

**A CONTENT ANALYSIS OF POOH'S  
DIALOGUES IN *WINNIE THE POOH* BASED ON  
SPEECH ACT THEORY**

**A THESIS**

Submitted in Partial Fulfillment of the Requirement for Gaining  
the Bachelor of Education



By

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SEMARANG  
2018**





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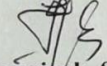
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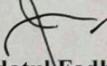
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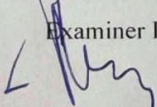
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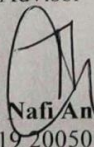
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*Assalamualaikum Wr. Wb.*

After correcting it to whatever extent necessary, we state that the final project belongs to the student as below:

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*Wassalamu'alaikum Wr. Wb.*

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## ABSTRACT

Title : A Content Analysis of Pooh's Dialogues in  
*Winnie the Pooh* Based on Speech Act Theory  
The Writer : Abdul Hamid  
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Media of literacy is an important thing in learning process. Teachers have to use it to teach students. It can help students understand the course well. Stories or short stories (with dialogues) are media that can be used by teachers to teach students. Understanding dialogues of story becomes a way in teaching students. Students can understand communication process in the dialogues. In addition, stories or short stories have morale values which are good for students. This research is a qualitative study. The researcher used documentation technique in collecting data. The purposes of this research are to explain the speech acts expressed by Pooh in dialogues in *Winnie the Pooh* short stories which focus on locutionary, illocutionary and perlocutionary acts. In addition, there are not only about how language use occurs in the story, but also about the important roles of story to students. In this research, the researcher found 258 utterances expressed by Pooh when interacting with his friends. In the utterances, there are representatives (49.6%), directives (25.9%), expressives (21.7%) and commissives (2.7%). Furthermore, when interacting Pooh also expressed perlocutionary acts consisted of to convince the hearer (58.1%), to surprise the hearer (8.1%), to bore the hearer (0.7%), to annoy the hearer (2.7%), to intimidate the hearer (1.1%), to please the hearer (9.3%) and to cause the hearer (19.7%). Then, there are 235 of direct speech acts and 23 of indirect speech acts performed by in interaction with his friends. Indirect speech acts, in English, are represented as a politeness in communication. Indirect speech acts are usually a declarative used to make request/command and a question used not to ask a question, hence it is used to make a request, indirect request. *Winnie the Pooh* is a horde of short stories labeled for children whom are in ages 8 up. It can be used for students in middle-childhood phase. In addition, *Winnie the Pooh* short stories are suitable for elementary school and junior high school students. Teachers can implement *Winnie the Pooh* in the classroom with different materials and media depending on students' age and level.

Keywords: Speech act, Locution, Illocution, Perlocution, *Winnie the Pooh*.



## MOTTO

حدثنا أحمد بن منيع، قال: حدثنا زيد بن الحباب، قال: حدثنا عليّ بن مسعدة، عن قتادة، عن أنس قال: قال رسول الله صلى الله عليه وسلم: كلُّ ابنِ آدمَ خاطيءٌ، وخَيْرُ الخَطَّائِينَ التَّوَّابُونَ<sup>1</sup>

Dari Anas, ia berkata bahwa Rasulullah SAW. bersabda: Setiap anak adam (manusia) pasti memiliki kesalahan (dosa), dan sebaik-baik orang yang bersalah yaitu bertaubat.

From Anas, he said that Rasulullah SAW. said: Every human did mistakes (sins) and as well as possible human who did mistakes were they who made repent and forswear.

---

<sup>1</sup>Abu Abdillah Muhammad bin Yazid al-Quzwini, *Sunan Ibnu Majah*, Riyadh: Maktabah al-Ma'arif, p. 704.



## DEDICATION

This thesis is dedicated to them whom the most influenced for the writer, with pleasure this is dedicated to:

- ❖ My beloved father and mother (Bapak Khaelani and Ibu Sutikah), who always devote their affection and give me motivation till the writer finished arranging this thesis. Thank you for giving the writer spirit.
- ❖ Honorable, Dr. KH. Abdul Muhayya, M.A., Ibu Is and the big family of Ma'had Ulil Albab Lilbanin Semarang, who have become my guardian and family in Semarang. Thank you for guidance and the support.
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Thanks a billion, there is no word but pray. May Allah multiply rewards for all your kindness.



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*Bismillahirrahmaanirrahim*

All praises be to Allah *Azza wa Jalla*, Who has given me mercy and blessing until this thesis can be completely finished as the requirement for the Bachelor Degree of Education in English Language Education Department.

The researcher realizes that he cannot complete this thesis without the support, cooperation, help and encouragement from a lot of people. Therefore, in this occasion the researcher would like to give his sincere thanks to all of them, especially to:

1. Dr. H. Raharjo, M. Ed. St. as the dean of Education and Teacher Training Faculty.
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The researcher realizes that this thesis is still far from perfection, so that constructive suggestion and criticism from all side for the perfection of this thesis project are always expected.

Finally, the researcher expects that this thesis would be useful for the future study.

Semarang, January 23<sup>rd</sup>, 2018

The writer,

A handwritten signature in black ink, appearing to be 'Abdul Hamid', with a long horizontal stroke extending to the right.

**Abdul Hamid**

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# CHAPTER I

## INTRODUCTION

This chapter discusses about research background, research questions, research objectives and research significance.

### A. Research Background

In social existence people always do interaction or relation with each other. It can happen with friends, families or communities. Language and human are two things that cannot be separated. Both of them are related to each other. There is not human who can hide from another human although he or she are calm person. As be known human is monodualist, a social creature, who needs each other to live.

Language is an important communication device. People can express their ideas and wishes to other people such as when they need help. Man speaks, and he does so far some purposes. Then the most explicit and outstanding purposes of language are communication. Communication involves a speaker as the source and a listener as the target. There occurs an event which is called communication. Then the essence is message that refers as information.<sup>1</sup>

Allah decreed in *An-Nisa*: 63 as follows:

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<sup>1</sup>Josep C. Mukalel, *Psychology of Language Learning*, New Delhi: Discovery Publishing House, 2003, p. 12.

أُولَئِكَ الَّذِينَ يَعْلَمُ اللَّهُ مَا فِي قُلُوبِهِمْ فَأَعْرِضْ عَنْهُمْ  
وَعَظْمُهُمْ وَقُلْ لَهُمْ فِي أَنْفُسِهِمْ قَوْلًا بَلِيغًا

“These are they of whom Allah knows what is in their hearts; therefore turn aside from them and admonish them, and speak to them effectual words concerning themselves.”<sup>2</sup>

The verse above represents *qaulan baligha*. It means that the communication has to be fluent or precise, and has a clear meaning. *Qaulan baligha* reveals an intention of utterances. In addition, the verse represents that communication has to be effective. By *qaulan baligha*, speaker can deliver his ideas to listener without problems. It shows that *al-Quran* and linguist mean communication as an urgent factor in attaining purpose of language.

In ontological, the essence of language existence cannot be separated with human life. Because of that, means and language existences always describe human life which is unlimited and complex. In this case, language is always used specifically, and has own rules.<sup>3</sup> By language, people can express their feelings, ideas toward life and also wishes to other people.

There was communication between two people which had different cultures, Australian and Javanese. One day, a Javanese

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<sup>2</sup>Departemen Agama RI, *Al-Qur'an dan Terjemahnya Juz 1-30*, Pustaka Agung Harapan, 2006.

<sup>3</sup>Kaelan, *Filsafat Analitis menurut Ludwig Wittgenstein*, Yogyakarta: Paradigma, 2004, p. 259.

was walking around and seeing a banana tree which the leaf crossed on the way. She pulled and torn it. After that, she put it in her bag. Seeing this, a house owner, Australian, opened the window and said “Hey...! What are you doing?” and the Javanese answered “Oh, yes sir. I am Javanese and I am making a special food named *Bothok*, and this needs banana leaf. Excuse me, do you have a knife?”<sup>4</sup>

From the interaction, what is the purpose attained? Unfortunately it is unsuccessful. Javanese misinterprets Australian’s question. Then they are different in background. The question is not only a question, but also a warning. Australian intends to warn Javanese for her action. But Javanese responds with wrong action. Because of that, the purpose is unsuccessful. The message is not delivered, and the information is nothing. There shows that utterances have various meanings. As speaker or listener, people must know what context of speech events happens. Then the message can be delivered properly.

Leech (1983) cites that communication is a problem solving. Meanwhile, what do happen if the communication process fails? Of course there are more problems than solutions. The speaker cannot deliver his/her thoughts, and the listener cannot receive speaker’s meanings. Because of that, somebody needs to know the

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<sup>4</sup>Djatmika, Mengenal Pragmatik Yuk?!, Yogyakarta: Pustaka Pelajar, 2016, p.



meaning of utterances said by other people. Ability of language and language use become important things that people must have.

The study discussed communication of language use here is pragmatics. Leech says that pragmatics can be usefully defined as the study of how utterances have meanings in situations.<sup>5</sup> In other words, pragmatics discusses how language is used in communication. It considers context, place, date and time of speech event.

Afterwards, Austin introduces performance act, performative utterances, that happens in communication. He distinguishes it into locutionary, illocutionary and perlocutionary acts. Saying something, intending the hearer to take what has said and having definite effects on the hearer as a result are actions that people usually do.<sup>6</sup>

Those acts make communication happens. If they are carried out so the communication attains its general purpose. Each utterance has own meanings. Locution is the actual words uttered, illocution is the force or intention behind the words, and perlocution is the utterance that influences the hearer to do something.

Knowing utterance meaning is important. It is useful to understand what speaker wants to listener, and the listener can

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<sup>5</sup>Geoffrey N. Leech, *Principles of Pragmatics*, New York: Longman, 1983, p. x.

<sup>6</sup>Bruce Fraser, "The Domain of Pragmatics", in Richards, Jack C. & Schmidt, Richard W. (Eds.) *Language and Communication*, New York: Longman, 1983, p. 30.

give a feedback to the speaker properly. Because of that, understanding locutionary, illocutionary and perlocutionary acts included in utterances are necessary to be learned.

Thus, nowadays people get troubles when interacting with each other. There are miscommunications. A less talker usually feels difficult to interact. To help them, they can read dialogues in a story. Utterances can also be found in dialogues of story. Although speech acts always happen in face-to-face directly, they also have in written experience.

There are dialogues between two or more characters in the story. It usually takes a role in completing the story events. For people as like a less talker, reading dialogues can help them to train their speaking model especially for children.

Dialogues in story, especially short story, can help reader to understand the story comprehensively. When people read the story and get trouble or difficulty in reading process, the story dialogues can help them to find what the story is. They can consider locutionary, illocutionary and perlocutionary acts in the dialogues to solve the problem. Although if people do not determine speech acts systematically, the story can enhance people thoughts. The readers can learn how communication is processed.

There was happened when the writer joined the writing class of short story. The participants brought their works and then read it in a rotation. One read and the other listened. When the reader read dialogues, the story began lively. Then the listener

understood the story well. It was not because the story was fun or joke things, but because the dialogues added colors in the story events. In addition, the reader enhanced his or her pronunciation in speaking ability.

The pragmatics analysis of language can be broadly understood to be the investigation into that aspect of meaning which is not derived from the formal properties of words and constructions, but from the way in which utterances are used and how they relate to the context in which they are uttered.<sup>7</sup>

Thus, to ease in finding locutionary, illocutionary and perlocutionary acts in a story, the writer chose utterances in *Winnie the Pooh* short stories as data. It is written by Alan Alexander Milne published in 1926 by Methuen Publishing.

The writer is interested to analyze *Winnie the Pooh* short stories because they are stories which has influenced and well known in the world, even there is film edition of Pooh. Then there are characterized utterances and vocabularies that can help the reader in improving reading ability. It is very useful, and easing someone reads the story and understanding communication process. The readers can understand the means of the stories.

The writer assumes why choose this study because language is important to communicate with each other. Person needs to know the means what another says and the language uses. In

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<sup>7</sup>E-book: Geoffrey Leech and Mick Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose 2<sup>nd</sup> Ed.*, Malaysia: Pearson Longman, 2007, p. 233.

reading text, it is useful when someone is getting problems in text understanding, then the readers can get new vocabularies by reading. In addition, the reader can learn communication process by reading dialogues. Dr. Seuss, an American author of *The Cat in the Hat*, ever said famous quotes “The more that you read, the more that you will know, and the more that you know, the more places you’ll go”.

Literacy, short stories, influences human activities. There are settings, participants, actions, rules, interpretation etc. Literacy has been described as ability to read for knowledge and write coherently and think critically about the written word. It also include the ability to understand all forms of communication, such as body language, pictures, video and sound (reading, speaking, listening and viewing).<sup>8</sup> Introducing short story to children pays an important role in introducing the convention of how fun books can be.

One important concept which relates utterance meaning to context is Speech Act, as developed by J. L. Austin and J. R. Searle. Based on their theory, the writer attends to make research by entitling “A Content Analysis of Pooh’s Dialogues in *Winnie the Pooh* Based on Speech Act Theory”. Starting by explaining Austin’s theory of locution, illocution and perlocution, analyzing

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<sup>8</sup>Muhammad Nafi Annury, “Childhood and Literacy (A Critical Study of Media Education as Contemporary Culture)”, *Journal Vision*, Vol. 4, No. 1, pp. 73-124, April 2015, Semarang: English Department of UIN Walisongo Semarang, 2015, p. 85.

illocutionary and perlocutionary acts types based on theory and then analyzing direct and indirect speech acts performed by Pooh.

## **B. Research Questions**

In this study, the writer had three problems of study to help in research process, namely:

1. What locutionary, illocutionary and perlocutionary acts are performed by Pooh in *Winnie the Pooh* short stories?
2. What types of illocutionary and perlocutionary acts are performed by Pooh in *Winnie the Pooh* short stories?
3. What is the composition of direct and indirect speech acts performed by Pooh in *Winnie the Pooh* short stories?

## **C. Research Objectives**

Based on the research problems, this study had certain objectives of research as follows:

1. To explain the locutionary, illocutionary and perlocutinoary acts performed by Pooh in *Winnie the Pooh* short stories
2. To analyze types of illocutionary and perlocutionary acts performed by Pooh in *Winnie the Pooh* short stories
3. To discover the composition direct and indirect speech acts performed by Pooh in *Winnie the Pooh* short stories

## **D. Research Significance**

This study is important for some reasons. It is expected to contribute theoretical and practical benefits as follows:

### 1. Theoretical

Theoretically, this research is hoped to contribute to:

- a. Students of English Language Teaching, especially in study of pragmatics. This research may help them to discover new ideas for developing some researches with speech act as the basic theory.
- b. Researchers, to present and add reference for the researchers or those who want conduct a research in literary work process in linguistics field especially on speech act or about related topic.

### 2. Practical

Practically, this research is hoped to contribute to:

- a. The development of language society, especially for people who want to involve deeper in linguistics; pragmatics.
- b. The first step in introducing linguistics to societies, especially in study of pragmatics with the basic theory of speech act.
- c. The source of teaching material for English language teacher and English language teacher candidate about speech act and literary works, especially for students of English language Education.

d. The reading interest of English students to comprehend a text through dialogues.

## CHAPTER II

### REVIEW OF RELATED LITERATURE

In this chapter, an overview of the concepts that base this study is presented. This overview is divided into the following sections: related literature; pragmatics, speech act, locutionary act, illocutionary act, perlocutionary act, direct/indirect speech act and short stories, and previous research.

#### **A. Related Literature**

##### 1. Overview of Pragmatics

Yule defines pragmatics into four areas based on condition. First, he says that pragmatics is the study of speaker's meaning. Second, pragmatics is the study of contextual meaning. Third, pragmatics is the study of how gets communicated than is said. Fourth, Yule said that pragmatics is the study of the expression of relative distance.<sup>1</sup>

There are various definitions about pragmatics, and pragmatics is always related to semantics. In practice the problem of distinguishing "language" and "language use" has centered on boundary dispute between semantics and pragmatics. Both fields are concerned with meaning but differed with uses of the verb to mean.

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<sup>1</sup>George Yule, *Pragmatics*, London: Oxford University Press, 1996, p. 1.



Pragmatics and semantics can be viewed as a different part or aspect. Both are concerned with people's ability to use language meaningfully. Semantics is concerned to a speaker's competence of using the language system in producing meaningful utterances and processing (comprehending) utterances, while pragmatics is concerned to a person's ability to derive meanings from specific kinds of speech situations.<sup>2</sup>

Afterwards, semantics is the study of the toolkit for meaning: knowledge encoded in the vocabulary of the language and its patterns for building more elaborate meanings, up to the level of sentence meaning. Then pragmatics is about the interaction of semantic knowledge with people knowledge of the world, taking into account contexts of use. In addition, pragmatics is concerned with use of these tools in meaningful communication.<sup>3</sup> Those can be explained as follows:

[1] What does *X* mean? [2] What did you mean by *X*?

Semantics deals with meaning as a dyadic relation as in [1], while pragmatics deals with meaning as a triadic relation as in [2]. The meaning in pragmatics is defined as relative to a speaker or user of the language, whereas

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<sup>2</sup>E-book: Charles W. Kreidler, *Introducing English Semantics*, London: Routledge, 1998, p. 18-19.

<sup>3</sup>E-book: Patrick Griffiths, *An Introduction to English Semantic and Pragmatics*, Edinburgh: Edinburgh University Press, 2006, p. 1.

meaning in semantics is defined purely as a property of expressions in a given language, in abstraction from particular situations, speakers or hearers.<sup>4</sup>

There is utterance “Hold out your arm. That’s it.”. It is a quotation from the first of J. K. Rowling’s *Harry Potter* books. It is spoken to Harry by Mr. Ollivander, a supplier of fine wands. In the book it comes just after Mr. Ollivander, taking out a tape measure, has asked Harry “Which is your wand arm?”. Based on H. P. Grice (1989 and in earlier work), the semantic information and pragmatic consideration in the interpretation of the utterance are as follows:<sup>5</sup>

Semantics	Pragmatics
<i>Arm</i> - ‘upper limb’ or horizontal side bar on some types of chair.	Mr. O.’s earlier question was about wand wielding, so <i>arm</i> is most likely ‘upper limb’.
<i>You arm</i> - ‘left upper limb’ or ‘right upper limb’. <i>Hold out</i> - ‘extend’ or ‘refuse to capitulate’.	Preferred hand is probably the one for wands and Harry is right-handed. Mr. O. has a tape measure out and measuring Harry’s arm will require access to his arm, so Mr. O. wants him to extend his right upper limb.
<i>That</i> denotes something obvious in the situation.	If Harry has just complied and moved his arm outwards, that would be a noticeable event, so

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<sup>4</sup>Geoffrey N. Leech, *Principles of Pragmatics*, New York: Longman, 1983, p. 6.

<sup>5</sup>E-book: Patrick Griffiths, *An Introduction to English Semantics and Pragmatics*, Edinburgh: Edinburgh University Press, 2006, p. 3.

	the word probably denotes that act.
<i>Is</i> - 'equates to' (there are other meanings of <i>is</i> , but they are not relevant here). <i>It</i> usually denotes something previously mentioned.	It would be fit the context if Mr. O. now means that Harry's act with his right arm is what was wanted, so the word <i>it</i> probably recalls the previous specification; and Mr. O. is acknowledging Harry's compliance.

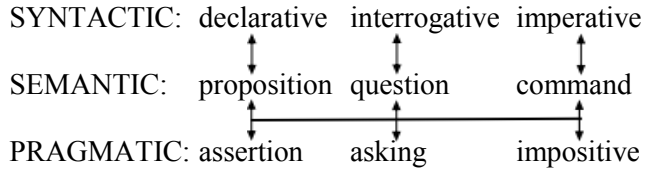
Thus, Leech redefines pragmatics as the study of meaning in relation to speech situations. In addition, Thomas adds to pragmatics as meaning in interaction. He assumes that making meaning is a dynamic process involving the negotiation of meaning between speaker and hearer, the context of utterance and the meaning potential of an utterance.<sup>6</sup> Pragmatics discusses meaning of utterance. One of aspects is speech act. Austin introduced theory of speech act in his work *How to Do with Words*, and then developed by John R. Searle.

