

469		Kit	<p>Look, please forgive me.</p> <p>I thought you might treat me differently if you knew. I mistook you for a good, honest country girl, and now I see you didn't want to overawe a plain soldier.</p>
470		Ella	<b>Little chance of that. No more surprises?</b>
471	Pr	Kit	<b>No more surprises.</b>
472		Ella	<p>No? Well, they should.</p> <p>Is that you?</p>
473		Kit	I hate myself in paintings. Don't you?
474		Ella	No one's ever painted my portrait.
475		Kit	No? Well, they should.
476		Grand Duke	Who is she
477		Apprentice	She gave no name, Your Grace.
478		Grand Duke	You didn't ask?
479		Apprentice	<p>I was out of breath, Your Grace, on account of introducing. Princess Blodwyn</p> <p>of Llanfairpwllgwyngyll...</p>
		Grand	Shut up, will you?

480		Duke	
490		Apprentice	"Shut up." Absolutely.
491		Ella	Won't they miss you at the ball?
492		Kit	Maybe. But let's not go back just yet.
493		Ella	What's wrong?
494		Kit	When I go back, they will try to pair me off with a lady of their choosing. I'm expected to marry for advantage.
495		Ella	Well, whose advantage?
496		Kit	That is a good question.
497		Ella	Well, surely you have a right to your own heart.
498		Kit	And I must weigh that against the king's wishes. He's a wise ruler and a loving father.
499		Ella	Well, perhaps he'll change his mind.
500		Kit	I fear he hasn't much time to do so.
501		Ella	Poor Kit.
502		Captain	People are saying she's a princess. Our prince seems quite taken with her.

503		Grand Duke	She went straight for him. You have to appreciate her efficiency.
504		Captain	But surely, if she is a princess, this may be good.
505	Pr	Grand Duke	<b>I've already promised him in marriage, to the Princess Chelina.</b>
506		Lady T	Forgive me, Your Grace. I did not mean to intrude.
507		Grand Duke	No, it's you who have to forgive me, madam
508		Lady T	Your secret is safe with me.
509		Kit	I've never shown this place to anyone.
510		Ella	A secret garden. I love it!
511	Off	Kit	<b>Please.</b>
512	Re	Ella	<b>No, I shouldn't.</b>
513		Kit	You should.
514	re	Ella	<b>I shouldn't.</b>
515		Kit	You should.
516	Acc	Ella	<b>I will.</b>
517	con	Kit	<b>May I?</b>

518	acc	Ella	<b>Please.</b>
519		Kit	It's made of glass.
520		Ella	And why not?
521	con	Kit	<b>Allow me.</b>
522		Ella	Thank you.
523		Kit	There.
524		Ella	There.
525		Kit	Won't you tell me who you really are?
526		Ella	If I do, I think everything might be different.
527		Kit	I don't understand. Can you at least tell me your name?
528		Ella	My name is... I have to leave. It's hard to explain. Lizards and pumpkins, and things.
529		Kit	Wait! Where are you going?
530		Ella	You've been awfully nice. Thank you for a wonderful evening. I've loved it.

531		Kit	Lizards and pumpkins.
532		Ella	Excuse me. Sorry! Terribly sorry.
533		Anastasia	My Prince!
534		Drisella	You've got the wrong one!
535		Ella	Your Majesty.
536		King	Young lady.
537		Ella	I am so sorry.
538		King	Think nothing of it, my dear.
539		Ella	I wanted to say, Your Majesty, your son Kit is the most lovely person I ever met. So good and brave. Excuse me!
540		Kit	Wait! Where are you going?
541		Ella	Hurry, hurry!
542		Kit	Come back!
543		Ella	Hurry! Hurry, please, Mr. Goose!
544		Kit	Wait!

545		Mr. Goose	Watch out!
546		Kit	Captain, my horse.
547	refusal	Grand Duke	<b>No!</b>  <b>This may be some intrigue to lure you from the palace.</b>  <b>Your father needs you here.</b>  <b>Captain!</b>
548		Captain	I was having a fine old time.  You had to go and choose that one, didn't you?
549		Kit	Yes, I did.
550		Ella	Hurry, Mr. Goose!
551		Mr. Goose	Come on!  Hee-ya!
552		Ella	Be careful, Mr. Goose!  Oh, my goodness!
553		Grand Duke	You there! Stop in the name of the king!
554		Ella	Such bad timing.
555		Mr. Lizard	Halt there!  I know what to do!

			Yes!
556		Grand duke	Get this thing open!
557		Mr. Goose	Oh, dear!
558		Ella	No, no, no.
559	Pr	Ella	I'm sorry <b>You'll find it's very comfortable.</b>
560		Lady T	Do shut up!
561		Anastasia	Cinderella! Cinderella! We'll have to wake her up.
562		Drisella	Cinderella! Wake up, lazy bones!
563		Anastasia	Tea and a plate of biscuits.
564		Ella	Welcome back!
565		Drisella	You look cheerful!
566		Anastasia	And wet!
		Ella	I took a walk in the rain to cheer myself up.



567			
568		Drisella	Typical.
569		Ella	Tea.
570		Drisella	We did not communicate through mere words. Our souls met.
571		Anastasia	Precisely.  My soul and the prince's soul.  Your soul was over by the banquet tables.
572		Drisella	You didn't see him dance with me.
573		Lady T	Dance with you?  He didn't even speak to you.
574		Anastasia	It was not our fault, Mother.  It was that girl.
575		Drisella	The mystery princess.
576		Ella	Mystery princess?  My, what a charming notion.
	Re	Lady T	<b>She was no princess.</b>  She was a preening interloper who made a spectacle of herself. A vulgar, young hussy

577			marched into the ball, unaccompanied, if you will, and to the horror of everyone, threw herself at the prince.
578		Anastasia	And he actually danced with the ugly thing.
579		Ella	Yes?
580		drisella	Yes.  It was pity. He was too polite to send her packing in front of everyone, you see. But not wanting to expose us to the presumptuous wench any further, he took her apart.
581		Anastasia	And told her off. But she refused to leave and the palace guards chased her from the party! I pity the prince. Such bad taste.
582		Drisella	They belong with each other.
583		Lady T	Well, it's no matter, girls. The ball was a mere diversion. The prince is not free to marry for love. He's promised to the Princess Chelina of Zaragosa. The Grand Duke told me himself.
584		Drisella	It's so very unfair.
585		Lady T	Yes. The way of the world.
		Ella	Hello again.  Thank you for your help. It really was like a

586			dream. Better than a dream.
587		Narrator	Ella couldn't wait to write down all that had happened, so that she might remember every single bit of it just as if she were telling her mother and father about the palace ball and her time with the prince. Above all, the prince.
588		King	You've come. You've come.
589		Kit	Father. Don't go.
590		King	I must. You needn't be alone. Take a bride. The Princess Chelina. What if I commanded you to do so?
591	Refusal	Kit	<b>I love and respect you, but I will not.</b>  I believe that we need not look outside of our borders for strength or guidance. What we need is right before us. And we need only have courage and be kind to see it.
592	Acc	King	Just so. You've become your own man. Good.  <b>And perhaps, in the little time left to me, I can become the father you deserve. You must not marry for advantage. You must marry for love. Find that girl. Find her.</b>

			<b>The one they're all talking about. The forgetful one who loses her shoes. Be cheerful, boy.</b>
593		Kit	Thank you, Father.
594		King	Thank you, Kit.
595		Kit	I love you, son.
596		King	I love you, Father.
597		Narrator	Once the time for mourning had passed, a proclamation was sent out.
598		Proclamat or	Hear ye! Hear ye! Hear ye! Know that our new king hereby declares his love for the mysterious princess as wore glass slippers to the ball. And requests that she present herself at the palace, whereupon, if she be willing, he will forthwith marry her with all due ceremony.
599		Lady T	<p>Are you looking for this?</p> <p>There must be quite a story to go with it.</p> <p>Won't you tell me?</p> <p>No?</p> <p>All right then. I shall tell you a story. Once upon a time, there was a beautiful young girl who married for love. And she had two loving daughters. All was well. But, one day, her husband, the light of her life, died. The next time, she married for the sake of her daughters. But that man, too, was taken from her. And she was doomed to look every day upon his beloved child. She had</p>