There are terms to ease in distinguishing among syntactic, semantic and pragmatic representative as follows:<sup>7</sup>

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<sup>6</sup>Jenny Thomas, *Meaning in Interaction: An Introduction to Pragmatics*, New York: Longman, 1995, p. 22.

<sup>7</sup>Geoffrey N. Leech, *Principles of Pragmatics*, New York: Longman, 1983, p. 114.



Thereafter, Thomas cites that there are two tendencies in pragmatics which is divided into two parts. First is by using a social perspective, connecting with the pragmatics meaning of speaker (the speaker meaning). Second is by using a cognitive perspective, connecting with pragmatic interpretation of utterances.

Observing any such sign and getting information from utterance seems like a simple matter and can take place in an instant, and yet the process of getting information consists of three steps, namely:

- a. Perception. The sign and the observer share a context of place and time in which the sign attracts the observer's attention. For example, Robinson Crusoe walked where the footprint was, looked in the right direction, when there was sufficient light for visibility, and before the print had been obliterated by rain, wind, tide or the movement of other creatures.
- b. Identification. Every perception is a unique experience. To say that people 'recognize' a phenomenon means that they match it with previous experiences stored in their memory. Almost certainly, if people observe a sign and

derive some meaning from it, they must have seen a similar sign before. People identify any new thing either as phenomenon previously observed or, more often, as something that is 'identical' with phenomena people already know, a new token of a familiar type. The human mind cannot deal with an infinite number of separate things; people classify an entity as a new instance of the class of footprints or bushes or sirens or churches. And to identify what something is requiring them to recognize what it is not, to determinate between sign.

- c. Interpretation. Meanings are often personal. The meaning of any sign depends on the space-time context in which we observe it. Conventional signs can have different meanings in different contexts or different circumstances. The whistle of a policeman directing traffic, the whistle of a hotel doorman summoning a taxi and the whistle of the referee in a soccer game may all sound exactly the same; their different meanings are due to the difference of context in which the signal occurs. They have different intentions and are interpreted differently.<sup>8</sup>

Furthermore, there are two level of speaker meaning in interaction. The first is contextual meaning or utterance meaning. It can be defined as a sentence-context pairing.

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<sup>8</sup>E-book: Charles W. Kreidler, *Introducing English Semantic*, London: Routledge, 1998, p. 21-22.

The second is the term force to refer to the speaker's communicative intention. Then there are four possible permutations in understanding utterance meaning and force. They are understanding both utterance and force, understanding utterance meaning but not force, understanding force but not utterance meaning and understanding neither utterance meaning nor force.<sup>9</sup>

In language teaching, Gunarwan in Afriani said that pragmatic knowledge, in practical sense, it should be known by teachers to equip learners with knowledge about use of language in a particular situation. In Indonesian, this knowledge is essential for guiding learners to use a variety of language appropriate to the situation. In foreign language, knowledge of the pragmatic principles in language is essential for good communication skills in the language. In general, it can be concluded that the relation between pragmatics and the language teaching is in terms of communicative competence that includes three kinds of competencies than grammatical competence. They are sociolinguistic competence, discourse competence and strategic competence.<sup>10</sup>

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<sup>9</sup>Jenny Thomas, *Meaning in Interaction: An Introduction to Pragmatics*, New York: Longman, 1995, p. 16-20.

<sup>10</sup>Susi Herti Afriani, *An Introduction to Linguistics; a Practical Guide*, Yogyakarta: Penerbit Ombak, 2015, p. 107.

## 2. Speech Act

In attempting to express, people do not only produce utterances containing grammatical structures and words. They also perform actions via utterances. There is a situation where a boss has a great deal of power, and then the boss says “You’re fired” to his employee. Someone can state the expression is a statement. In addition, it can be used to perform the act of ending employment.

Action performed via utterances generally is called speech act. In English, they are commonly given more specific labels such as apology, complaint, compliment, invitation, promise or request. When people speak, their words do not have meaning in and of themselves. They are very much affected by the situation. Speakers normally expect that their communicative intention will be recognized by listeners. Both the speaker and the listener are usually helped in this process by the circumstances surrounding the utterance. These circumstances are called speech event.<sup>11</sup>

Speech acts are in principle independent of syntactic and semantic categories. For example is to make a request, people may use any different forms and different things such as follows:

[1] Please come here (imperative)

[2] Could you come here (interrogative?)

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<sup>11</sup>George Yule, *Pragmatics*, London: Oxford University Press, 1996, p. 47.

[3] I'd like you to come here (declarative)

In the most contexts, sentences [1]-[3] would have approximately the same force as speech acts although they have different syntactic forms, senses and tones. There must therefore keep separate the pragmatic force of an utterance and its semantic sense. While semantics is concerned with the representation through the language system of referential 'reality', pragmatics is concerned with the enactment of situational reality through language.<sup>12</sup>

Speech act theory is tenable in so far as it is possible and sensible to view utterances as acts. An utterance is the production of a token of a linguistic structure which may or may not correspond to a complete sentence. An act, generally speaking, is something that people do: a piece active (vs. Passive) behavior by an agent.<sup>13</sup>

The action performed by producing an utterance consists of three related acts. The first is a locutionary act: the basic act of utterance or producing a meaningful linguistics expression. The second is an illocutionary act which forms an utterance with some kind of function in

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<sup>12</sup>E-book: Geoffrey Leech and Mick Short, *Style in Fiction: A Linguistic Introduction to English Fictional Prose 2<sup>nd</sup> Ed.*, Malaysia: Pearson Longman, 2007, p. 233.

<sup>13</sup>E-book: Marina Sbisa, *Speech Act Theory Rev. Ed.*, Amsterdam: John Benjamin Publ. Co., 2006, p. 4.



mind. The third is a perlocutionary act, an effect the utterance might have.<sup>14</sup>

Thus, Austin makes distinctions between the three performance acts. There is expression “Shoot her!” and the distinction between the three of expression as follows:

Act (A) Locution: He said to me “Shoot her!” -  
Meaning by “Shoot” here is shoot, and referring by “her” is to her.

Act (B) Illocution: He urged me to shoot her.

Act (C) Perlocution: He persuaded me to shoot her.

It can be distinguished that the locutionary act is “he said that...” from the illocutionary act “he argued that...” and the perlocutionary act “he convinces me that...”<sup>15</sup>

Every utterance said by people in their communication consist of three acts; locution, illocution and perlocution. Each act has different functions embedded in the utterances. All of three have relationship in the speech event. They relate with each other to make communication happens successfully.

Performing a locutionary act goes beyond merely producing certain sounds, even as belonging to a certain

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<sup>14</sup>George Yule, *Pragmatics*, London: Oxford University Press, 1996, p. 48.

<sup>15</sup>J. L. Austin, *How to Do things with Words*, London: Oxford University Press, 1962, p. 102.

language. In other words, it must be distinguished from both illocutionary acts of doing something in saying something and the perlocutionary acts of uttering a sentence with more or less definite sense or definite reference.

In uttering “I love turnips”, a speaker would be saying that he or she love turnips, probably asserting that he or she love turnips, and perhaps want to and may be even getting his or her audience to want to try some. The notion of saying comes into the picture for a very simple reason. The speaker can say one thing while meaning is something else. People can mean something instead of what they say, or they can mean something in addition to what they say. Indeed, the speaker can say something without meaning at all, as in recitation or translation.<sup>16</sup>

Furthermore, Searle in Holmes assumes that speech acts are organized on scales involving dimensions such as the degree of commitment of the speaker to the truth of a proposition and the degree of force with which the proposition is presented.<sup>17</sup>

Thus, to know what relation in utterance is there are five categories of speech act. They are representative,

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<sup>16</sup>Kent Bach, “Saying, Meaning and Implicating”, in Keith Allan and Kaisa A. Jaszczolt (Eds.) *The Cambridge Handbook of Pragmatics*, New York: Cambridge University Press, 2012, p. 49.

<sup>17</sup>Janet Holmes, “The Structure of Teachers’ Directive”, in Richards, Jack C. and Schmidt, Richard W. (Eds.) *Language and Communication*, New York: Longman, 1983, p. 91.

directive, commissive, expressive and declaration. These categories usually are identical with illocutionary act that relates to utterances.

- a. Representative. It states what the speaker believes to be the case or not. It is about statements of fact, assertions, conclusions and descriptions. The main purpose of representative is to commit the speaker (in varying degrees) to something's being the case and to the truth of the expressed proposition. It is about *true* and *false* dimensions. For example, there are "The earth is flat", "Chomsky did not write about peanuts" and "It was a warm sunny day".
- b. Directive. It consists in fact that it is attempts (in varying degrees and hence, more precisely, it is determinate of the determinable which includes attempting) by the speaker to get the hearer to do something. It includes ask, order, command, request, beg, plead, pray, entreat, invite, permit and advise. It is like "Don't touch that" and "Could you lend me a pen, please?".
- c. Commissive. It is kind of speech act whose point is to commit the speaker (in varying degree) to some future course of action. It expresses what the speaker intends, favors and others. It is "I'll be back", "I'm going to get it right next time" and "We will not do that".

- d. Expressive. It is stating what the speaker feels. It expresses psychological states specified in the sincerity condition about a state of affairs specified in the propositional content. The expressive verbs are thank, congratulate, apologize, condole, deplore and welcome. In performing an expressive, the speaker is neither trying to get the world to match the words nor the words to match the world, rather the truth of the expressed proposition is presupposed. The examples are “I’m really sorry!”, “Congratulation!” and “Oh, yes, great, mmmm, ssahh!”.
- e. Declaration. It is the defining characteristic that the successful performance of one of its members brings about the correspondence between the propositional content and reality, and successful performance guarantees that the propositional content corresponds to the world. It is like if I successfully perform the act of appointing you chairman, and then you are chairman; if I successfully perform the act of declaring a state of war, then the war is on. The examples are “Priest: I know pronounce you husband and wife” and “Referee: You’re out!”.<sup>18</sup>

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<sup>18</sup>E-book: John R. Searle, *Expression and Meaning*, New York: Cambridge University Press, 1979, p. 12-17.

Declaration, one of five categories, brings about some alteration in the status or condition of the referred to object or objects solely in virtue of the fact that the declaration has been successfully performed. So that, there are distinguished to two categories. Austin in Searle introduces the distinction between performative and constative, but it has not been understood. So the distinction between both of two was supposed to be a distinction between utterances which are sayings (constative, statement, assertion etc.) and utterances which are doings (promise, bet, warning etc.).<sup>19</sup>

### 3. Locution

Locutionary act is to perform an act of saying something. It is an utterance of a sentence with determinate sense and reference. The locutionary act is related to the production of meaningful speech. It can be formulated as follows:

LOCUTION                      s says to h that X

s is an abbreviation of speaker, h is an abbreviation of hearer, and X is certain word spoken with a certain sense and reference.<sup>20</sup> For example:

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<sup>19</sup>E-book: John R. Searle, *Expression and Meaning*, New York: Cambridge University Press, 1979, p. 17.

<sup>20</sup>Geoffrey N. Leech, *Principles of Pragmatics*, New York: Longman, 1983, p. 199.

I've just made some coffee

It is a common expression. It has lexical meaning, and is arranged grammatically. It does not need another interpretation to know what the meaning behind is. It only shows that speaker informs hearer that speaker has made some coffee.

Thomas describes the locutionary act as the actual words uttered. Then Austin subdivides the locutionary act further into three acts, namely:

- a. The phonetic act. The person utters certain noises which are phonological-distinctive. It is an act of uttering certain words.
- b. The phatic act. The person utters noises which are part of a vocabulary which follows the rules of a certain grammar and in which some parts are especially intonated.
- c. The rhetic act. It claims the existence of a more or less definite sense and a reference in uttered words. It is an act of using the words uttered with a certain meaning.<sup>21</sup>

When people report someone's locutionary act, people either focus on the phatic act and just quote the uttered words (direct speech), or people focus on the rhetic act

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<sup>21</sup>J. L. Austin, *How to Do Things with Words*, London: Oxford University Press, 1962, p. 92-93.

(indirect speech) which reports meaning but does not quote the uttered words in the form in which they were uttered.

In performing a locutionary act, there may perform an illocutionary act. To determine what illocutionary act is someone must determine what the way of using the locution. It may consist asking or answering a question, giving information, assurance or warning, announcing a verdict or an intention, pronouncing sentence, making an appointment, an appeal or a criticism, making identification or giving a description, and the numerous like.<sup>22</sup> But although the locutionary act is systematically organized, there may have probability to get failed.

#### 4. Illocution

People intend what they say to have a specific force. They make requests, give authorizations, make promises, make offers, concede other positions and make apologies. People can perform different speech acts when they use language. In performing these speech acts, Austin (1962) named them as illocutionary acts. People want to consider act of communication that is available to a speaker and means that are available for effecting this communication.

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<sup>22</sup>E-book: Marina Sbisà, *Speech Act Theory Revision Ed.*, Amsterdam: John Benjamins Publ. Co., 2006, p. 5.

Illocutionary act is performing an act in saying something. Leech formulates it as follows:

ILLOCUTION            in saying X, s asserts that P

s is an abbreviation of speaker, X is certain word spoken with a certain sense and reference, and P is the basic unit of meaning of an utterance. For example:

I've just made some coffee

The utterance above can show a statement, an offer, an explanation, or some communicative purposes. It has certain meaning behind utterance. It can be a statement that speaker has made some coffee to hearer. It also can conclude that speaker wants praise or thanks from hearer for speaker. It is considered what the meaning is based on the condition. In saying it, speaker stated that some coffee have been made for him/her and wants the hearer to drink them.

Illocutionary act has functions that may be classified into four types according to how they relate to social goal of establishing and maintaining comity. They are competitive; the illocutionary goal competes with the social goal, convivial; the illocutionary goal coincides with the social goal, collaborative; the illocutionary goal is indifferent to the



social goal, and conflictive; the illocutionary goal conflicts with the social goal.<sup>23</sup>

Furthermore, Searle classifies illocutionary acts based on varied criteria that are representative, directive, commissive, expressive and declaration. In knowing five type of utterance well, there are general outlines below:<sup>24</sup>

- a. Representative/assertive. Speaker expresses belief that propositional content is true and:
  - 1) Indicates the belief is his own opinion without time restrictions (affirm, allege, assert, aver, claim, declare, maintain, say, state), with future time restriction (forecast, predict, prophesy) and with past time restriction (report, recount).
  - 2) Indicates the belief rests with some verifiable knowledge (advise, announce, apprise, disclose, inform, insist, notify, point out, report, reveal, tell, testify).
  - 3) Indicates the belief rests with some truth-seeking procedure (appraise, assess, certify, conclude, confirm, corroborate, diagnose, find, judge, substantiate, validate, verify).

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<sup>23</sup>Geoffrey N. Leech, *Principles of Pragmatics*, New York: Longman, 1983, p. 104.

<sup>24</sup>Bruce Fraser, "The Domain of Pragmatics", in Richards, Jack C. and Schmidt, Richard W. (Eds.) *Language and Communication*, New York: Longman, 1983, p. 38-40.

- 4) Indicates the belief is contrary to previous belief (acknowledge, admit, agree, allow, assent, concede, concur, confer, grant).
- 5) Indicates the belief is no longer held by him (correct, disavow, disclaim, renounce, retract, deny).
- 6) Indicates the belief is that of another person (accept, agree, assent, concur).
- 7) Indicates the belief is not that of another person (differ, disagree, dissent, reject).
- 8) Indicates the belief is tentative (conjecture, guess, hypothesize, speculate, suggest).
- 9) Indicates the belief is worth consideration (assume, hypothesize, postulate, stipulate, suppose, theorize).
- 10) Indicates the belief is not shared by all (demur, dispute, object, protest, and question).
- 11) Indicates the belief accurately characterized some object (appraise, assess, call, categorize, characterize, classify, date, describe, diagnose, evaluate, grade, identify, rank).

b. Directive. Speaker expresses a desire regarding the action specified in the propositional content, namely:

- 1) The hearer carries out the action which is indicating that the hearer do so in virtue of speaker's desire (ask, beg, beseech, implore, invite, petition, plead, request, solicit, summon, urge, inquire, question)

and indicating that the hearer do so in virtue of the speaker's authority over the hearer (bid, charge, command, dictate, direct, enjoin, instruct, order, proscribe, require).

2) The hearer does not carry out the action indicating that the hearer does not do so in virtue of the authority of the speaker over the hearer (enjoin, forbid, prohibit, proscribe, restrict).

3) The hearer believes the hearer is entitled to carry out the action in virtue of the speaker's authority over the hearer (agree to, allow, authorize, bless, consent to dismiss, excuse, exempt, forgive, grant, license, pardon, release, sanction).

4) The hearer considers the merits of taking the action in virtue of the speaker's belief that there is sufficient reason for the hearer to act (admonish, advise, caution, counsel, propose, recommend, suggest, urge, warn).

c. Commissive. Speaker intends that his utterance obligates him to carry out the action specified in the propositional content without any further preconditions (promise, swear, guarantee, vow) and subject to a favorable response by the speaker (offer, propose, bet, volunteer, bid).

- d. Expressive. Speaker expresses regret for a prior action for the hearer; such as responsible (apologize), sympathy for the hearer's having suffered (condole, commiserate), gladness for the hearer's having performed some action (compliment, congratulate), pleasure at having encountered the hearer (greet) and gratitude for the hearer's participation in some prior action (thank).
- e. Declaration.<sup>25</sup> It brings about some alteration in the status or condition of the referred to object or objects solely in virtue of the fact that the declaration has been successfully performed.

The utterance meaning, what the speaker says, provides the initial basis on which the listener operates. But the utterance meaning provides information beyond the intended propositional content. It also provides clues to the intended force of the utterance. Nevertheless, on the basis of what the speaker says, the listener can assign an illocutionary act potential to the utterance.

The speaker ordinarily intends the listener to recognize which particular attitude he holds towards the expressed proposition, either because he has made his

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<sup>25</sup>E-book: John R. Searle, *Expression and Meaning*, New York: Cambridge University Press, 1979, p. 17.

intentions explicit or provided clues which enable the listener to decide.<sup>26</sup>

## 5. Perlocution

Turning to third aspect of using language, namely intending to have some effects on the hearer because of what was said and because of the force of the utterance. It is called perlocutionary act. Austin cited that the perlocutionary act is saying something will often or produce certain consequential effects upon the feelings, thoughts, actions of the audience or of the speaker or of the other person. Perlocutionary acts are not conventional, although conventional acts may be made use of in order to bring off the illocutionary act. It is characteristic of perlocutionary acts that the response or the sequel can be achieved by additional or entirely by non-locutionary means. Thus, intimidation may be achieved by waving a stick or pointing a gun.<sup>27</sup>

The effect of utterance may be to convince, surprise, bore, annoy, intimidate, please, cause to find the speaker pompous, or insult. And the effect of a particular utterance

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<sup>26</sup>Bruce Fraser, "The Domain of Pragmatics", in Richards, Jack C. and Schmidt, Richard W. (Eds.) *Language and Communication*, New York: Longman, 1983, p. 43-44.

<sup>27</sup>J. L. Austin, *How to Do Things with Words*, London: Oxford University Press, 1962, p. 119.

may or may not have been intended by the speaker. Leech formulates the perlocution of the utterance as follows:

PELOCUTION     By saying X, s convinces h that P

s is an abbreviation of the speaker, h is an abbreviation of the hearer, X are certain words spoken with a certain sense and reference, P is the basic unit of meaning of an utterance.

The example can be taken from Pooh's utterance in chapter three of *Winnie the Pooh* "Yes. I see now. I have Foolish and Delude. And I am a Bear of No Brain at All". By saying it, it is possible to make listener feels in bad, entertains or says sorry to Pooh. Pooh convinces the listener that he is like he says.

Another example is in uttering "Sit down right down here, dammit". It may very well intend speaker's utterance to intimidate hearer. In other words, an utterance "How nice of you to invite me" may totally surprise and confuse hearer if the hearer believe he never invited the speaker to the party.

In contrast to illocutionary act, if a perlocutionary effect is intended, there is no conventional way for the speaker to guarantee that it will be brought about. If the speaker intends to convince the hearer about speaker's utterance, there is no way to guarantee success in convincing the hearer even if the hearer recognizes speaker's purpose in speaking.

Perlocutionary effects don't come as a part of linguistic communication. But because of linguistic communication and how it relates to some more general areas of human interaction, perlocutionary effects are not part of pragmatics. This means that the perlocutionary effect cannot be systematically related to illocutionary acts but it does not mean that intended perlocutionary effects are not standardized associated with given illocutionary acts.<sup>28</sup>

There appears to be two types of association. The first involves the association of the intended effect with the particular act itself. The second involves the association of intended effect with the content of the act itself.

## 6. Direct and Indirect Speech Act

A different approach to distinguishing types of speech acts can be made on the basis of structure. A fairly simple structural distinction between three general types of speech acts is provided, in English, by the three basic sentence types. There is an easily recognized relationship between the three structural forms (declarative, interrogative and imperative) and the three general communicative functions (statement, question and command/request) as follows:<sup>29</sup>

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<sup>28</sup>Bruce Fraser, "The Domain of Pragmatics", in Richards, Jack C. and Schmidt, Richard W. (Eds.) *Language and Communication*, New York: Longman, 1983, p. 54.

<sup>29</sup>George Yule, *Pragmatics*, London: Oxford University Press, 1996, p. 54.

- a. You were a seat belt. (declarative)
- b. Do you wear a seat belt? (interrogative)
- c. Wear a seat belt! (imperative)

Whenever there is a direct relationship between a structure and a function, we have a direct speech act. Whenever there is an indirect relationship between a structure and a function, we have an indirect speech act. Thus, a declarative used to make a statement is a direct speech act, but a declarative used to make a request is an indirect speech act.<sup>30</sup> Below is the example:

- a. It's cold outside.
- b. I hereby tell you about the weather.
- c. I hereby request of you that you close the door.

As in examples, the utterance in [a] is a declarative. When it is used to make a statement, as paraphrased in [b], it is functioning as a direct speech act. When it is used to make a command/request, as paraphrased in [c], it is functioning as an indirect speech act.

Different structures can be used to accomplish the same basic function, as in the following examples:

- a. Move out of the way!
- b. Do you have to stand in front of the TV?
- c. You're standing in front of the TV.

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<sup>30</sup>George Yule, *Pragmatics*, London: Oxford University Press, 1996, p. 55.



d. You'd make a better door than a window.

The basic function of all the utterances above is a command/request, but only the imperative structure in [a] represents a direct speech act. The interrogative structure in [b] is not being used only as a question, hence it is an indirect speech act. The declarative structures in [c] and [d] are also indirect requests.<sup>31</sup>

One of the most common types of indirect speech act in English has the form of an interrogative, but is not typically used to ask a question (we don't expect only an answer, we expect action). The following examples are normally understood as requests:

- a. Could you pass the salt?
- b. Would you open this?

Indeed, there is typical pattern in English whereby asking a question about the hearer's assumed ability ('Can you?', 'Could you?') or future likelihood with regard to do something ('Will you?', 'Would you?') normally counts as a request to actually do that something.<sup>32</sup>

Indirect speech acts generally are associated with greater politeness in English than direct speech acts. In order to understand why, we have to look at a bigger picture than just a single utterance performing a single speech act.

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<sup>31</sup>George Yule, *Pragmatics*, London: Oxford University Press, 1996, p. 55.

<sup>32</sup>George Yule, *Pragmatics*, London: Oxford University Press, 1996, p. 56.

## 7. Short stories

Short stories tend to be less complex than novels. Usually, a short story will focus on only one incident, has a single plot, a single setting and a limited number of characters, and covers a short period of time. Edgar Allan Poe (1846) in his essay “The Philosophy of Composition” said that a short story is a brief tale which can be told or read at one sitting, anywhere from a half hour to two hours.

In longer forms of fiction, stories tend to contain certain core elements of dramatic structure: exposition, complication, rising action, crisis, climax, resolution and moral. Because of their short length, short stories may or may not follow this pattern. Some do not follow patterns at all. In contemporary fiction, a short story can range from 1000 to 20000 words.

Passing the responsibility for telling the story to one of the characters in, it certainly has some advantages. It helps the reader to understand the character of the story teller more thoroughly, it makes for greater immediacy because the reader is brought much closer to the events of the plot by having the information provided by somebody who is apparently part of it. And because of increased immediacy, it perhaps gives a greater sense of realism. But against that, a writer has to consider that authorial omniscience has been lost.

Short stories are longer and more demanding of the reader than the 'stories' category. The short stories includes creation stories (about the origins of the earth, its people and creatures), parables (short stories including those in the New Testament which make a moral point) and fables (stories with moral which becomes explicit at the end). Also there are traditional tales that include types: fairy, folk, myths and legends.<sup>33</sup>

In teaching, stories or short stories are important for teachers and students for many reasons, pedagogic and personal. Below are some of the reasons:<sup>34</sup>

- a. To satisfy curiosity, people want to know what happens next. It is probably the most important thing about reading story. Stories or short stories catch people's interest and imagination, and they make people want to know what happens next. People may be disappointed, puzzled, surprised, delighted and entranced. But the underlying urge for reading stories is to find out what happens next.
- b. To help people make sense of the world. People all think in stories. People make sense of events in their lives by

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<sup>33</sup>Mallet, Margaret, *Children's Literature: a Guide to the Entries, etc. in the Primary English ENCYCLOPEDIA: The Heart of the Curriculum 3rd Ed.*, Oxon: Routledge, 2008, p. 51.

<sup>34</sup>Jane Medwell et.al., *Primary English; Knowledge and Understanding*, Exeter: Learning Matters Ltd., 2009, p. 122-125.

telling story about them. People really know that the way they live is not neat and tidy with a convenient beginning and a middle and end, except for birth and death. But within that universal beginning and end there is likely to be a very confused and confusing, and a very individual middle. Reading stories or short stories give teachers and children, structural and linguistic, valuable models for the creation of their own.

- c. To experience the world vicariously, by sharing and perhaps learning from the experience of others. When writers write their stories they often draw on their own experiences or on those of other people for raw material. They might need to make a few adjustments for particular narrative purposes or to avoid libel actions, but real experience generally is at the heart of stories. That is why many writers keep notebooks to jot down scraps of dialogue or to note interesting situations or aspects of behavior. They want to use what they can from real life to make their books sound true. Indeed, some people find experiences easier to understand life better from stories of other people than from their personal experiences.
- d. To put people in touch common culture. Stories or short stories contribute to a literary culture which forms an important thread in any social fabric. They are one of the bonds that tie people together. Furthermore, stories also

give people access to a world tradition, an intentional multicultural narrative culture. Stories or short stories, particularly folk and fairy stories which happen once upon a time and therefore out of time and in lands far away and therefore non-existent lands, give people a shared humanity.

- e. To help in improving children's literacy. In the primary framework for literacy, a story provides a great deal of the raw material for work at word, sentence and text level to enable children to develop their understanding of and skills in phonics, grammar, levels of meaning and the linguistic and structural conventions of a range of genres. Stories or short stories give children material with which to extend their ability to use a range of strategies for reading and responding. A story has long been regarded as a key element in developing children's literacy.
- f. To help children extend their knowledge and experience of language forms. Written language is complex and has many forms. It is often very different from spoken language. There can be no help from intonation, repetition, emphasis, gesture or any those other aids than spoken language. In written language, vocabulary is often much more precisely selected, structures are formal, and grammatical rules and conventions are more rigorously adhered to than in spoken language. This is not easy for

children to learn, and stories provide interesting and satisfying models of one form of written language in action.

- g. Because stories have the propensity for giving children great pleasure. The pressure to raise literacy standards is intense. Unless teachers are careful, there is the possibility of seeing stories in school as little more than means of reaching that particular end. But for some reasons, stories have enormous potential for enriching people's lives and teachers must take care not to limit that potential by treating stories as just a vehicle for skills teaching.

## **B. Previous Research**

The writer found previous research related this current research which discussed speech act. In addition, the previous studies had certain points of analysis. They can contain general and specific material.

The first previous research was conducted by Israa Amer Shamsulddin (2016), entitled "Illocutionary Forces of Speech Act in the Novel *Homeland of Glass*".<sup>35</sup> This research was aimed to examine and analyze the novel *Homeland of Glass*

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<sup>35</sup>Israa Amer Shamsulddin, "Illocutionary Forces of Speech Act in the Novel *Homeland of Glass*", *Global Research Journal of Education*, Vol. 4, No. 4, 2016, pp. 468-475, Retrieved from <http://www.globalscienceresearchjournals.org/grje/030920161896.pdf> on February 1, 2018.

pragmatically. The writer divided the research into three parts: the direct illocutionary force, the indirect illocutionary force and the stable illocutionary force. The result showed that illocutionary force is derived from the act containing the words, i.e. illocutionary or performance piece, so it is fixed with direct speech, and variable according to the inferred mental with indirect.

The similarity of the research and my research is about speech acts, and is indirect illocutionary acts although is not a main focus. Then the difference is that the research focused on novel *Homeland of Glass*, and generally focused on illocutionary forces in direct and indirect act. Then this research focuses on Pooh's Utterance in *Winnie the Pooh* short stories, and focuses on three related act; locution, illocution and perlocution.

Another research was done by Riyanti and Sofwan, "Speech Act and Grice's Maxims Non Observance in Her World Magazine Advertisements".<sup>36</sup> This study aimed to analyze the implied meaning inside the elements of advertisement based on Austin's Speech Act Theory and Non-Observance of Grice's maxims, and their effects to the readers. This research used 12 advertisements of 'her world' magazine of Singapore in edition of December 2013 and 22 participants of the Perlocutionary Act

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<sup>36</sup>R. Ririn Riyanti and Ahmad Sofwan, "Speech Act and Grice's Maxims Non Observance in Her World Magazine Advertisements", *English Education Journal*, Vol. 6, No. 2, 2016, pp. 25-32, Retrieved from <http://journal.unnes.ac.id/sju/index.php/eej> on February 2, 2017.

Survey. The analysis results of advertisements were used to arrange survey questionnaires. The result showed that the relationship among Q1 (participants' recognition) and Q2 (participants' interest) explained how perlocutionary act of the advertisements help English ads successfully achieve effect among participants.

The similarity is both of the researchers analyze speech act based on Austin's Speech Act Theory and the difference is that this research focused on perlocutionary act of magazine's advertisements. Meanwhile, the current research discusses locution, illocution and perlocution of stories performed by Pooh in *Winnie the Pooh* short stories.

The next previous research was done by Hairul, "Direct and Indirect Speech Acts of Faceman's Utterances in the Action Movie *The A Team*".<sup>37</sup> The aim of research is to find the purposes and how Faceman's utterances are described in direct and indirect speech acts. He also explained felicity conditions, illocutionary force, structure and communication function in helping research analysis. The result showed there were two types of speech acts uttered by Faceman. They are direct and indirect speech act which have different types.

The similarity of the research and my research is about speech act. Then difference is the research only focused on direct

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<sup>37</sup>Hairul (10150016), *Direct and Indirect Speech Acts of Faceman's Utterances in the Action Movie the A Team*, Yogyakarta: UIN Sunan Kalijaga: Published Thesis, 2014.



and indirect speech acts in movie *the A Team*, while the current research is focused on speech acts of locution, illocution and perlocution in *Winnie the Pooh* short stories.

The next previous research was done by Tri Lestari, “A Pragmatics Analysis of Speech Act in *Thor* Movie”.<sup>38</sup> She aimed to classify and to analyze speech acts expressed by Thor in the *Thor* movie based on Searle’s theory. The result showed that there are four classifications of speech act. They are representative, directive, commissive and expressive performed by Thor. And also, there are direct (140) and indirect (11) speech acts performed by Thor.

The similarity between this thesis and this present research is about analyzing speech act. The differences are this thesis only analyzed five classifications of speech act and used movie as the object and this present research analyzed locution, illocution and perlocution and used short stories as its object.

The last previous research was done by Santoso and his friends, “A Speech Act of Short Stories; A Pragmatics Study”.<sup>39</sup> In this research, they focused on writing the short stories in teen magazines. Their aim was to find out an appropriate classification

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<sup>38</sup>Tri Lestari (13131003), *A Pragmatics Analysis of Speech Act in Thor Movie*, Semarang: Languages and Arts Faculty of Semarang State University: Published Thesis, 2017.

<sup>39</sup>Imam Santoso and friends, “A Speech Act on Short Stories; A Pragmatics Study”, *The International Journal of Social Sciences*, Vol. 19, No. 1, 2014, pp. 108-118, Retrieved from <https://www.tijoss.com/19volume/imamsantoso.pdf> on October 13, 2016.

of pragmatic communicative functions existing in the short stories for teens. They found more the short stories by using classification of teenagers especially in speech acts expressed by them who think in communicating. The result showed that there are emotion, sadness, happiness and expectation to the reaction of interlocutor speech act in the theory.

The similarity between this research and my current research are about speech act and use short stories as object. Then the difference is this research tried to find out appropriated classification to use for teens in pragmatic communicative meanwhile my current research analyzed classifications of Pooh's utterances.

## CHAPTER III

### RESEARCH METHOD

This chapter presents research method which consists of research type, source of data, research limitation, data collection technique and data analysis technique. Then there discusses about *Winnie the Pooh* short stories. It involves summary of *Winnie the Pooh*, Authors' biography and the publication of *Winnie the Pooh*.

#### **A. Research Method**

##### 1. Research Type

In this research, the researcher used qualitative research. Qualitative research is means for exploring and understanding the meaning individuals or groups ascribe to a social or human problems. The process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researchers making interpretations of the meaning of the data.<sup>1</sup>

Qualitative research has characteristics such as researchers as key instrument; researchers collect data themselves through examining documents, observing behavior or interviewing participants, inductive data analysis; researchers build their patterns, categories and themes from

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<sup>1</sup>John W. Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches 3<sup>rd</sup> Ed.*, Los Angeles; Sage Publication, 2009, p. 4.

the bottom up by organizing the data into increasingly more abstract units of information, interpretive; qualitative research is a form of interpretive inquiry in which researchers make an interpretation of what they see, hear and understand, etc.<sup>2</sup>

Qualitative research concerns with process rather than simply outcomes or products. The data that emerge from a qualitative study are descriptive. That is data are reported in words or pictures rather than in numbers.

## 2. Source of Data

In the research, source of data is the subject from which the data can be found. Data sources are those places or phenomena from or through which researcher believe data can be generated; data generation methods are the techniques and strategies which is used to do.<sup>3</sup> Furthermore, the data sources can be gotten from four basic types from observations, interviews, documents and audio-visual materials.<sup>4</sup> The data in this research is *Winnie the Pooh* short stories. It is written by Alan Alexander Milne in 1926.

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<sup>2</sup>John W. Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches 3<sup>rd</sup> Ed.*, Los Angeles; Sage Publication, 2009, p. 175-176.

<sup>3</sup>E-book: Jennifer Mason, *Qualitative Researching 2<sup>nd</sup> Ed.*, London: Sage Publications, 2002, p. 51.

<sup>4</sup>John W. Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches 3<sup>rd</sup> Ed.*, Los Angeles; Sage Publication, 2009, p. 179-180.

### 3. Limitation of the Research

This study focuses on the investigation of Pooh's utterances, identifying and analyzing Pooh's utterances in dialogues in *Winnie the Pooh*. *Winnie the Pooh* is a horde of short stories about Pooh and his friends. It is published in 1926 by Meuthen publishing. In this research, the researcher use Puffin Modern Classics edition published by Puffin Books in 2005 as primary source.

### 4. Data Collection Technique

Creswell indicates the type or types of data to be collected. The collection procedures in qualitative research involve four basic types that are observations, interviews, documents and audio-visual materials.<sup>5</sup> In this research, the researcher used documentation. In the documentation, the researcher may collect qualitative documents, then coding to parts. The researcher assumes that documentation technique is used because it is suitable with the research object.

### 5. Data Analysis Technique

Data analysis is an ongoing process involving continual reflection about the data, asking analytic questions and writing memos throughout the study. Creswell said that

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<sup>5</sup>John W. Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches 3<sup>rd</sup> Ed.*, Los Angeles; Sage Publication, 2009, p. 178.

qualitative data analysis is conducted concurrently with gathering data, making interpretations and writing reports.<sup>6</sup>

In this research, analysis technique used is a qualitative analysis. Schatzman and Strauss in Creswell claimed that qualitative data analysis primarily entails classifying things, persons, events and the properties which characterize them.<sup>7</sup> During data analysis, the data will be organized categorically and chronologically, reviewed repeatedly, and continually coded.

Analysis of data used in this research is content analysis. According Krippendorff, content analysis is an analysis technique for making replicable and valid inferences of texts to the context of their use.<sup>8</sup> It focuses on how the researcher looks the consistences of communication meaning, reads signs and means interaction sign meaning in communication.

An overview of the data analysis process is seen in Table 3.1. It is a qualitative data analysis steps from the specific to general and as involving multiple levels of analysis, which in is process of data collection and data analysis.

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<sup>6</sup>John W. Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches 3<sup>rd</sup> Ed.*, Los Angeles; Sage Publication, 2009, p. 184.

<sup>7</sup>John W. Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches 3<sup>rd</sup> Ed.*, Los Angeles; Sage Publication, 2009, p. 199.

<sup>8</sup>Klause Krippendorff, *Content Analysis; An Introduction to Its Methodology 2<sup>nd</sup> Ed.*, California: Sage Publications, 2004, p. 18.

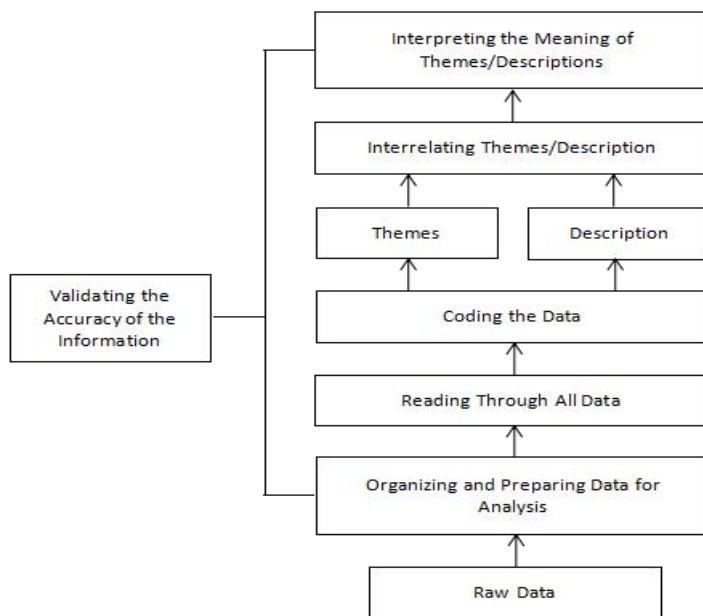


Table 3.1  
Data Analysis Process in Qualitative Research<sup>9</sup>

This scheme suggests a linear, hierarchical approach building from the bottom to the top. These levels are emphasized in the following steps:<sup>10</sup>

1. Step 1 is organizing and preparing the data for analysis. This involves transcribing interviews, optically scanning material, typing up field notes, or sorting and arranging the data into

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<sup>9</sup>John W. Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches 3<sup>rd</sup> Ed.*, Los Angeles; Sage Publication, 2009, p. 185.

<sup>10</sup>John W. Creswell, *Research Design: Qualitative, Quantitative and Mixed Methods Approaches 3<sup>rd</sup> Ed.*, Los Angeles; Sage Publication, 2009, p. 185-189.

different types depending on sources of information. In this step, the researcher was trying to get *Winnie the Pooh* short stories authored by A. A. Milne as source of data, even try to buy the printed book.