			<p>hoped to marry off one of her beautiful, stupid daughters to the prince. But his head was turned by a girl with glass slippers. And so, I lived unhappily ever after. My story would appear to be ended. Now, tell me yours.</p> <p>Did you steal it?</p>
600	refusal	Ella	<p><b>No.</b></p> <p><b>It was given to me.</b></p>
601		Lady T	<p>Given to you?</p> <p>Given to you. Nothing is ever given.</p> <p>For everything, we must pay and pay.</p>
602		Ella	<p>That's not true.</p> <p>Kindness is free. Love is free.</p>
603		Lady T	<p>Love is not free.</p> <p>Now, here is how you will pay me, if you are to have what you desire. No one will believe you, a dirty servant girl without a family, if you lay claim to the prince's heart. But with a respectable gentlewoman</p> <p>to put you forward, you will not be ignored. When you are married, you will make me the head of the royal household. Anastasia and Drisella we will pair off with wealthy lords. And I shall manage that boy.</p>
604		Ella	<p>But he's not a boy.</p>
		Lady T	<p>And who are you?</p>

605			How would you rule a kingdom?  Best to leave it to me.  That way we all get what we want.
606	Refusal	Ella	<b>No.</b>
607		Lady T	No?
608	comm	Ella	<b>I was not able to protect my father from you, but I will protect the prince and the kingdom, no matter what becomes of me.</b>
609		Lady T	Well, that is a mistake.
610		Ella	No!  Why?  Why are you so cruel?  I don't understand it.  I've tried to be kind to you.
611		Lady T	You? Kind to me?
612		Ella	Yes.  And though no one deserves to be treated as you have treated me.  Why do you do it?
613		Lady T	Why?  Because you are young, and innocent, and good. And I...

614		Ella	No!
615		Grand Duke	May I ask where you got this?
616		Lady T	From a ragged servant girl in my household.
617		Grand Duke	The mystery princess is a commoner.
618		Lady T	You could imagine when I discovered her subterfuge how horrified I was.
619		Grand Duke	You told no one else?
620		Lady T	Not even my own daughters. No one need ever know the truth.
621		Grand Duke	You've spared the kingdom a great deal of embarrassment.
622	Thr	Lady T	<b>And I should like to keep it that way.</b>
623		Grand Duke	<b>Are you threatening me?</b>
624		Lady T	<b>Yes.</b>
625		Grand Duke	<b>So what do you want?</b>

626		Lady T	I should like to be a countess.  And I require advantageous marriages for my two daughters.
627		Grand Duke	And the girl?
628		Lady T	Do with her what you will.  She's nothing to me.
629		Kit	Where?
630		Grand Duke	Abandoned on the side of the road.
631		Kit	And have you found her?
632		Grand Duke	The girl?  No, she's disappeared.
633		Kit	There must be some reason she vanished. Perhaps she has been prevented from speaking.
634		Captain	Do not lose heart, Kit.
635		Grand Duke	On the contrary, lose heart and gain wisdom. The people need to know that the kingdom is secure. That the king has a queen, and the land may have an heir. They want to face the future with certainty!
634		Kit	<b>Agreed! Then let us be certain. I am king. I say we shall seek out the mystery princess, even if she does not want to be</b>



			<b>found. I have to see her again.</b>
635	Bet	Grand Duke	<b>But if she's not found, then for the good of the kingdom, you must marry the Princess Chelina. For the good of the kingdom.</b>
636	acc	Kit	<b>Very well, agreed.</b>
637		Captain	But Your Highness...
638		Kit	<b>But you will spare no effort.</b>
639	pr	Grand Duke	<b>Your Majesty, of course.</b> <b>You have my word.</b>
640		Narrator	The slipper traveled the length and breadth of the kingdom, visiting every maiden both high and low, and every sort in between.
641		Apprentices	You first, madam.
642		Seller	Well, I'll give it a go. Right. I say. Where do you want me? Up! Up I go. Careful, my foot's a bit swollen.  I've been...It's the yeast.
643		Narrator	The Grand Duke was true to his word. He spared no effort to demonstrate to the prince that the mystery princess was not to be found.
644		Girl	It fits!
		Grand	It doesn't fit you.

645		Duke	
646		Girl	It does fit!
647		Grand Duke	It doesn't fit.
648		Girl	It's mine! I am the mystery princess!
649		Grand Duke	Give back the shoe. Take the shoe away from her!
650		Girl	Don't take the shoe away from me, please, please! Please, it's my shoe!
651		Grand Duke	Make way for the slipper!
652		Narrator	But whatever they tried, the magical slipper refused to fit even the most eligible of maidens.
653		Grand Duke	What's wrong, Captain?
654		Captain	We haven't found the girl. I'm disappointed for our king.
655		Grand Duke	Come on, now! Don't lose heart. There's one more house. We must leave no stone unturned.