2. Step 2 is reading through all the data. A first step is to obtain a general sense of the information and to reflect on its overall meaning. Sometimes qualitative researchers write notes in margins or start recording general thoughts about the data at this stage. In this research, the data are Pooh's utterances in dialogues of *Winnie the Pooh* short stories. Then, the writer read the stories in every chapters in which are totally ten chapters.
3. Step 3 is began detailed analysis with a coding process. Coding is the process of organizing the material into chunks or segments of text before bringing meaning to information. It involves taking text data or pictures gathered during data collection, segmenting sentences or images into categories, and labeling those categories with a term. In this research, the researcher codes data by making parts of dialogues based on context of story in each chapter.
4. Step 4 is using the coding process to generate a description of the setting or people as well as categories or themes for analysis. Description involves a detailed rendering of information about people, places or events in a setting. Then using the coding to generate a small number of themes or



categories. In this research, the categories consist of speech act categories and three related acts (locution, illocution and perlocution). In this step, the researcher analyzes data by using interaction triplets to identify data. So it is as following form:<sup>11</sup>

A's utterance

B's response to A's utterance

A's acceptance or rejection of B's response to A's utterance

Thus from interaction triplets, the researcher identifies Pooh's utterances into locution, illocution and perlocution, and analyzes illocutionary and perlocutionary acts into their categories or force.

5. Step 5 is advancing how the descriptions and themes are represented in the qualitative narrative. This might be a discussion that mentions a chronology of events. The discussion of this research is about findings of data analysis and *Winnie the Pooh* short stories as material in the classroom. The data finding is served into tables and then is described.
6. Step 6 is a final step in data analysis involves making an interpretation or meaning of the data. This step is about conclusions of data findings and discussions.

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<sup>11</sup>Klause Krippendorff, *Content Analysis; An Introduction to Its Methodology* 2<sup>nd</sup> Ed., California: Sage Publications, 2004, p. 107.

To check for the accuracy and credibility of the finding, the researcher considered validity of reliability, examining stability or consistency of responses. Stability, the weakest form of reliability, is insufficient as the sole criterion for accepting data as reliable, but because test-retest data are the easiest reliability data to obtain and internal inconsistencies limit other reliability as well, measuring stability may be an analyst step in establishing the reliability of data.<sup>12</sup> So the researcher uses rereading, re-categorizing or reanalyzing the text.

## **B. *Winnie the Pooh* Short Stories**

### 1. Summary of *Winnie the Pooh*

The main character, Winnie-the-Pooh or sometimes called simply Pooh or Edward Bear, is a good-natured, yellow-fur, honey-loving bear who lives in the forest surrounding the Hundred Acre Wood. His companions are Eeyore, a gloomy gray donkey; Piglet, a timid pig; Owl, a pontificating bird; the meddlesome Rabbit; and Kanga, an energetic kangaroo whose inquisitive baby, Roo, lives in her pouch.

Pooh, a bear of very little brain gets himself into all kinds of sticky situations, whether it is trying to get honey from bees' nest up a tree by disguising himself as a cloud,

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<sup>12</sup>Klause Krippendorff, *Content Analysis; An Introduction to Its Methodology* 2<sup>nd</sup> Ed., California: Sage Publications, 2004, p. 215.

getting stuck in Rabbit's doorway because he has eaten too much, or falling down the trap he has built to catch the very scary Heffalump. But he is also a kind bear, when he restores Eeyore's missing tail, and brave when he and Christopher Robin set off in an upturned umbrella to rescue Piglet from the flood.

From gloomy old Eeyore to timid little Piglet, the animals that accompany Christopher Robin and Pooh on their adventures all have their own charm, even bossy Rabbit and Owl, who is not as clever as he would like to think he is. In the eternal summer of a magical childhood in the Hundred Acre Wood, Christopher, Pooh and the others have such adventures as their "expedition to the North Pole" and hunting, and nearly catching, the honey-stealing, weasel-like Woozle.

The stories are simply written, to appeal to young readers, and full of comic moments, such as Eeyore falling over every time he puts one hoof up his ear in order to hear better, and Christopher Robin shooting Pooh out of the sky with a pop-gun, as well as silly verses to join with. E. H. Shepard's original illustrations add to charm of these perennially popular stories.

## 2. Authors' Biography

A. A. Milne and E. H. Shepard are inextricably linked. They are highly professional and prolific. Milne is a writer (journalist, essayist, playwright and novelist), and Shepard is an artist (painter, illustrator and cartoonist). They were born only a few apart, Shepard in 1879 and Milne in 1882. They grew up in North London and met when working for Punch. The complete their biography as below.

### a. A. A. Milne

Alan Alexander Milne was born, blond and blue-eyed, on January 18, 1882 at Henley House, Mortimer Road, in the registration district of Hampstead in London. He was registered Alexander Sydney. How easily he might have been A. S. Milne. His father had to go back later, when they changed their minds and decided he was Alan Alexander. Alexander was his uncle's name and his uncle lived in the same household at that time but there had been no confusion, as the uncle was always called Ackie. He passed away in 1956.

A. A. Milne has two brothers, David Barrett and Kenneth John, and he is the youngest one. One day, his father came in to see how they were progressing. He pointed to a word on the wall chart and said 'What's that?' Barry and Ken frowned at the word. It was on the tip of their tongues. 'Bat or Mat?' and from the corner a

complacent little voice said 'I can do it'. No one took much notice. Papa asked again 'What's that?'. Still Barry and Ken were silent, frowning. But Alan said 'Cat'. As it was. One can imagine the small eldest brother jumping about enraged, as Eeyore does, stamping on the sticks. 'Education!' 'What is Learning?' a thing Alan knew.

That is the earliest story about the infant A. A. Milne and he tells it himself in his autobiography. Saying he did not think it particularly remarkable, but that it seemed to make a great impression on his father and that he himself had, as a result, heard the story more times than he cared to remember.

Alan's father, John Vine Milne, gave his own version of the story in 1928 in an Evening Standard series on fathers and sons called 'Makers of Men'. This was at the height of A. A. Milne's fame, just before the publication of *the House at Pooh Corner*, the last of the four classic children's books. It is interesting to notice that John Vine Milne was described as 'Father of the Humorist and Playwright', who wrote *Mr. Pim Passes By*, *The Dover Road*, *The Truth about Blayds* and other plays. That was the way A. A. Milne was still thought of in the 1920s.

Ann Thwaite criticized that Milne wrote in 1939. And this Edwardian writer, Milne, was worth one of the

portentous volumes. Milne deflated the story about his infant precocity at reading by saying that he could see it had the makings of a good story if was told about the right person.

As far as Milne was concerned, after a lifetime of refusing to do things other people wanted him to do lecturing, opening bazaars, making speeches and going to Hollywood. He felt his first recorded remark should have been not ‘I can do it’ but rather ‘I won’t do it’.<sup>13</sup>

Milne went on to attend Westminster School, London, and Trinity College, Cambridge, the latter on a mathematics scholarship. While at Cambridge, he edited and wrote for Granta Magazine. He took a degree in Mathematics in 1903 and thereafter moved to London to make a living as a freelance writer. In 1906 he joined the staff of Punch, writing humorous verse and whimsical essays. He was married in 1913. In 1915, though a pacifist, he joined the service during World War I as a signaling officer. He served briefly in France, but he became ill and was sent home. He was discharged in 1919.<sup>14</sup>

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<sup>13</sup>Ann Thwaite, “A.A. Milne: His Life”, Retrieved from <http://www.panmacmillan.com/authors/ann-thwaite/a-a-milne> on November 16, 2017.

<sup>14</sup>Editors of Encyclopedia Britannica, “A. A. Milne British Authors; Alan Alexander Milne”, Retrieved from <https://www.britannica.com/biography/A-A-Milne>, on November 24, 2017.

Before Winnie the Pooh, A. A. Milne had a thriving career as a humorist and playwright. In 1904, he published his first piece in *Punch*, and by 1906 was an assistant editor. His plays, such as *Mr. Pim Passes By* (1919) and *The Dover Road* (1921), were enormously successful, as were his forays literature; his only detective novel, *The Red House Mystery* (1922) was much admired and much translated.

In 1924, A. A. Milne had written a series of children's verses for *Punch*, and Shepard was suggested as the illustrator. Indeed, Milne was delighted with Shepard's interpretation of these verses. The artist's "delicately precise and fresh drawings" had an instant appeal and the resulting series of Pooh stories established both Milne and Shepard, with one critic arguing that the verses and illustrations belonged 'as intimately as the echo does to the voice'.<sup>15</sup>

John R. Payne noted that Milne as indeed known as journalist and one of England's successful post-war dramatists before a children's magazine asked him for a contribution in 1923 and he submitted a few poems, unknowingly on his way to become famous as a writer for children. Payne wrote 'He hated being referred to as

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<sup>15</sup>E-book: John Patrick, *The Winnie the Pooh Collection of Pat McNally*, London: Peter Harrington, 2011.

whimsical and resented being remembered primarily for his light verse'.<sup>16</sup>

b. E. H. Shepard

Ernest Howard Shepard (1879-1976) grew up in an artistic family and from an early age showed aptitude for drawing. When attending the Royal Academy Schools he began submitting illustrations to magazines to supplement his income. And though he exhibited paintings regularly until 1920s, illustration gradually became his primary occupation.

E. H. Shepard was born just over two years before Milne. His name is permanently linked with A. A. Milne, but they have not met until, years later, in the new century, they have been both working for Punch.

In 1906, Shepard's drawings were accepted by Punch for the first time. He became a regular contributor by 1914 although the outbreak of war interrupted his career. Only in 1921 he is invited to become a member of the staff and could settle down to salaried employment.<sup>17</sup>

Shepard was best known for his beautiful work on A. A. Milne's *Winnie the Pooh* series and Kenneth

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<sup>16</sup>Amy Shearn, "The Sad Story of A. A. Milne and The Real-Life Christopher Robin", 2017, Retrieved from <https://daily.jstor.org/the-sad-story-of-a-a-milne-and-the-real-life-christopher-robin/> on November 24, 2017.

<sup>17</sup>E-book: John Patrick, *The Winnie the Pooh Collection of Pat McNally*, London: Peter Harrington, 2011.



Grahame's *Wind in the Willows*, as well as his cartoons for satirical magazine *Punch*. Between 1916 and 1919, Shepard produced a substantial body of work while serving as an officer in the Royal Artillery during World War I.

Shepard signed up for military service in 1915 and left Britain to fight in the war the following year. He traveled to France, Belgium and Italy before returning home in 1919 and took part in the battles of Somme, Arras and Ypres, receiving the Military Cross for his bravery in the field. During this time, he produced hundreds of sketches, paintings and drawings, and continued to make cartoons for *Punch*. He is one of the most famous illustrators of the 20<sup>th</sup> century, one of the few that was a household name. And everyone knows who he is, yet so little is known about his work before *Winnie the Pooh*.<sup>18</sup>

### 3. The Publication of *Winnie the Pooh*

Before the nineteenth century only a few books written specifically for enjoyment of children. Children read books written for adults, taking from them what they could understand. Today, children continue to read some books

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<sup>18</sup>Rachel Steven, "E. H. Shepard: An Illustrator's War", 2015, Retrieved from <https://www.creativereview.co.uk/e-h-shepard-an-illustrator-war/> on November 24, 2017.

intended for adults, such as the works of Stephen King and Mary Higgins Clark. And yet some books first written for children such as Margery William's *The Velveteen Rabbit*, A. A. Milne's *Winnie the Pooh*, J. R. R. Tolkien's *The Hobbit* and J. K. Rowling's *Harry Potter* stories have been claimed as own by adults.

*Winnie the Pooh* as a horde of children literature stories should be valued in homes and schools for enrichment it gives to the personal lives of children, as well as for its proven educational contributions. Literature develops children's imagination and helps them consider people, experiences or ideas in new ways. Children loves to discover secrets hidden in certain illustrations.<sup>19</sup>

a. The Publication

*Winnie the Pooh* short stories were published in London on October 11, 1926 and in New York on October 21. Methuen produced 30.000 regular trade copies of *Winnie the Pooh*, with 11 salesman's dummies. Other 3.000 copies of the first trade impression were bound in red, blue and green leather by Burn, enclosed in a printed card box.

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<sup>19</sup>Charlotte S. Huck et.al., *Children's Literature in the Elementary School*, New York: McGraw-Hill, 2004, p. 4-7.

There were two special impressions aimed at book collectors. 21 copies printed on Japanese vellum and bound in vellum (20 for sale), signed by both author and illustrator; and 365 large paper copies (350 for sale) signed by both. In New York, Dutton issued 200 large paper copies signed by both.<sup>20</sup>

*Winnie the Pooh* was an immediate success and garnered even more enthusiastic reviews than its predecessor, with one critic writing that ‘When the real Christopher Robin is a little old man, children will find him waiting for them. It is a child’s book of the season that seems certain to stay’. The author, A. A. Milne, found his inspiration for these short stories in his son and his son’s stuffed animals. The little boy who talks to the animals in the Winnie the Pooh stories is called Christopher Robin, which is the name of Milne’s real-life son, who was born in 1920.

Although the real-life Christopher Robin loved his stuffed bear, Edward Bear, he also fell in love with an American black bear that he often was visited in the London Zoo. The bear was named ‘Winnie’ which was short for ‘Winniepeg’, the hometown of the man who

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<sup>20</sup>E-book: John Patrick, *The Winnie the Pooh Collection of Pat McNally*, London: Peter Harrington, 2011

raised the bear as a cub and later brought the bear to the zoo.

The ‘Pooh’ part of the name came from a swan of that name. The origin of the second half of the name to a swan is from book *When We Were Young*: “Christopher Robin, who feeds this swan in the morning, has given his the name of Pooh. This is a very fine name for a swan, because, if you call him and he does not come, then you can pretend that you were just saying ‘Pooh!’ to show him how little you wanted him”.<sup>21</sup>

Thus the name of famous, lazy bear in the stories became *Winnie the Pooh* even though traditionally ‘Winnie’ is a girl’s name and ‘Winnie the Pooh’ is definitely a boy bear.

The other characters in *Winnie the Pooh* short stories were also based on Christopher Robin’s stuffed animals including Piglet, Eeyore, Kanga and Roo. However, Owl and Rabbit were added without stuffed counterparts in order to round out the characters. People can actually visit the stuffed animals that Pooh, Piglet, Tigger, Eeyore, and Kanga were based on by visiting the Central Children’s Room at Donnell Library Center in New York.

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<sup>21</sup>Merrill Fabry, “How Winnie the Pooh Got His Name”, 2015, Retrieved from <http://time.com/4070681/winnie-the-pooh-history/> on November 25, 2017.

When A. A. Milne hand-wrote the entire original manuscript for *Winnie the Pooh*, the man who shaped the famous look and feel of these characters was E. H. Shepard, who drew all the illustrations for *Winnie the Pooh*. To inspire him, Shepard traveled the Hundred Acre Wood or at least its real-life counterpart, which was located in the Ashdown Forest near Hartfield in East Sussex, England.

Shepard's drawings of the fictional Winnie the Pooh world and characters were how most children envisioned them until Walt Disney bought the film rights to Winnie the Pooh in 1961. Now in stores, people can see both the Disney-styled Pooh and the Classic Pooh stuffed animals and see how they differ.<sup>22</sup>

#### b. The Illustrations

As be known before, the illustrations of *Winnie the Pooh* is drew by E. H. Shepard. As illustrated short stories, *Winnie the Pooh* is different from pictured stories works. In illustrated stories, only particular

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<sup>22</sup>Jennifer Rosenberg, "A. A. Milne Publishes Winnie-the-Pooh", 2017, Retrieved from <https://www.thoughtco.com/a-a-milne-publishes-winnie-the-pooh-1779269> on November 25, 2017.

incidents in the story might be illustrated to create interest.<sup>23</sup>

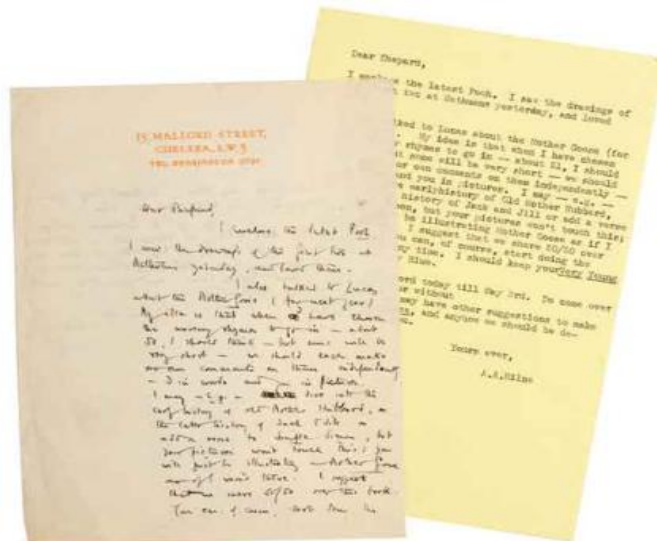
Below is illustrations that Shepard draws in *Winnie the Pooh*. Picture below is an autograph letter signed from A. A. Milne to Ernest H. Shepard discussing the progress of the latest *Winnie the Pooh* and a potential collaboration on a volume of *Mother Goose rhymes*<sup>24</sup>. Milne is referring to *Winnie the Pooh*, which was in production during the first half on 1926. It appears that Shepard was illustrating individual chapters as Milne wrote them, having at this date completed drawings for two chapters and awaiting more text.<sup>25</sup>

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<sup>23</sup>Charlotte S. Huck et.al., *Children's Literature in the Elementary School*, New York: McGraw-Hill, 2004, p. 170-171.

<sup>24</sup>Mother Goose is often cited as the author of hundreds of children's stories that have been passed down through oral tradition and published over centuries. Various chants, songs, and even games have been attributed to her, but she is most recognized for her nursery rhymes, which have been familiar with readers of all generations. Her work is often published as *Mother Goose Rhymes*.

<sup>25</sup>E-book: John Patrick, *The Winnie the Pooh Collection of Pat McNally*, London: Peter Harrington, 2011.



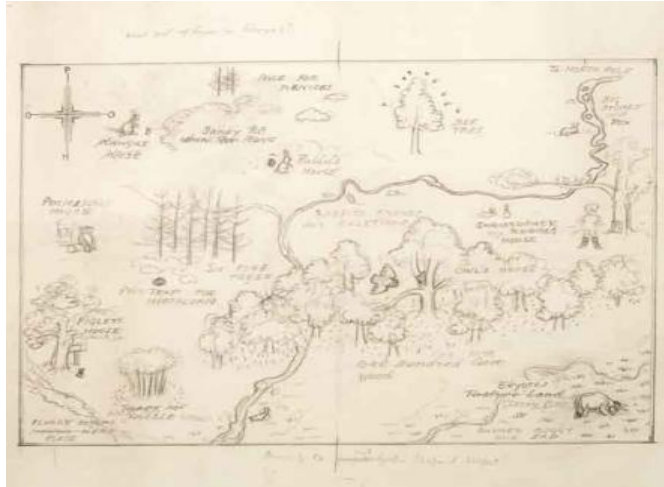
Picture 3.2

### A. A. Milne's Autograph Letter

As evidences by this letter, Milne had an unusually supportive relationship with his illustrator. Earlier, that year he had offered Shepard a 20% stake in the royalties from *Winnie the Pooh*, an unprecedented move at the time.

Then the next picture is an impressive and detailed map of the Hundred Acre Wood, the only known preparatory drawing for the map that was used as the end papers of *Winnie the Pooh*. After the publication of *When We Were Young* the Milne's purchased Cotchford Farm, their country home located on the edge of the

Ashdown Forest in East Sussex, and it was this landscape that would inspire many Pooh stories. Although the geography was not revised between this initial sketch and book's publication, several captions were changed.<sup>26</sup>



Picture 3.3  
Map of Hundred Acre Wood

The caption at the foot originally appeared as “Drawn by Me Helped by Mr. Shepard” and showed a process of revision. Additionally, at the top of the map Shepard asks, “What sort of House is Kangas?” It is a

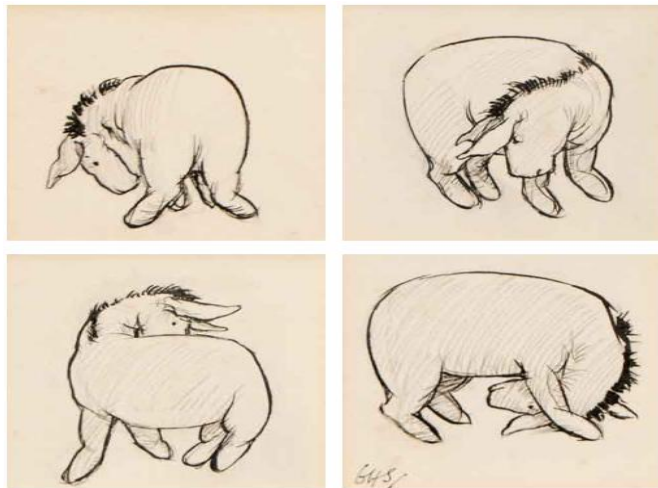
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<sup>26</sup>E-book: John Patrick, *The Winnie the Pooh Collection of Pat McNally*, London: Peter Harrington, 2011.



beautiful work drawing of one of the most familiar landscapes of childhood.

Then here is a set of four original drawings illustrating Eeyore's search for his missing tail in *Winnie the Pooh*, one of initialed by the artist. In later years Shepard made copies of some of his Pooh drawings, but original artwork used to the illustrated stories is uncommon on the market. Originals, such as that example, are characteristically on artist's board rather than paper.



Picture 3.4

### Eeyore's Missing His Tail

“Let's have a look,” said Eeyore, and he turned slowly round to the place where his tail had been a little

while ago, and then, finding that he couldn't catch it up, he turned round the other way, until he came back to where he was at first, and then he put his head down and looked between his front legs, and at last he said, with a long, sad, sigh, "I believe you're right".

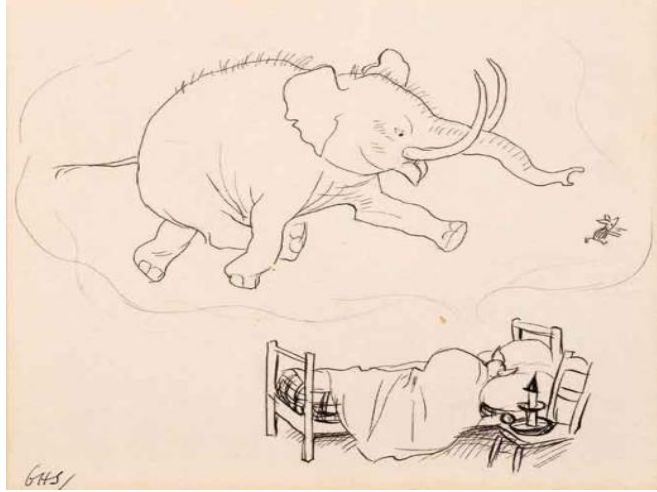
The next pictures are original artworks used to illustrate the chapter "In Which Piglet Meets a Heffalump". With Shepard's pencil captioned, Pooh in picture 3.4 and Piglet in picture 3.5 set out to capture a "Heffalump" by leaving a pot of honey in a hole in the ground, and both spend a sleepless night imagining what the Heffalump will be like.<sup>27</sup>



Picture 3.5  
Pooh's Imagining Heffalump

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<sup>27</sup>E-book: John Patrick, 2011, *The Winnie the Pooh Collection of Pat McNally*, London: Peter Harrington.



Picture 3.6  
Piglet's Imagining Heffalump

Then these are original artworks used to illustrate the chapter “Kanga and Baby Roo” and “Pooh’s Party” in *Winnie the Pooh*.



Picture 3.7 Pooh, Piglet, Rabbit, Kanga and Roo

A lovely drawing including almost all of the book's characters, it depicts the scene in which Pooh, Rabbit and Piglet first meet Kanga and Roo, and Roo demonstrates his jumping. Then below is about Pooh is received a gift of a pencil case from Christopher Robin during his party.



Picture 3.8

Pooh's gotten a Gift in His Party

Then continuing by the picture which is an original artwork used to illustrate the final page of

Winnie the Pooh. There is initialed by Shepard and captioned by him in pencil on the reverse. An iconic image, it comes from the last chapter “In Which Christopher Robin gives a Pooh party, and We Say Good-bye”. “He nodded and went out... and in a moment I heard Winnie the Pooh - bump, bump, bump - going up the stairs behind him.”<sup>28</sup>



Picture 3.9

Christopher Robin's going up the stairs

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<sup>28</sup>E-book: John Patrick, *The Winnie the Pooh Collection of Pat McNally*, London: Peter Harrington, 2011.

**CHAPTER IV**  
**FINDINGS AND DISCUSSION**

This chapter discusses findings and discussions of the research. It presents the answer of the problem stated in chapter one. There presents the findings of locution, illocution and perlocution. Then, there are types of illocutionary and perlocutionary acts and direct/indirect speech acts performed by Pooh in interactions.

**A. Findings**

Below are the findings of speech act performed by Pooh in the dialogues when interacting with his friends.

**Table 4.1: Locution, Illocution and Perlocution Performed by Pooh in the Dialogues of *Winnie the Pooh* in Chapter 1-10**

No	Chapter	Austin's Three Dimension of Speech Act		
		Locution	Illocution	Perlocution
1	I - In Which We are Introduced to Winnie-the-Pooh and Some Bess, and the Stories Begin	32	32	32
2	II - In Which Pooh Goes Visiting and Gets Into a Tight Place	25	25	25
3	III - In Which Pooh and Piglet Go Hunting and Nearly Catch a	19	19	19

	Woozle			
4	IV - In Which Eeyore Loses a Tail and Pooh Finds One	24	24	24
5	V - In Which Piglet Meets a Heffalump	23	23	23
6	VI - In Which Eeyore Has a Birthday and Gets two Presents	44	44	44
7	VII - In Which Kanga and Baby Roo Come to the Forest, and Piglet Has a Bath	28	28	28
8	VIII - In Which Christopher Robin Leads an Expedition to the North Pole	43	43	43
9	IX - In Which Piglet Is Entirely Surrounded by Water	11	11	11
10	X - In Which Christopher Robin Gives Pooh a Party, and we Say Good-bye	9	9	9
Total		258		

The table above showed that when interacting with friends, Pooh expressed 258 utterances from 90 dialogues. The dialogues

script is attached in appendix 1. The total of each act is same as others. Each act represents one locution, one illocution and one perlocution. Then, each chapter have different total of acts. Chapter VI has the highest frequency of Pooh's utterances, and chapter X has the lowest frequency of Pooh's utterances in the dialogues.

Thus, the second findings are the types of illocutionary and perlocutionary acts performed by Pooh in interaction with his friends.

**Table 4.2: Types of Illocutionary Act Performed by Pooh in the Dialogues of *Winnie the Pooh* in Chapter 1-10**

No	Type of Illocution	Frequency	Percentage (%)
1	Representatives	128	49.6124
2	Directives	67	25.96899
3	Expressives	56	21.70543
4	Commissives	7	2.71318
5	Declarations	0	0
Total		258	100 %

The table above showed that in interaction, Pooh performs most number of representatives which stands on the highest frequency, 49.61%. This is caused the dominance in the dialogues is Pooh always states to his friends which the force is asserting, guessing, assuming, supposing, etc. Meanwhile, declarations do not have frequency at all. It is caused in interaction Pooh does not



make declaration to many people. There was a declaring action but it was not, it was a promising action that declares to a person. Furthermore, Pooh is not character who has power to declare something.

**Table 4.3: Types of Perlocutionary Act Performed by Pooh in the Dialogues of *Winnie the Pooh* in Chapter 1-10**

No	Perlocutions	Frequency	Percentage (%)
1	To convince the hearer	150	58.13953
2	To surprise the hearer	21	8.13953
3	To bore the hearer	2	0.77519
4	To annoy the hearer	7	2.71318
5	To intimidate the hearer	3	1.16279
6	To please the hearer	24	9.30233
7	To cause the hearer	51	19.76744
8	To insult the hearer	0	0
Total		258	100 %

The table above showed that there is one type of perlocutionary acts that the most performs. It is to convince the hearer, 58.1%. It is because in the dialogues, Pooh always asserts his thoughts to his friends. He has a lot to state about to his friends in order to convince them. It is natural in interaction which someone always states to another person to convince or persuade to others the things.

In other words, to bore the hearer is the perlocution with the lowest percentage because Pooh does not do this to really make bored his friends. It is only to make his friends to give attention to Pooh's action. Meanwhile, the perlocutionary act unperformed by Pooh is to insult the hearer. It happens because Pooh in the story has kind attitudes who cause his friends love him. Pooh cannot make an insulting acts to his friends. The detail analysis of types of illocutionary and perlocutionary acts can be seen in appendix 2.

Then the third finding is direct and indirect speech acts performed by Pooh in interactions.

**Table 4.4: Direct and Indirect Speech Acts performed by Pooh in the Dialogues of *Winnie the Pooh* short stories in Chapter 1-10**

No	Chapter	Speech Act Types	
		Direct Speech Act	Indirect Speech Act
1	I	26	6
2	II	21	4
3	III	16	3
4	IV	22	2
5	V	23	0
6	VI	41	3
7	VII	28	0
8	VIII	41	2
9	IX	8	3
10	X	9	0
Total		235	23

The table above showed frequency of direct and indirect speech acts in each chapters. The detail of direct and indirect speech acts can be seen in appendix 2. It showed that indirect speech acts are fewer than direct speech act in frequency. Here, it shows that Pooh always expresses direct speech acts in interaction with his friends.

## **B. Discussions**

### **1. Locutionary, Illocutionary and Perlocutionary Acts Performed by Pooh in interactions**

#### **a. Locutionary Act**

Locutionary act is an act of saying something. In addition, it is an act that uttered by someone. This act is lexical and grammatical. It must be logical and systematically. For example:

Pooh: **Hallo, Rabbit. Isn't that you?**

Rabbit: No.

(CH 2/4)

Pooh's utterance above shows a locutionary act by greeting and asking a question. The utterance is organized grammatically. There is subject, predicate and object.

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

Illocutionary act is an act in saying something (intention). It forms an utterance with some kinds of function in mind. For example:

Robin: Did I miss?

Pooh: **You didn't exactly miss, but you missed the balloon.**

(CH 1/32)

Pooh's utterance above shows an illocutionary act which is representative. In saying that, Pooh asserts to Robin that he does not miss in shooting, but it will be good if Robin does not miss the balloon.

c. Perlocutionary Act

Perlocutionary act is an act of intending to have some effects on the hearer because of what was said. The effect can be a oral response or an action. For example:

Pooh: **Eeyore, I, Winnie the Pooh, will find your tail for you.**

Eeyore: Thank you, Pooh. You're a real friend. Not like some.

(CH 4/9)

Pooh's utterance above performed a perlocutionary act which effects Eeyore responds by saying a gratitude to Pooh. By saying that, Pooh pleases to Eeyore that Pooh will find Eeyore's tail, so Eeyore will not be sad anymore. Then, Eeyore responds by saying "Thank you" to Pooh.

## 2. Types of Illocutionary Act Performed by Pooh when Interacting

a. Representatives

Representatives are those kinds of speech acts that state what the speaker believes to be the case or not.<sup>1</sup>

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<sup>1</sup>George Yule, *Pragmatics*, London: Oxford University Press, 1996, p. 53.

Here the speaker states something that the speaker believes to be true. These types of illocutionary act are found in Pooh's utterances when interacting as the first highest frequently occurring type which is up to 49.6%. The examples of representative performed by Pooh when interacting are as follows:

Robin: Wouldn't they notice *you* underneath the balloon?

Pooh: **They might or they might not. You never can tell with bees.** I shall try to look like a small black cloud. That will deceive them.

Robin: Then you had better have the blue balloon.

(CH 1/7)

What Pooh says in the dialogue above is categorized as a statement. As in Fraser (1983), in representatives, speaker expresses the belief that the propositional content is true and indicates the belief is worth consideration. Here, Pooh states his belief about worth consideration might or might not, which in his opinion of supposing.

In other words, this shows us that Pooh is kind of character who likes to give an opinion. Because his curiosity for something, Pooh always tries to find the solution and supposes what he should do then. His character is matched with children who always want to know everything in their activities. Furthermore, the

example above clearly shows what Pooh believes to be the case. Here, he states his belief about the fact that someone never can tell with bees, because its language is not understood by Pooh and Robin.

Another example for representatives can be seen in the following:

Rabbit: Hallo, are you stuck?

**Pooh: N-no. Just resting and thinking and humming to myself.**

Rabbit: Here, give us a paw.

(CH 2/17)

That dialogue shows that Pooh disclaims to Rabbit's question that he is not stuck. It can be concluded that Pooh does not admit it because it will make him ashamed. It is like children's attitude when doing mistakes then they make reason to protect them from adult's anger.

In Searle's theory, the utterances are categorized as representatives. Based on Fraser (1983), the utterance "N-no. Just resting and thinking and humming to myself." represents "disclaim" as representative force which indicates the belief is no longer held by the speaker.

The following is one more examples of representatives which is performed by Pooh when interacting:

Piglet: Tracks. Paw-marks. Oh, Pooh! Do you think it's a--a--a Woozle?

**Pooh: It may be. Sometimes it is, and sometimes it isn't. You never can tell with paw-marks.**

(CH 3/6)

Here, Pooh states his belief about something, in this case, about tracks. Pooh asserts to Piglet that his opinion about the track is maybe right and maybe wrong. Pooh supposes it can be known if they follow them. And by saying “You never can tell with paw-marks” remind to previous chapter that the fact is you cannot know the answer if you do not look for it.

From Pooh's utterances above, they show that becoming a kind person and saying in nice attitude are good. They make relationship closer. There is *hadits*:

خَيْرُ النَّاسِ أَحْسَنُهُمْ خُلُقًا

That is narrated by Imam Tabrani. It explains that the most person is who has good attitude. In speaking, person who is using good utterances to others, respecting elder person and loving younger will be loved by other people.

## b. Directives

Directives are those kinds of speech acts that speakers use to get someone else to do something.<sup>2</sup> These classifications are acts which can be used to perform a command, request, suggestion, and so on. When we use this, we can make someone to do something by our utterances. Pooh, as main character in the story, who interacts with his friends, speaks different directive forces. This is because everyone exactly need someone to help when getting problems. We can find this type as the second highest frequency performed by Pooh when interacting, which is up to 25.9%. The examples are as follows:

Owl: Hallo, Pooh. How's things?

Pooh: Terrible and sad. Because Eeyore, who is a friend of mine, has lost his tail. And he's moping about it. **So could you very kindly tell me how to find it for him?**

Owl: Well, the customary procedure in such cases is as follows.

(CH 4/11)

In the example above, Pooh requests to Owl to tell a way to find Eeyore's tail. Here, he makes Owl to do what Pooh wants. By his utterances, he managed to make Owl to do something. Thus, this utterance is categorized

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<sup>2</sup>George Yule, *Pragmatics*, London: Oxford University Press, 1996, p. 54.



into directives. According to Fraser (1983), in directives the hearer carries out the action which is indicating that the hearer do so in virtue of speaker's desire. Requesting is one of this part.

In other words, this utterance shows that a friendship is important. To make the relation is not broken; the hearer does what the speaker wants. It is to make they does not make mistakes which make their relation gone.

As social community, it is common for human to request or need a help. In Islam, requesting a help is called *Istianah*. There is two conditions in requesting a help in Islam. The first, people requested a help must have capability to fulfill. The second, people requested a help must be face to face. We also need to consider the conditions.<sup>3</sup>

We can also see another example of directives as follows:

**Pooh: Christopher Robin, you must shoot the balloon with your gun.** Have you got your gun?

Robin: Of course I have. But if I do that, I will spoil the balloon.

(CH 1/30)

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<sup>3</sup>Mashidar, *Adab dalam Meminta Tolong*, Retrieved from [www.baismi.com/2017/01/adab-dalam-meminta-tolong.html?m=1](http://www.baismi.com/2017/01/adab-dalam-meminta-tolong.html?m=1) on February 3<sup>rd</sup>, 2018.

In the dialogue above, Pooh commands Robin to shoot the balloon with his gun. Pooh wants Robin to shoot the balloon in order to Pooh can get down from the sky. The respond from Robin is he will, but he is afraid if he does that it will spoil the balloon and make Pooh falls down and hurts him.

c. Expressives

When the speakers say something about what they feel like “Nice!”, “Well done!”, “I’m sorry” or “It’s amazing” they actually performing expressive speech acts. According to Yule (1996), they may express pleasure, pain, likes, dislikes, joy or sorrow. In Pooh’s utterances when interacting, there are 21.7% utterances which are recognized as expressives. It is no wonder because everyone have feelings to share. And in interaction between two or more people which are common to make an expressive action, verbal or non-verbal. The following are the examples of Pooh’s utterances recognized as expressives:

Pooh: And how are you?

Eeyore: Not very how. I don’t seem to have felt at all how for a long time.

**Pooh: Dear, dear. I’m sorry about that.** Let’s have a look at you.

(CH 4/2)

In Searle (1979), expressives express psychological

states specified in the sincerity condition about a state of affairs specified in the propositional content. The expressive verbs are thanked, congratulate, apologize, condole, deplore or welcome. In the dialogue above, Pooh expresses apology to Eeyore. It is happened when Pooh greets Eeyore, then Eeyore responds with sad statement. So Pooh expresses his sympathy to Eeyore by saying apology “Dear, dear. I’m sorry about that.”

The utterances show that keeping relation with friend is important. People need each other to live. As kind character, it is reasonable for Pooh for having a kind attitude to his friends then entertaining them.

Another example of expressives performed by Pooh when interacting can be seen as follows:

Owl: I’m just saying “A Happy Birthday”.

**Pooh: It’s a nice long one.**

(CH 6/37)

In the dialogue, Pooh expresses a compliment to Owl. He pleases Owl for his utterance. It also represent likes feeling. As a good friend, Pooh please Owl by saying a compliment. It is nice, Pooh said. Because he admits, he cannot make it long sentence as Owl says.

d. Commissives

Commissives are those kind of speech acts that can be used to commit what we have planned to do in future

time. Yule (1996) proposes some kinds of expressions of commissives like promises, threats, refusal and pledges. The commissives found in the story have frequency 2.7% performed by Pooh when interacting. The dialogues of commissives performed by Pooh are as follows:

**Pooh: Eeyore. I, Winnie-the-Pooh, will find your tail for you.**

Eeyore: Thank you, Pooh. You're a real friend.  
Not like Some.

(CH 4/9)

The example above is commissive act found in the speech acts performed by Pooh when interacting. What he says in the dialogue above consists of a statement about future action. It is what he states to do in the future time that in this case is promising to find Eeyore's tail.

In the example above, the word which represents a future action or promise is "will". In saying that utterance, Pooh promises to Eeyore that he really will find Eeyore's tail, and stick it back. So Eeyore will not be sad anymore.

Then, another example of commissives is as follows:

Piglet: Well, good night, Pooh.

**Pooh: And we meet at six o'clock to-morrow morning by the Pine Trees, and see how many Heffalumps we've got in our trap. Six o'clock, Piglet.** And have you got any string?

Piglet: No. Why do you want string?

(CH 5/18)

The example above is another commissive act performed by Pooh when interacting. What Pooh says in the dialogue above consists of a statement about future action. It is what he states to do in the future time that is about planning.

In the example above, although there is not word “will” which indicates a future action or promise, the word “tomorrow morning” can also be treated as an indication of a future action because it indicates time of future. “We meet at six o’clock tomorrow morning” means the same as “We will meet at six o’clock tomorrow morning”. This is because “tomorrow” represents a time of future. Because of “tomorrow”, it is categorized as commissives.

Pooh’s utterances above represent a promise to another human. In Oxford dictionary, promise is statement telling somebody that you will definitely do or not do something. About this, Allah decreed in *Al-Isra*: 34 as follows:

وَأَوْفُوا بِالْعَهْدِ إِنَّ الْعَهْدَ كَانَ مَسْئُولًا

“...and fulfill the promise; surely (every) promise shall be questioned about.”<sup>4</sup>

People who do their promise will get people’ trusting. If people do not do their promise, he will not be trusted by others. So it is important for people to keep the promise and do it.

e. Declarations

Declarations are those acts which when it is said, something will change. Yule (1996) states that declarations are kinds of speech act that changes the world via words. Here, by the utterances the speakers produce, they immediately change the world. This type usually occurs in case like baptismal, marriage or court. People who can do this acts are people who have special position by which they can change the world via their utterances.

In this story, Pooh does not have a special status to change the world. And in the story, Pooh does not perform declaration acts.