656		Drisella	Horses!
657		Anastasia	Horses!
658		Drisella	Mother, it's our chance! Let them in!
659		Lady T	Gentlemen! What a wonderful surprise.
660		Grand Duke	A moment of your time, good lady.
661		Lady T	Of course, Your Grace. Please. This way.
662		Narrator	Ella did not know who was downstairs. Nor did she care. For surely no one had come to see her.
663		Ella	Jacqueline, stop it!
664		Drisella	It shrunk.
665		Grand Duke	Try again.
666		Anastasia	Enough!
667		Ella	You must love me...
		Narrator	Though Ella was sad, her spirit was not broken. She knew that the ball, and her time

668			with the prince, would become beautiful, distant memories, like those of her father and mother, and her golden childhood.
669		Anastasia	It fits me!
670		Grand Duke	Our task is done, Captain.
671		Lady T	But fate may yet be kind to us, girls.
672		Grand Duke	Indeed, madam!
673		Captain	Do you hear that, Your Grace?
674		Grand Duke	Let's be off, Captain.
675		Captain	Just a moment.  Madam, there is no other maiden in your house?
676		Lady T	None.
677		Captain	Then has your cat learned to sing?
678		Grand Duke	There's been enough play-acting today, Captain. Let's be off.
679		Captain	But she's lying, Your Grace.
		Grand	Nonsense! I trust the lady.

680		Duke	We're leaving.
681		Kit	Grand Duke!
682		Lady T	Your Majesty.
683		Kit	What sweet singing. Makes me want to tarry just a little.
684		Grand Duke	Your Majesty, I did not know...
685	off	Kit	<b>Captain, would you be so kind as to investigate?</b>
686	acc	Captain	<b>It would be my pleasure, Your Majesty.</b>
687		Lady T	There! You see? I told you it was no one of any importance.
688		Captain	We'll see about that. Miss. You are requested and required to present yourself to your king.
689		Lady T	I forbid you to do this!
690		Captain	And I forbid you to forbid her! Who are you to stop an officer of the king? Are you an empress? A saint? A deity?
691		Lady T	I am her mother.
	re	Ella	<b>You have never been and you never will be my mother.</b>

692			
693		Captain	Come now, miss.
694		Lady T	Would who she was, who she really was, be enough?
695		narrator	Would who she was, who she really was, be enough? There was no magic to help her this time. This is perhaps the greatest risk that any of us will take. To be seen as we truly are. Have courage, and be kind.
696		Kit	Who are you?
697		Ella	I am Cinderella. Your Majesty, I'm no princess. I have no carriage, no parents, and no dowry. I do not even know  if that beautiful slipper will fit. But if it does, will you take me as I am? An honest country girl who loves you.
698	Pr	Kit	<b>Of course I will.</b>  But only if you will take me as I am. An apprentice still learning his trade. Please.
699		Drisella	Cinderella!
700		Anastasia	Ella!
701		Drisella	My dear sister! I'm sorry.

702		Anastasia	So very sorry.
703	con	Kit	Shall we?
704		Ella	I forgive you.
705		Narrator	Forgiven or not, Cinderella's stepmother and her daughters would soon leave with the Grand Duke, and never set foot in the kingdom again.
706		Ella	They would have loved each other.
707		Kit	We must have a portrait of you painted.
708		Ella	No. I do hate myself in paintings.
709		Kit	Be kind. And have courage. And all will be well.
710		Ella	Are you ready?
711		Kit	For anything, so long as it's with you. My queen.
712		Ella	My Kit.
713		Narrator	And so Kit and Ella were married, and I can tell you, as her fairy godmother, that they were counted to be the fairest and kindest rulers the kingdom had known. And Ella continued to see the world not as it is, but as it could be, if only you believe in courage and kindness and occasionally, just a little bit of magic.

**Tabel of Frequency:**

No	Types of commissive	Frequency	Percentage (%)
18.	Commit	5	6.024 %
19.	Promise	13	15.662 %
20.	Threatening	15	18.072 %
21.	Vow	0	0
22.	Pledge	0	0
23.	Swear	0	0
24.	Acceptance	12	14.457 %
25.	Consent	5	6.024 %
26.	Refusal	17	20.481 %
27.	Offering	9	10.843 %
28.	Bid	0	0
29.	Assure	1	1.204 %
30.	Guarantee	0	0
31.	Warrant	0	0
32.	Contract	0	0
33.	Covenant	0	0
34.	Bet	6	7.228%



Table	Total	83	100 %	of
frequency				