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<sup>4</sup>Departemen Agama RI, *Al-Qur'an dan Terjemahnya Juz 1-30*, Pustaka Agung Harapan, 2006.

### 3. Types of Perlocutionary Act Performed by Pooh when Interacting

#### a. To convince the hearer

To convince is making somebody or yourself to believe that something is true. It also can be defined as persuading somebody to do something.<sup>5</sup> To convince the hearer means to make the hearer feel sure about what we say. Austin (1962) states that convincing the hearer is a condition when the speaker tries to make the hearer believe that what he says is the case and then, the hearer feel sure about that through what the speaker says.

This type of perlocution is up to 58.1% in Pooh's utterances when interacting. It is not wondered that statements said by the speakers are to influence the hearer, so the statement must convince the hearer in order to the interaction between people does not unsuccessful. The examples of this type of perlocution found in Pooh's utterances when interacting are as follows:

**Pooh: It's a Useful Pot. Here it is. And it's got "A Very Happy Birthday with love from Pooh" written on it. That's what all that writing is. And It's for putting things in. There!**

Eeyore: Why! I believe my Balloon will just go into that pot!

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<sup>5</sup>Oxford Learner's Pocket Dictionary 4<sup>th</sup> Ed., Oxford: Oxford University Press, 2011.

(CH 6/41)

In the example above, we can see how Pooh tries to convince Eeyore that it is really a useful pot as what he stated. It is presented to Eeyore for his birthday from Pooh. It is special gift that Pooh prepared before, just for Eeyore's birthday. By adding words "A Very Happy Birthday with love from Pooh" on it, Pooh asserts that it really is a best gift for Eeyore. Thus, Eeyore does not immediately says thanks to Pooh, and suppose his balloon can be put into that pot.

In other words, the utterances convinced in this dialogue only convince the hearer, not persuade. The effect does not become the speaker wants because there is not an action in the result. It does not persuade the hearer to do something but to convince.

The following is also an example of perlocution to convince the hearer:

**Pooh: Oh, no, Eeyore. Balloons are much too big to go into Pots. What you do with a balloon is, you hold the balloon.**

Eeyore: Not mine. Look, Piglet!

(CH 6/42)

The example above is a statement that is asserted because of Eeyore's response. This utterance shows that Pooh convinces to Eeyore that Eeyore cannot put the



balloon into the pot. It is caused the balloon is too big. Pooh adds “What you do with a balloon is, you hold the balloon.” to convince more from previous statement.

In other words, Pooh’s utterances have been convinced Eeyore from the previous one. Then, what Eeyore says is not him but Piglet’s. It is proved by Eeyore saying “Not mine.”

b. To surprise the hearer

To Surprise is making someone to feel mild astonishment or shock, to happen unexpectedly so that somebody is slightly shocked.<sup>6</sup> It usually comes with feeling status. The frequency of this act is 8.1% performed by Pooh when interacting with his friend. The example of perlocution to surprise the hearer is as follows:

Robin: Oh, Pooh! Where are you?

**Pooh: Here I am.**

Robin: Pooh!

(CH 9/1)

The example above shows that Pooh asserts to Robin that he is there. The effect is Robin says “Pooh!” in gladness. By saying that, Pooh surprised Robin. Because this dialogue is happened when flooding is

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<sup>6</sup>Oxford Learner’s Pocket Dictionary 4<sup>th</sup> Edition, Oxford: Oxford University Press, 2011

happened in the forest. Robin feels afraid for Pooh because Pooh's house is in subordinated.

In other words, the dialogue shows that a friendship relation makes someone having empathy feeling to each other well. Because Pooh is Robin's beloved friend, Robin is very afraid of him then ask Owl's helping to check and to find Pooh.

The following is another example of perlocution to surprise the hearer:

Robin: That makes it smaller still. Oh, Pooh Bear,  
what shall we do?

**Pooh: We might go in your umbrella.**

Robin: ?

(CH 9/9)

The dialogue above is the example of perlocution to surprise the hearer. Pooh asserts to Robin that they can use Robin's umbrella. By saying that, Pooh surprise Robin about what Pooh means.

Thus in this utterance, the surprise is not a shock but an astonishment. Robin feels wonder for Pooh says about. The utterance does not make Robin shocked, so he responds by "wondering" feeling to Pooh.

c. To bore the hearer

To bore is making somebody feel tired and uninterested, especially by talking too much.<sup>7</sup> To bore can be happened to weary by dullness, tedious repetition, unwelcome attentions, etc. There are two perlocutionary acts to bore the hearer performed by Pooh when interacting which has frequency 0.7%. The examples of perlocution to bore the hearer are as follows:

**Pooh: Not, not like a small black cloud in a blue sky?**

Robin: Not very much.

(CH 1/9)

The example above shows that Pooh bores to Robin. Pooh asks to Robin repeatedly what he looks like from under the tree. And it makes a tedious repetition for Robin, then he says “Not very much”.

The following is another example of perlocution to bore the hearer:

**Pooh: But isn't that Rabbit's voice?**

Rabbit: I don't *think* so. It isn't *meant* to be.

Pooh: Oh!

(CH 2/5)

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<sup>7</sup>Oxford Learner's Pocket Dictionary 4<sup>th</sup> Edition, Oxford: Oxford University Press, 2011.

The example above is also happened because of tedious repetition of Pooh's question to voice. Voice here is Rabbit. Pooh asks to Rabbit repeatedly until Rabbit feels uninterested with it.

In other words, bored feeling is also can happen in every interaction. The mood influences the interacting process, so the situation influences the communication process.

d. To annoy the hearer

To annoy is making somebody slightly angry: causing trouble to somebody.<sup>8</sup> It is to disturb or irritate especially by repeated acts annoyed the neighbors with their loud arguments. The frequency of this act performed by Pooh in Winnie-the-Pooh is 2.7%. The examples of perlocution to annoy the hearer are as follows:

**Pooh: What I said was, Is anybody at home?**

Voice: No! You needn't shout so loud. I heard you quite well the first time.

(CH 2/2)

The example above shows that by saying the utterances, Pooh annoyed to Voice. It is weird that Pooh already asked in times but there was no response. So in

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<sup>8</sup>Oxford Learner's Pocket Dictionary 4<sup>th</sup> Edition, Oxford: Oxford University Press, 2011.

loudly, Pooh says an annoying noise which causes the Voice gets irritated.

The following is another example of perlocution to annoy the hearer:

Owl: What I said was “First Issue a Reward”.

**Pooh: You’re doing it again.**

Owl: A Reward (very loudly). We write a notice to say that we will give a large something to anybody who finds Eeyore’s tail.

(CH 4/18)

The example above is perlocution to annoy the hearer. Pooh irritates to Owl that he makes a sneeze noise constantly, and it makes Owl annoyed. By this utterance, Owl responds by saying “A Reward” in very loudly noise. Then he asserts his statement to Pooh to convince that he is not making a sneeze noise to Pooh.

e. To please the hearer

To please is causing to feel happy and satisfied, or in pleasing oneself, it takes only one’s own wishes into consideration in deciding how to act or proceed. Sometimes “please” is used in polite requests or questions. The frequency of this act performed by Pooh is 9.3%. The examples of perlocution to please the hearer are as follows:

**Pooh: Eeyore. I, Winnie-the-Pooh, will find your tail for you.**

Eeyore: Thank you, Pooh. You're a real friend. Not like Some.

(CH 4/9)

The example above shows that Pooh promises to Eeyore that he will find Eeyore's tail, and it causes Eeyore feels happy. By saying this, Pooh pleases to Eeyore. To please Eeyore, Pooh makes a promise to Eeyore in order to Eeyore does not feel sad again. It is done to show that Pooh is Eeyore's friend who cares to others.

The following is another example of perlocution to please the hearer:

Owl: I'm just saying "A Happy Birthday" (carelessly).

**Pooh: It's a nice long one.**

Owl: Well, actually, of course, I'm saying "A Very Happy Birthday with love from Pooh". Naturally it takes a good deal of pencil to say a long thing like that.

(CH 6/37)

The example above show Pooh is impressed for Owl's words "A Happy Birthday", so He pleases to Owl by saying "It's a nice long one". By saying that, Pooh shows his gladness for having friends like Owl. And the effect is Owl feel happy for Pooh's impression to him.

Making someone becomes happy is recommended in Islam. Even who makes happy to another person, he

will get merits. Islam teaches human to do goodness and makes benefit to others. Allah decreed in *Al-Maidah*: 2 as follows:

وَتَعَاوَنُوا عَلَى الْبِرِّ وَالتَّقْوَىٰ وَلَا تَعَاوَنُوا عَلَى الْإِثْمِ  
وَالْعُدْوَانِ وَاتَّقُوا اللَّهَ إِنَّ اللَّهَ شَدِيدُ الْعِقَابِ

“... And help one another in goodness and piety, and do not help one another in sin and aggression; and be careful of (your duty to) Allah; surely Allah is severe in requiting (evil).”<sup>9</sup>

From Pooh’s utterances, Pooh gives a help to Eeyore and he pleases Owl by saying a compliment. They are action that is mentioned in *Al-Quran*. Allah have ordered to his servants, human, to help another human because he cannot live without another help.

f. To cause the hearer

To cause the hearer means that what the speaker says causes some effect to the hearer. It can be good or bad things. This act also can cause the hearer to do something. Then, the frequency of this act found by the researcher is 19.7%. It is the second highest most performs after to convince the hearer. The examples of perlocution to cause the hearer are as follows:

**Pooh:** I wish you would bring it out here, and walk

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<sup>9</sup>Departemen Agama RI, *Al-Qur'an dan Terjemahnya Juz 1-30*, Pustaka Agung Harapan, 2006.

up and down with it, and look up at me every now and then, and say “Tut-tut, it looks like rain”. **I think, if you did that, it would help the deception which we are practising on these bees.**

Robin: (Laughing) Silly old Bear!

(CH 1/17)

The example above shows perlocution to cause the hearer. By saying “I think, if you did that, it would help the deception...” Pooh causes Robin to be laughed. It is so funny for Robin how Pooh tries to make him following Pooh’s desire to get honey, and so happy because he has best friend like Pooh then saying “Silly old Bear!”

The following is another example of perlocution to cause the hearer:

Robin: I’m afraid no meals. Because of getting thin quicker. But we *will* read to you.

**Pooh: Then would you read a Sustaining Book, such as would help and comfort a Wedged Bear in Great Tightness?**

(CH 2/25)

The example above shows that Pooh causes Robin to read for Pooh the sort of book at the North end of Pooh, outside of the hole. Meanwhile, Rabbit hung his washing on Pooh’s legs on the South end because Pooh was stuck.



g. To intimidate the hearer

To intimidate the hearer means frightening or overawing someone, especially in order to make them do what one wants. The frequency of this act performed by Pooh is 1.1%. The examples of perlocution to intimidate the hearer are as follows:

Robin: Hush! We're just coming to a Dangerous Place.

**Pooh: Hush!**

Piglet: Hush!

(CH 8/28)

The example above shows the perlocution to intimidate the hearer by expression “Hush!”. By saying this, Pooh intimidates to Piglet that they are in dangerous place, so do not be noisy. Robin alarms to Pooh, then Pooh alarms to Piglet. Pooh wants Piglet to alarm other friends behind to be cautious, because it is dangerous.

The following is another example of perlocution to intimidate the hearer:

Robin: Did I miss?

**Pooh: You didn't exactly *miss*, but you missed the *balloon*.**

Robin: I'm so sorry.

(CH 1/32)

The example above shows perlocution to intimidate the hearer. By saying this utterance, Pooh

intimidates Robin. Meanwhile, it is not to make Robin to do something but to make Robin admit to Pooh by expressing apology.

#### **4. Direct and Indirect Speech Acts Performed by Pooh when Interacting**

##### a. Direct Speech Acts

Whenever there is a direct relationship between a structure and a function, we have a direct speech act. When declarative is used to make a statement, it is a direct speech act. If basic function of utterance is a command/request or in imperative structure it represents a direct speech act. For example:

Pooh: **Is anybody at home?**

Voice: ... (a scuffling noise, and then silence)

(CH 2/1)

##### b. Indirect Speech Acts

Whenever there is an indirect relationship between a structure and a function, we have an indirect speech act. When a declarative is used to make a request/command, it is an indirect speech act. If utterance is in interrogative structure and not being used only as a question, hence it is an indirect speech act.

One of the most common types of indirect speech act in English has the form of an interrogative, but is not

typically used to ask a question (we don't expect only an answer, we expect action).

Indeed, there is typical pattern in English whereby asking a question about the hearer's assumed ability ('Can you?', 'Could you?') or future likelihood with regard to do something ('Will you?', 'Would you?') normally counts as a request to actually do that something.<sup>10</sup> For example:

Pooh: **Well, could you very kindly tell me where Rabbit is?**

Rabbit: He has gone to see his friend Pooh Bear, who is a great friend of his.

(CH 2/7)

Indirect speech act is always represented as a politeness. We can say it as *qaulan layyinan*, an atturance that is uttered by soft and gentle. It is based on *Al-Qur'an Thaha*: 44 as follows:

فَقُولَا لَهُ قَوْلًا لَّيِّنًا لِّعَلَّهِ يَتَذَكَّرُ أَوْ يَحْشَىٰ

“Then speak to him a gentle word haply he may mind or fear.”<sup>11</sup>

The verse above explains that a politeness can make the listener does feel intimidated or frightened. By a politeness, people can communicate well and keep a

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<sup>10</sup>George Yule, *Pragmatics*, London: Oxford University Press, 1996, p. 56.

<sup>11</sup>Departemen Agama RI, *Al-Qur'an dan Terjemahnya Juz 1-30*, Pustaka Agung Harapan, 2006.

relationship closer. So in Islam, a rude utterances is as possible be avoided.

Based on the findings, *Winnie the Pooh* may apply into some aspects, such as social aspects. Social aspects are important to an individual's growth. They make us adept at dealing with life's challenges, however big or small. These skills are needed to interact adaptively in our cultural environment.

*Winnie the Pooh* contains humorous stories about a character that is recognized by students in form of Disney productions or merchandise. Although these stories appear to be silly on the surface, the story has a deeper meaning, which allows students to experience values like empathy, respect and problem-solving skills.

Pooh bear as the main inspiration frequently empathizes with his friends and solves problems in clever and sometimes silly ways in these short stories. *Winnie the Pooh* does not only engage students in problem-solving but also exposes them to real-life problems such as weather hazards and bee attacks.

By digging deep into the enchanted world of "The Hundred Acre Woods," students will experience other cultures and time periods that are different from their own, which they are seldom able to do otherwise. Students are able to experience people, places, and circumstances that

they may not be able to experience in real life. This allows children to develop a sense of empathy for other people and understand their own lives in more meaningful ways.

Maxine Greene in Khosa explains that children need literature to internalize knowledge about situations, for instance, how we treat others and how we feel when others treat us. A situation in a story becomes a part of the child's social imagination as she or he think of the character and its choices. Children begin to think about character's situations as real-life situations and empathize with the characters.<sup>12</sup>

*Winnie the Pooh* short stories reflect good understanding of the way children think and play. Young children are gently guided into a rich world of child-sized experiences, observing cause and effect and non-magical solutions to problems which are play versions of situations they will encounter in real life.

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<sup>12</sup>Amandeep Khosa, *Learning Social Skills and Problem Solving with Winnie-the-Pooh*, retrieved from [teachers.yale.edu/curriculum/viewer/initiative\\_16.02.04\\_u](https://teachers.yale.edu/curriculum/viewer/initiative_16.02.04_u) on January 8, 2018.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

#### A. Conclusions

Based on the findings and discussions, there are conclusions as follows:

1. The locutionary, illocutionary and perlocutionary acts performed by Pooh in *Winnie the Pooh* short stories have 258 utterances from 90 dialogues. The locutionary acts have 32 in chapter I, 25 in chapter II, 19 in chapter III, 24 in chapter IV, 23 in chapter V, 44 in chapter VI, 28 in chapter VII, 43 in chapter VIII, 11 in chapter IX and 9 in chapter X. The illocutionary acts have 32 in chapter I, 25 in chapter II, 19 in chapter III, 24 in chapter IV, 23 in chapter V, 44 in chapter VI, 28 in chapter VII, 43 in chapter VIII, 11 in chapter IX and 9 in chapter X. The perlocutionary acts have 32 in chapter I, 25 in chapter II, 19 in chapter III, 24 in chapter IV, 23 in chapter V, 44 in chapter VI, 28 in chapter VII, 43 in chapter VIII, 11 in chapter IX and 9 in chapter X.
2. The illocutionary acts types performed by Pooh in *Winnie the Pooh* short stories are representatives, directives, expressives and commissives. The frequency of types of illocutionary acts are 128 representatives, 67 directives, 56 expressives and 7 commissives. And the perlocutionary acts types performed by Pooh in *Winnie the Pooh* short stories

are to convince the hearer, to surprise the hearer, to bore the hearer, to annoy the hearer, to intimidate the hearer, to please the hearer and to cause the hearer. The frequency of types of perlocutionary acts are 150 to convince the hearer, 21 to surprise the hearer, 2 to bore the hearer, 7 to annoy the hearer, 3 to intimidate the hearer, 24 to please the hearer and 51 to cause the hearer.

3. The composition of direct and indirect speech acts performed by Pooh in *Winnie the Pooh* short stories is 235 direct speech acts and 23 indirect speech acts. Indirect speech acts, in English, are represented as a politeness in communication. Indirect speech acts are usually a declarative used to make request/command and a question used not to ask a question, hence it is used to make a request, indirect request.

## **B. Suggestions**

Based on the result and the limitation of the present research, two suggestions seem appropriate for the further research.

Firstly, this research focuses on the meaning of utterances performed by Pooh in *Winnie the Pooh* stories which focuses on locution, illocution and perlocution. Speech acts are not phenomena that are common in some contexts. So in interaction we need to understand language context well. Then, speech act is not only limited on type or types. Hence, the next researcher can

explore deeper about speech acts. Based on the research, the researcher hopes that this research will be useful future improvement of the pragmatics study and will contribute to literary course.

Secondly, the researcher hopes that this research can be adapted for teaching students by teacher. Teachers are expected to be able not only to deliver the material to improve students' cognition but also affectives. Teachers can use *Winnie-the-Pooh* and also other related books for independent reading "Finding Winnie: The True Story of the World's Most Famous Bear", written by Lindsay Mattick. Besides, it also is expected that teachers can be more creative in teaching to create an enjoyable learning process so that students do not get bored.



## APPENDICES

### Appendix 1: Dialogues Script of Pooh, Chapter 1-10

#### CHAPTER I

##### Dialogues 1

Pooh: Good morning, Christopher Robin.

Robin: Good morning, Winnie-*ther*-Pooh.

Pooh: I wonder if you've got such a thing as a balloon about you?

Robin: A balloon?

Pooh: Yes, I just said it to myself coming along: "I wonder if Christopher Robin has such a thing as a balloon about him?"

I just said it to myself, thinking of balloons, and wondering.

Robin: What do you want a balloon for?

Pooh: Honey!

Robin: But you don't get honey with balloons!

Pooh: *I* do.

##### Dialogues 2

Robin: Which one would you like?

Pooh: It's like this. When you go after honey with a balloon, the great thing is not to let the bees know you're coming. Now, if you have a green balloon, they might think you were only part of the tree, and not notice you, and if you have a blue balloon, they might think you were only part of the sky, and not notice you, and the question is: Which is most likely?

Robin: Wouldn't they notice *you* underneath the balloon?

Pooh: They might or they might not. You never can tell with bees. I shall try to look like a small black cloud. That will deceive them.

Robin: Then you had better have the blue balloon.

### Dialogues 3

“Hooray!” Robin shouted.

Pooh: Isn't that fine? What do I look like?

Robin: You look like a Bear holding on to a balloon.

Pooh: Not, not like a small black cloud in a blue sky?

Robin: Not very much.

Pooh: Ah, well, perhaps from up here it looks different. And, as I say, you never can tell with bees.

### Dialogues 4

Pooh could see and smell the honey, but he couldn't reach the honey. After a little while he called down to Robin.

Pooh: Christopher Robin!

Robin: Hallo!

Pooh: I think the bees suspect something.

Robin: What sort of thing?

Pooh: I don't know. But something tells me that they've *suspicious!*

Robin: Perhaps they think that you're after their honey?

Pooh: It may be that. You never can tell with bees.

### Dialogues 5

There is silence, then Pooh called down to Robin again.

Pooh: Christopher Robin!

Robin: Yes?

Pooh: Have you an umbrella in your house?

Robin: I think so.

Pooh: I wish you would bring it out here, and walk up and down with it, and look up at me every now and then, and say “Tut-tut, it looks like rain”. I think, if you did that, it would help the deception which we are practising on these bees.

Robin: (Laughing) Silly old Bear!

### Dialogues 6

Pooh: Oh, there you are! I was beginning to get anxious. I have discovered that the bees are now definitely Suspicious.

Robin: Shall I put my umbrella up?

Pooh: Yes, but wait a moment. We must be practical. The important bee to deceive is the Queen Bee. Can you see which is the Queen bee from down there?

Robin: No.

Pooh: A pity. Well, now, if you walk up and down with your umbrella, saying, "Tut-tut, it look like rain", I shall do what I can by singing a little Cloud Song, such as a cloud might sing.... Go!

### Dialogues 7

The song has begun, and then one of bee sat down on Pooh's nose and got up again.

Pooh: Christopher...ow! ... Robin.

Robin: Yes?

Pooh: I have just been thinking, and I have come to a very important decision. *These are the wrong sort of bees.*

Robin: are they?

Pooh: Quite the wrong sort. So I should think they would make the wrong sort of honey, shouldn't you?

Robin: Would they?

Pooh: Yes. So I think I shall come down.

Robin: How?

### Dialogues 8

Pooh thought for a long time.

Pooh: Christopher Robin, you must shoot the balloon with your gun.  
Have you got your gun?

Robin: Of course I have. But if I do that, I will spoil the balloon.

Pooh: But if you don't, I shall have to let go, and that would spoil me.

### Dialogues 9

Pooh: Ow!

Robin: Did I miss?

Pooh: You didn't exactly *miss*, but you missed the *balloon*.

Robin: I'm so sorry.

## CHAPTER II

### Dialogues 1

Pooh bent down, put his head into the hole.

Pooh: Is anybody at home?

Voice: ... (a scuffling noise, and then silence).

Pooh: What I said was, Is anybody at home?

Voice: No! You needn't shout so loud. I heard you quite well the first time.

Pooh: Bother! Isn't there anybody here at all.

Voice: Nobody.

### Dialogues 2

Pooh took his head out of the hole, and then thought to himself and he put his head back in the hole.

Pooh: Hallo, Rabbit. Isn't that you?

Rabbit: No.

Pooh: But isn't that Rabbit's voice?

Rabbit: I don't *think* so. It isn't *meant* to be.

Pooh: Oh!

### Dialogues 3

Pooh took his head out and then put it back into the hole.

Pooh: Well, could you very kindly tell me where Rabbit is?

Rabbit: He has gone to see his friend Pooh Bear, who is a great friend of his.

Pooh: But this *is* me.

Rabbit: What sort of Me?

Pooh: Pooh Bear.

Rabbit: Are you sure?

Pooh: Quite, quite sure.

Rabbit: Oh, well, then, come in.

### Dialogues 4

Rabbit: You were quite right. It *is* you. Glad to see you.

Pooh: Who did you think it was?

Rabbit: Well, I wasn't sure. You know how it is in the Forest. One can't have *anybody* coming into one's house. One has to be *careful*. What about a mouthful of something?

#### Dialogues 5

Rabbit: Honey or condensed milk with your bread?  
Pooh: Both. But don't bother about the bread, please.

#### Dialogues 6

Rabbit: Must you?  
Pooh: Well. I could stay a little longer if it...if you...  
Rabbit: As a matter of fact. I was going out myself directly.  
Pooh: Oh, well, then, I'll be going on. Good bye.  
Rabbit: Well, good bye. If you're sure you won't have any more.  
Pooh: *Is* there any more?  
Rabbit: No, there wasn't.  
Pooh: I thought not. Well, good bye. I must be going on.

#### Dialogues 7

Rabbit: Hallo, are you stuck?  
Pooh: N-no. Just resting and thinking and humming to myself.  
Rabbit: Here, give us a paw.

#### Dialogues 8

Pooh: *Ow!* You're hurting!  
Rabbit: The fact is you're stuck.  
Pooh: It all comes of not having front doors big enough.  
Rabbit: It all comes of eating too much. I thought at the time, only I didn't like to say anything. That one of us has eating too much. And I knew it wasn't *me*. Well, well. I shall go and fetch Christopher Robin.

#### Dialogues 9

Robin: Silly old Bear!  
Pooh: I was just beginning to think, that Rabbit might never be able to use his front door again. And I should *hate* that.  
Rabbit: So should I.

### Dialogues 10

Rabbit: Good. If we can't pull you out, Pooh, we might push you back.

Pooh: You mean I'd never get out?

Rabbit: I mean that having got *so* far, it seems a pity to waste it.

### Dialogues 11

Robin: Then there's only one thing to be done. We shall have to wait for you to get thin again.

Pooh: How long does getting thin take?

Robin: About a week, I should think.

Pooh: But I can't stay here for a *week*!

Robin: You can stay here all right, silly old Bear. It's getting you out which is so difficult.

### Dialogues 12

Pooh: A week! *What about meals?*

Robin: I'm afraid no meals. Because of getting thin quicker. But we *will* read to you.

Pooh: Then would you read a Sustaining Book, such as would help and comfort a Wedged Bear in Great Tightness?

## CHAPTER III

### Dialogues 1

Piglet: Hallo! What are *you* doing?

Pooh: Hunting.

Piglet: Hunting what?

Pooh: Tracking something.

Piglet: Tracking what?

Pooh: That's just what I ask myself. I ask myself, What?

Piglet: What do you think you'll answer?

Pooh: I shall have to wait until I catch up with it. Now, look there. What do you there?

Piglet: Tracks. Paw-marks. Oh, Pooh! Do you think it's a--a--a Wozzle?

Pooh: It may be. Sometimes it is, and sometimes it isn't. you never can tell with paw-marks.

### Dialogues 2

Piglet: What's the matter?

Pooh: It's a funny thing. But there seem to be two animals now.

### Dialogues 3

Pooh: Look!

Piglet: What?

Pooh: The tracks! A third animal has joined the other two!

Piglet: Pooh! Do you think it is another Wozzle?

Pooh: No. Because it makes different marks. It is either. Two Wozzles and one, as it might be, Wizzle, or Two, as it might be, Wizzles and one, if so it is, Wozzle. Let us continue to follow them.

### Dialogues 4

Pooh: Do you see, Piglet? Look at their tracks! Three, as it were, Wozzles, and one, as it was, Wizzle. *Another Wozzle has joined them!*

Piglet: I think, I think that I have just remembered something. I have just remembered something that I forgot to do yesterday and shan't be able to do-morrow. So I suppose I really ought to go back and do it now.

Pooh: We'll do it this afternoon, and I'll come with you.

Piglet: It isn't the sort of thing you can do in the afternoon. It's a particular morning thing, that has to be done in the morning, and, if possible, between the hours of What would you say the time was?

Pooh: About twelve.

Piglet: Between, as I was saying, the hours of twelve and twelve five. So, really, dear old Pooh, if you'll excuse me-- What's that.

### Dialogues 5

Pooh: It's Christopher Robin.

Piglet: Ah, then you'll be all right. You'll be quite safe with him.  
Good bye.

### Dialogues 6

Robin: Silly old Bear. What were you doing? First you went round the spinney twice by yourself, and then Piglet ran after you and you went round again together, and then you were just going round a fourth time.

Pooh: Wait a moment.

### Dialogues 7

Pooh: Yes. I see now. I have Foolish and Deluded. And I am a Bear of No Brain at All.

Robin: You're the Best Bear in All the World,

Pooh: Am I? Anyhow, it is nearly Luncheon Time.

## CHAPTER IV

### Dialogues 1

Eeyore: How do you do?

Pooh: And how are you?

Eeyore: Not very how. I don't seem to have felt at all how for a long time.

Pooh: Dear, dear. I'm sorry about that. Let's have a look at you.

### Dialogues 2

Pooh: Why, what's happened to your tail?

Eeyore: What has happened to it?

Pooh: It isn't there!

Eeyore: Are you sure?

Pooh: Well, either a tail is there or it isn't there. You can't make a mistake about it. And yours isn't there!

Eeyore: Then what is?



Pooh: Nothing.

Eeyore: Let's have a look.

### Dialogues 3

Eeyore: I believe you're right.

Pooh: Of course, I'm right.

Eeyore: That accounts for a Good Deal. It explains Everything. No wonder.

Pooh: You must left it somewhere.

Eeyore: Somebody must have taken it. How like Them.

Pooh: Eeyore, I, Winnie-the-Pooh, will find your tail for you.

Eeyore: Thank you, Pooh. You're areal friend. Not like Some.

### Dialogues 4

Pooh: Owl! I require an answer! It's Bear speaking.

Owl: Hallo, Pooh. How's things?

Pooh: Terrible and sad. Because Eeyore, who is a friend of mine, has lost his tail. And he's moping about it. So could you very kindly tell me how to find it for him?

Owl: Well, the customary procedure in such cases is as follows.

Pooh: What does Crustimoney Proseedcake mean? For I am a Bear of Very Little Brain, and long words Bother me.

Owl: It means the thing to Do.

Pooh: As long as it means that, I don't mind (humbly).

Owl: The thing to do is as follows. First, Issue a Reward. The--

Pooh: Just a moment. What do we do to this--what you were saying? You sneezed just as you were going to tell me.

Owl: I didn't sneeze.

Pooh: Yes, you did, Owl.

Owl: Excuse me, Pooh, I didn't. You can't sneeze without knowing it.

Pooh: Well, you can't know it without something having been sneezed.

Owl: What I said was "First Issue a Reward".

Pooh: You're doing it again (sadly).

Owl: A Reward (very loudly). we write a notice to say that we will give a large something to anybody who finds Eeyore's tail.

Pooh: I see, I see. Talking about large something, I generally have a small something about now--about this time in the morning. Just

a mouthful of condensed milk or whatnot, with perhaps a lick of honey--

Owl: Well, then. We write out this notice, and we put it up all over the Forest.

### Dialogues 5

Owl: Handsome bell-rope, isn't it?

Pooh: It reminds me of something, but I can't think what. Where did you get it?

Owl: I just came cross it in the Forest. It was hanging over a bush, and I thought at first somebody lived there, so I rang it, and nothing happened, and then I rang it again very loudly, and it came off in my hand, and ad nobody seemed to want it, I took it home, and....

Pooh: Owl (solemnly). You made a mistake. Somebody did want it.

Owl: Who?

Pooh: Eeyore. My dear friend Eeyore. He was--he was fond of it.

Owl: Fond of it?

Pooh: Attached to it (sadly).

## CHAPTER V

### Dialogues 1

Piglet: I saw one once. At least, I think I did. Only perhaps it wasn't.

Pooh: So did I.

Robin: You don't often see them (carelessly).

Piglet: Not now..

Pooh: Not at this time of year.

### Dialogues 2

Piglet: If you see what I mean, Pooh, we must remember.

Pooh: It's just what I think myself, Piglet.

Piglet: But, on the other hand, Pooh, we must remember.

Pooh: Quite true, Piglet, although I had forgotten it for the moment.

### Dialogues 3

Pooh: Piglet, I have decided something (solemnly)

Piglet: What have you decided, Pooh?

Pooh: I have decided to catch a Heffalump.

### Dialogues 4

Pooh: I shall do it, by means of the trap. And it must be a Cunning Trap, so you will have to help me, Piglet.

Piglet: Pooh (quite happy), I will. How shall we do it?

Pooh: That's just it. How?

### Dialogues 5

Piglet: Why?

Pooh: Why what?

Piglet: Why would he fall in?

### Dialogues 6

Pooh: But then he would see us digging it.

Piglet: Not if he was looking at the sky.

Pooh: He would suspect. If he happened to look down. It isn't as easy as I thought. I suppose that's why Heffalumps hardly ever get caught.

Piglet: That must be it.

### Dialogues 7

Pooh: Suppose, you wanted to catch me, how would you do it?

Piglet: Well, I should do it like this. I should make a trap, and I should put a Jar of Honey in the Trap, and you would smell it, and you would go in after it, and--.

Pooh: And I would go in after it (excitedly). only very carefully so as not to hurt myself, and I would get to the Jar of Honey, and I should lick round the edges first of all, pretending that there wasn't anymore, you know, and then I should walk away and think about it a little, and then I should come back and start licking in the middle of the jar, and then--.

Piglet: Yes, well never mind about that where you would be, and there I should catch you. Now the first thing to think of is, What do

Heffalumps like? I should think acorns, shouldn't you? We'll get a lot of-- I say, wake up, Pooh!

#### Dialogues 8

Pooh: All right, honey then. All right, haycorns.

Piglet: Honey (in a thoughtful way). I'll dig the pit, while you go and get the honey.

Pooh: Very well.

#### Dialogues 9

Piglet: Got it?

Pooh: Yes, but it isn't quite a full jar.

Piglet: No, it isn't! Is that all you've got left?

Pooh: Yes.

#### Dialogues 10

Piglet: Well, good night, Pooh.

Pooh: And we meet at six o'clock to-morrow morning by the Pine Trees, and see how many Heffalumps we've got in our trap.

Six o'clock, Piglet. And have you got any string?

Piglet: No. Why do you want string?

Pooh: To lead them home with.

Piglet: Oh! ... I think Heffalumps come if you whistle.

Pooh: Some do and some don't. You never can tell with Heffalumps.

Well, good night!

Piglet: Good night!

#### Dialogues 11

Robin: Oh, Bear! How I do love you!

Pooh: So do I.

## CHAPTER VI

#### Dialogues 1

Pooh: Good morning, Eeyore.

Eeyore: Good morning, Pooh Bear (gloomily). If it is a good morning.  
Which I doubt.

Pooh: Why, what's the matter?

Eeyore: Nothing, Pooh Bear, nothing. We can't all, and some of us  
don't. that's all there is to it.

Pooh: Can't all what?

Eeyore: Gaiety. Song-and-dance. Here we go round the mulberry  
bush.

Pooh: Oh! What mulberry bush is that?

Eeyore: Bon-hommy. French word meaning bonhommy. I'm not  
complaining, but There It Is.

### Dialogues 2

Eeyore: That's right. Sing. Umty-tiddly, umty-too. Here we go  
gathering Nuts and May. Enjoy yourself.

Pooh: I am.

Eeyore: Some can.

Pooh: Why, what's the matter?

Eeyore: Is anything the matter?

Pooh: You seem so sad, Eeyore.

Eeyore: Sad? Why should I be sad? It's my birthday. The happiest day  
of the year.

Pooh: Your birthday?

Eeyore: Of course it is. Can't you see? Look at all the presents I have  
had. Look at the birthday cake. Candles and pink sugar.

Pooh: Presents? Birthday cake? Where?

Eeyore: Can't you see them?

Pooh: No.

Eeyore: Neither can I. Joke. Ha ha!

Pooh: But is it really your birthday?

Eeyore: It is.

Pooh: Oh! Well, Many happy returns of the day, Eeyore.

Eeyore: And many happy returns to you, Pooh Bear.

Pooh: But it isn't my birthday.

Eeyore: No, it'd mine.

Pooh: But you said "many happy returns"--

Eeyore: Well, why not? You don't always want to be miserable on my  
birthday, do you?

Pooh: Oh, I see.

Eeyore: It's bad enough. Being miserable myself, what with no presents and no cake and no candles, and no proper notice taken of me at all, but if everybody else is going to be miserable too----

Pooh: Stay there!

### Dialogues 3

Pooh: Hallo, Piglet.

Piglet: Hallo, Pooh.

Pooh: What are you trying to do?

Piglet: I was trying to reach the knocker. I just came round----

Pooh: Let me do it for you.

### Dialogues 4

Pooh: I have just seen Eeyore is in a Very Sad Condition, because it's his birthday, and nobody has taken notice of it, and he's very Gloomy--you know what Eeyore is--and there e was, and---- What a long time whoever lives here is answering this door.

Piglet: But Pooh, it's your own house!

Pooh: Oh! So it is. Well, let's go in.

### Dialogues 5

Pooh: I'm giving this to Eeyore, as a present. What are you going to give?

Piglet: Couldn't I give it too? From both of us.

Pooh: No. That would not be a good plan.

Piglet: All right, then, I'll give him a balloon. I've got one left from my party? I'll go and get it now, shall I?

Pooh: That, Piglet, is a very good idea. It is just what Eeyore wants to cheer him up. Nobody can be uncheered with a balloon.

### Dialogues 6

Pooh: Good morning, Owl.

Owl: Good morning, Pooh.

Pooh: Many happy returns of Eeyore's birthday.

Owl: Oh, is that what it is?

Pooh: What are you giving him, Owl?

Owl: What are you giving him, Pooh?

Pooh: I'm giving him a useful Pot to Keep Things In, and I wanted to ask you.

Owl: Is this it?

Pooh: Yes, and I wanted to ask you--

Owl: Somebody has been keeping honey with in it.

Pooh: You can keep anything in it. It's Very Useful like that. And I wanted to ask you----

Owl: You ought to write "A Happy Birthday" on it.

Pooh: That was what I wanted to ask you. Because my spelling is Wobbly. It's a good spelling but it Wobbles, and the letters get in the wrong places. Would you write "A Happy Birthday" on it for me?

Owl: It's a nice pot. Couldn't I give it too? From bot of us?

Pooh: No. That would not be a good plan. Now I'll just wash it first, and then you can write on it.

### Dialogues 7

Owl: Can you read, Pooh? There is a notice about knocking and ringing outside my door, which Christopher Robin wrote. Could you read it?

Pooh: Christopher Robin told me what it said, and then I could.

Owl: Well, I'll tell you what this says, and then you'll be able to.

### Dialogues 8

Owl: I'm just saying "A Happy Birthday" (carelessly).

Pooh: It's a nice long one.

Owl: Well, actually, of course, I'm saying "A Very Happy Birthday with love from Pooh". Naturally it takes a good deal of pencil to say a long thing like that.

Pooh: Oh, I see.

### Dialogues 9

Pooh: Many happy returns of the day.

Eeyore: Thank you, Pooh. I'm having them.

Pooh: I've brought you a little present.

Eeyore: I've had it.

### Dialogues 10

Pooh: It's a Useful Pot. Here it is. And it's got "A Very Happy Birthday with love from Pooh" written on it. That's what all that writing is. And I's for putting things in. There!

Eeyore: Why! I believe my Balloon will just go into that pot!

Pooh: Oh, no, Eeyore. Balloons are much too big to go into Pots. What you do with a balloon is, you hold the balloon.

Eeyore: Not mine. Look, Piglet!

Pooh: So it does! It goes in!

Piglet: So it does! And it comes out!

Eeyore: Doesn't it? It goes in and out like anything.

Pooh: I'm very glad, that I thought of giving you a Useful Pot to put things in.

Piglet: I'm very glad, that thought of giving you something to put in a Useful Pot.

## CHAPTER VII

### Dialogues 1

Pooh: How did they come here?

Robin: In the Usual Way, if you know what I mean, Pooh.

Pooh: Oh! In the Usual Way. Ah!

### Dialogues 2

Rabbit: What I don't like about it is this. Here are we--you, Pooh, and you, Piglet, and me--and suddenly.

Pooh: And Eeyore.

Rabbit: And Eeyore--and then suddenly.

Pooh: And Owl.

Rabbit: And Owl--and then all of a sudden--

Pooh: Oh, and Eeyore. I was forgetting him.

### Dialogues 3

Rabbit: Seventeen, isn't it? And one more for handkerchief--that's eighteen. Eighteen pockets in one suit! I haven't time.



Pooh: I make it fifteen.

Rabbit: What?

Pooh: Fifteen.

Rabbit: Fifteen what?

Pooh: Your family.

Rabbit: What about them?

#### Dialogues 4

Rabbit: Did I?

Pooh: Yes, you said--

Piglet: Never mind, pooh. The question is, What are we to do about Kanga?

Pooh: Oh, I see.

Rabbit: The best way, would be this. The best way would be to steal Baby Roo and hide him, and then when Kanga says, "Where's Baby Roo?" we say "Aha!".

Pooh: Aha! Aha! Aha!... of course. We could say "Aha!" even if we hadn't stolen Baby Roo.

Rabbit: Pooh, you haven't any brain (kindly).

Pooh: I know (humbly).

Rabbit: We say "Aha!" so that Kanga knows that we know where Baby Roo is. "Aha!" means we'll tell you where Baby Roo is, if you promise to go away from the Forest and never come back, now don't talk while I think.

#### Dialogues 5

Pooh: What about me? I suppose I shan't be useful?

Piglet: Never mind, Pooh. Another time perhaps.

Rabbit: Without Pooh, the adventure would be impossible.

#### Dialogues 6

Rabbit: Oh, yes, yes, that's all right. Well, Pooh. You see what you have to do?

Pooh: No. Not yet. What do I do?

Rabbit: Well, you just have to talk very hard to Kanga? So as she doesn't notice anything.

Pooh: Oh, what about?

Rabbit: Anything you like.

Pooh: You mean like telling her a little bit of poetry or something?

Rabbit: That's it. Splendid Now come along.

### Dialogues 7

Pooh: Good afternoon, Kanga.

Kanga: Good afternoon, Pooh.

Roo: Look at me jumping.

Pooh: Hallo, Roo, my little fellow!

Kanga: We were just going home. Good afternoon, Rabbit. Good afternoon, Piglet.

Rabbit & Piglet: Good afternoon. Hallo, Roo.

### Dialogues 8

Pooh: Oh, Kanga. I don't know if you are interested in Poetry at all?

Kanga: Hardly at all.

Pooh: Oh!

Kanga: Roo, dear, just one more jump and then we must go home.

### Dialogues 9

Rabbit: Go on (whispered)

Pooh: Talking of Poetry, I made up a little piece as I was coming along. It went like this. Er--now let me see--

Kanga: Fancy! Now Roo, dear--

### Dialogues 10

Pooh: Talking of Poetry, have you ever noticed that tree right over there?

Kanga: Where? Now, Roo--

Pooh: Right over there.

Kanga: No. Now jump in, Roo, dear, and we'll go home.

### Dialogues 11

Pooh: I can see a bird in it from here. Or is it a fish?

Rabbit: You ought to see tat bird from here. Unless it's a fish.

Piglet: It isn't a fish, it's a bird.

Rabbit: So it is.

Pooh: Is it a starling or a blackbird?

Rabbit: That's the whole question. Is it a blackbird or a starling?

### Dialogues 12

Kanga: Why, where's Rabbit? Are you all right, Roo, dear?

Pooh: Rabbit had to go away. I think he thought of something he had to do and see about suddenly.

Kanga: And Piglet?

Pooh: I think Piglet thought of something at the same time. Suddenly.

Kanga: Well, we must be getting home. Good bye, Pooh.

## CHAPTER VIII

### Dialogues 1

Pooh: Good morning, Christopher Robin.

Robin: Hallo, Pooh Bear. I can't get this boot on.

Pooh: That's bad.

Robin: Do you think you could very kindly lean against me, 'cos I keep pulling so hard that I fall over backwards.

### Dialogues 2

Pooh: And that's that. What do we do next?

Robin: We are all going on an Expedition. Thank you, Pooh.

Pooh: Going on an Expotition? (eagerly). I don't think I've ever been on one of those. Where are we going to on this Expotition?

Robin: Expedition, silly old Bear. It's got an 'x' in it.

Pooh: Oh! I know.

Robin: We're going to discover the North Pole.

Pooh: Oh! What is the North Pole?

Robin: It's just a thing you discover (carelessly).

Pooh: Oh! I see. Are bears any good at discovering it?

Robin: Of course they are. And Rabbit and Kanga and all of you. It's an Expedition. That's what an Expedition means. A long line of everybody. You'd better tell the others to get ready, while I see if my gun's all right. And we must all bring Provisions.

Pooh: Bring what?

Robin: Things to eat.

Pooh: Oh! (happily). I thought you said Provisions. I'll go and tell them.

### Dialogues 3

Pooh: Hallo, Rabbit. Is that you?

Rabbit: Let's pretend it isn't, and see what happens.

Pooh: I've got a message for you.

Rabbit: I'll give it to him.

Pooh: We're all going on an. Expotition with Christopher Robin!

Rabbit: What is it when we're on it?

Pooh: A sort of boat, I think.

Rabbit: Oh! that sort.

Pooh: Yes. And we're going to discover a Pole or something. Or was it a Mole? Anyhow we're going to discover it.

Rabbit: We are, are we?

Pooh: Yes. And we've got to bring Pro-things to eat with us. In case we want to eat them. Now I'm going down to Piglet's. Tell Kanga, will you?

### Dialogues 4

Pooh: Oh! Piglet. We're going on an Expotition, all of us, with things to eat. To discover something.

Piglet: To discover what?

Pooh: Oh! just something.

Piglet: Nothing fierce?

Pooh: Christopher Robin didn't say anything about fierce. He just said it had an 'x'.

Piglet: It isn't their necks I mind. It's their teeth. But if Christopher Robin is coming I don't mind anything.

### Dialogues 5

Pooh: This is the first verse.

Piglet: First verse of what?

Pooh: My song.

Piglet: What song?

Pooh: This one.

Piglet: Which one?

Pooh: Well, if you listen, Piglet, you'll hear it.

Piglet: How do you know I'm not listening?

### Dialogues 6

Robin: Hush! We're just coming to a Dangerous Place.

Pooh: Hush!

Piglet: Hush!

### Dialogues 7

Robin: It's just the place, for an Ambush.

Pooh: What sort of bush? (Whispered to Piglet). A gorse-bush?

Owl: My dear Pooh, don't you know what an Ambush is?

Piglet: Owl, Pooh's whisper was a perfectly private whisper, and there was no need---

Owl: An Ambush, is a sort of Surprise.

Pooh: So is a gorse-bush sometimes.

Piglet: An Ambush, as I was about to explain to Pooh, is a sort of Surprise.

Owl: If people jump out at you suddenly, that's an Ambush.

Piglet: It's an Ambush, Pooh, when people jump at you suddenly.

### Dialogues 8

Owl: We are not talking about gorse-bushes (little crossly).

Pooh: I am.

### Dialogues 9

Robin: I think, that we ought to eat all our Provisions now, so that we shan't have so much to carry.

Pooh: Eat all our what?

Piglet: All that we've brought.

Pooh: That's a good idea.

Robin: Have you all got something? (mouth fully).

Eeyore: All except me. As Usual (Melancholy). I suppose none of you are sitting on a thistle by any chance?

Pooh: I believe I am. Ow! Yes, I was. I thought so.

Eeyore: Thank you, Pooh. If you've quite finished with it.

Pooh: It doesn't do them any Good, you know, sitting on them. Takes all the Life out of them. Remember that another time, all of you. A little Consideration, a little Thought for Others, makes all the difference.

### Dialogues 10

Eeyore: I don't hold with all this washing (grumbled). This modern Behind-the-ears nonsense. What do you think, Pooh?

Pooh: Well, I think----

### Dialogues 11

Robin: Pooh, where did you find that pole?

Pooh: I just found it. I thought it ought to be useful. I just picked it up.

Robin: Pooh (solemnly), the Expedition is over. You have found the North Pole.

Pooh: Oh!

### Dialogues 12

Pooh: Hullo, Eeyore.

Eeyore: Hullo, Pooh. Thank you for asking, but I shall be able to use it again in a day or two.

Pooh: Use what?

Eeyore: What are you talking about?

Pooh: I wasn't talking about anything.

Eeyore: My mistake again. I thought you were saying how sorry you were about my tail, being all numb, and could you do anything to help?

Pooh: No. That wasn't me. Perhaps it was somebody else.

Eeyore: Well, thank him for me when you see him.

### Dialogues 13

Eeyore: Is that what we were looking for?

Pooh: Yes.

Eeyore: Oh! Well, anyhow--it didn't rain.

## CHAPTER IX

### Dialogues 1

Robin: Oh, Pooh! Where are you?

Pooh: Here I am.

Robin: Pooh!

### Dialogues 2

Robin: How did you get here, Pooh?

Pooh: On my boat. I had a Very Important Message sent me in a bottle, and owing to having got some water in my eyes, I couldn't read it, so I brought it to you. On my boat.

### Dialogues 3

Robin: But it's from Piglet!

Pooh: Isn't there anything about Pooh in it?

### Dialogues 4

Pooh: Oh, are those 'P's piglets? I thought they were poohs.

Robin: We must rescue him at once! I thought he was with you, Pooh.  
Owl, could you rescue him on your back?

### Dialogues 5

Robin: Now then, Pooh. Where's your boat?

Pooh: I ought to say, that it isn't just an ordinary sort of boat. Sometimes it's a Boat, and sometimes it's more of an Accident. It all depends.

Robin: Depends on what?

Pooh: On whether I'm on top of it or underneath it.

Robin: Oh! Well, where is it?

Pooh: There!

### Dialogues 6

Robin: But it's too small for two of us.

Pooh: Three of us with Piglet.

Robin: That makes it smaller still. Oh, Pooh Bear, what shall we do?

Pooh: We might go in your umbrella.

Robin: ?

Pooh: We might go in your umbrella.

Robin: ??

Pooh: We might go in your umbrella.

Robin: !!!!!

## CHAPTER X

### Dialogues 1

Owl: Pooh, Christopher Robin is giving a party.

Pooh: Oh! Will there be those little cake things with pink sugar icing?

### Dialogues 2

Roo: Hallo, Pooh!

Pooh: Hallo, Roo!

### Dialogues 3

Piglet: What's Eeyore talking about?

Pooh: I don't know.

Piglet: I thought it was your party.

Pooh: I thought it was once. But I suppose it isn't.

Piglet: I'd sooner it was yours than Eeyore's.

Pooh: So would I.



#### Dialogues 4

Pooh: Oh!

Everybody except Eeyore: Oh, Pooh!

Pooh: Thank you.

#### Dialogues 5

Piglet: When you woke up in the morning, Pooh, what's the first thing you say to yourself?

Pooh: What's for breakfast? What do you say, Piglet?

Piglet: I say, I wonder what's going to happen exciting to-day?

Pooh: It's the same thing.

**Appendix 2: The data sheets of the findings of locutionary, illocutionary and perlocutionary acts performed by Winnie the Pooh in chapter 1-10.**

Notes:

rep: representatives      com: commissives      P: participant  
 dir: directives          dec: declarations      S: setting  
 exp: expressives        F: Force

CH 1 : Chapter 1  
 1 : Data number 1

No.	Code	Data	Austin's Three Basic Acts					Perlocution	Direct and Indirect Speech Acts	Situation	
			Locution	Illocution							
				rep	dir	exp	com				dec
1	CH 1/1	<b>Pooh: Good morning, Christopher Robin.</b> Robin: Good morning, Winnie-ther-Pooh.	Good morning, Christopher Robin.			V			To please the hearer	Direct P: Pooh and Robin S: In front of Robin's House F: Compliment	
2	CH 1/2	<b>Pooh: I wonder if you've got such a thing as a balloon about you?</b> Robin: A balloon? Pooh: Yes, I just said it to myself coming along: "I wonder if Christopher Robin has such a thing as a balloon about him?" I just said it to myself, thinking of balloons, and wondering.	I wonder if you've got such a thing as a balloon about you?		V				To surprise the hearer	Direct P: Pooh and Robin S: In front of Robin's House F: Question	
3	CH 1/3	Pooh: I wonder if you've got such a thing as a balloon about you? Robin: A balloon? <b>Pooh: Yes, I just said it to myself coming along: "I wonder if</b>	Yes, I just said it to myself coming along: "I wonder if Christopher Robin has such a thing as a balloon?" I just said it	V					To convince the hearer	Direct P: Pooh and Robin S: In front of Robin's House F: Assert	

		<b>Christopher Robin has such a thing as a balloon about him?" I just said it to myself, thinking of balloons, and wondering.</b>	to myself, thinking of balloons, and wondering.								
4	CH 1/4	Robin: What do you want a balloon for? <b>Pooh: Honey!</b> Robin: But you don't get honey with balloons! Pooh: <i>I do.</i>	Honey!			V			To convince the hearer	Direct	P: Pooh and Robin S: In front of Robin's House F: Exclaim
5	CH 1/5	Robin: What do you want a balloon for? Pooh: Honey! Robin: But you don't get honey with balloons! <b>Pooh: I do.</b>	I do.	V					To convince the hearer	Direct	P: Pooh and Robin S: In front of Robin's House F: Assert
6	CH 1/6	Robin: Which one would you like? <b>Pooh: It's like this. When you go after honey with a balloon, the great thing is not to let the bees know you're coming. Now, if you have a green balloon, they might think you were only part of the tree, and not notice you, and if you have a blue balloon, they might think you were only part of the sky, and not notice you, and the question is: Which is most likely?</b>	It's like this. When you go after honey with a balloon, the great thing is not to let the bees know you're coming. Now, if you have a green balloon, they might think you were only part of the tree, and not notice you, and if you have a blue balloon, they might think you were only part of the sky, and not notice you, and the question is: Which is most likely?	V					To convince the hearer	Direct	P: Pooh and Robin S: In front of Robin's House F: Suppose
7	CH 1/7	Robin: Wouldn't they notice <i>you</i> underneath the balloon? <b>Pooh: They might or they might not. You never can tell with bees. I shall try to look like a small black cloud. That will deceive them.</b>	They might or they might not. You never can tell with bees. I shall try to look like a small black cloud. That will deceive	V					To convince the hearer	Direct	P: Pooh and Robin S: In front of Robin's House F: Suppose

		Robin: Then you had better have the blue balloon.	them.								
8	CH 1/8	<b>Pooh: Isn't that fine? What do I look like?</b> Robin: You look like a Bear holding on to a balloon.	Isn't that fine? What do I look like?		V				To cause the hearer (to answer)	Direct	P: Pooh and Robin S: Forest F: Question
9	CH 1/9	<b>Pooh: Not, not like a small black cloud in a blue sky?</b> Robin: Not very much. Pooh: Ah, well, perhaps from up here it looks different. And, as I say, you never can tell with bees.	Not, not like a small black cloud in a blue sky?		V				To bore the hearer	Direct	P: Pooh and Robin S: Forest F: Question
10	CH 1/10	Pooh: Not, not like a small black cloud in a blue sky? Robin: Not very much. <b>Pooh: Ah, well, perhaps from up here it looks different. And, as I say, you never can tell with bees.</b>	Ah, well, perhaps from up here it looks different. And, as I say, you never can tell with bees.	V					To convince the hearer	Direct	P: Pooh and Robin S: Forest F: Admit
11	CH 1/11	<b>Pooh: Christopher Robin!</b> Robin: Hallo!	Christopher Robin!			V			To cause the hearer (to respond)	Direct	P: Pooh and Robin S: Forest F: Exclaim
12	CH 1/12	<b>Pooh: I think the bees suspect something.</b> Robin: What sort of thing? Pooh: I don't know. But something tells me that they've <i>suspicious</i> ! Robin: Perhaps they think that you're after their honey? Pooh: It may be that. You never can tell with bees.	I think the bees suspect something.	V					To convince the hearer	Direct	P: Pooh and Robin S: Forest F: Guess
13	CH 1/13	Pooh: I think the bees suspect something. Robin: What sort of thing? <b>Pooh: I don't know. But something tells me that they've <i>suspicious</i>!</b>	I don't know. But something tells me that they've <i>suspicious</i> !	V					To convince the hearer	Direct	P: Pooh and Robin S: Forest F: Assert

		Robin: Perhaps they think that you're after their honey? Pooh: It may be that. You never can tell with bees.									
14	CH 1/14	Pooh: I think the bees suspect something. Robin: What sort of thing? Pooh: I don't know. But something tells me that they've <i>suspicious</i> ! Robin: Perhaps they think that you're after their honey? <b>Pooh: It may be that. You never can tell with bees.</b>	It may be that. You never can tell with bees.	V					To convince the hearer	Direct	P: Pooh and Robin S: Forest F: Admit
15	CH 1/15	<b>Pooh: Christopher Robin!</b> Robin: Yes?	Christopher Robin!			V			To cause the hearer (to answer)	Direct	P: Pooh and Robin S: Forest F: Exclaim
16	CH 1/16	<b>Pooh: Have you an umbrella in your house?</b> Robin: I think so.	Have you an umbrella in your house?		V				To cause the hearer (to respond)	Indirect	P: Pooh and Robin S: Forest F: Question
17	CH 1/17	<b>Pooh: I wish you would bring it out here, and walk up and down with it, and look up at me every now and then, and say "Tut-tut, it looks like rain".</b> I think, if you did that, it would help the deception which we are practising on these bees. Robin: (Laughing) Silly old Bear!	I wish you would bring it out here, and walk up and down with it, and look up at me every now and then, and say "Tut-tut, it looks like rain".		V				To convince the hearer (persuade the hearer to do Pooh's desire)	Indirect	P: Pooh and Robin S: Forest F: Request
18	CH 1/18	<b>Pooh:</b> I wish you would bring it out here, and walk up and down with it, and look up at me every now and then, and say "Tut-tut, it looks like rain". <b>I think, if you did that, it would help the deception which we are</b>	I think, if you did that, it would help the deception which we are practising on these bees.	V					To cause the hearer (to laugh because of fun for Pooh's says)	Direct	P: Pooh and Robin S: Forest F: Suppose

		<b>practising on these bees.</b> Robin: (Laughing) Silly old Bear!									
19	CH 1/19	<b>Pooh: Oh, there you are!</b> I was beginning to get anxious. I have discovered that the bees are now definitely Suspicious. Robin: Shall I put my umbrella up?	Oh, there you are!			V			To surprise the hearer	Direct	P: Pooh and Robin S: Forest F: Exclaim
20	CH 1/20	<b>Pooh: Oh, there you are! I was beginning to get anxious. I have discovered that the bees are now definitely Suspicious.</b> Robin: Shall I put my umbrella up?	I was beginning to get anxious. I have discovered that the bees are now definitely Suspicious.	V					To convince the hearer	Direct	P: Pooh and Robin S: Forest F: Assert
21	CH 1/21	<b>Pooh: Yes, but wait a moment. We must be practical. The important bee to deceive is the Queen Bee.</b> Can you see which is the Queen bee from down there? Robin: No. Pooh: A pity. Well, now, if you walk up and down with your umbrella, saying, "Tut-tut, it look like rain", I shall do what I can by singing a little Cloud Song, such as a cloud might sing... Go!	Yes, but wait a moment. We must be practical. The important bee to deceive is the Queen Bee.	V					To convince the hearer	Indirect	P: Pooh and Robin S: Forest F: Assert
22	CH 1/22	<b>Pooh: Yes, but wait a moment. We must be practical. The important bee to deceive is the Queen Bee. Can you see which is the Queen bee from down there?</b> Robin: No. Pooh: A pity. Well, now, if you walk up and down with your umbrella, saying, "Tut-tut, it look like rain", I shall do what I can by singing a little Cloud Song, such as a cloud might sing... Go!	Can you see which is the Queen bee from down there?			V			To cause the hearer (to respond)	Indirect	P: Pooh and Robin S: Forest F: Question

23	CH 1/23	<p>Pooh: Yes, but wait a moment. We must be practical. The important bee to deceive is the Queen Bee. Can you see which is the Queen bee from down there?</p> <p>Robin: No.</p> <p><b>Pooh: A pity. Well, now, if you walk up and down with your umbrella, saying, “Tut-tut, it look like rain”, I shall do what I can by singing a little Cloud Song, such as a cloud might sing.... Go!</b></p>	<p>A pity. Well, now, if you walk up and down with your umbrella, saying, “Tut-tut, it look like rain”, I shall do what I can by singing a little Cloud Song, such as a cloud might sing.... Go!</p>		V				To convince the hearer (to do Pooh’s instruction)	Indirect	<p>P: Pooh and Robin S: Forest F: Instruct</p>
24	CH 1/24	<p><b>Pooh: Christopher...ow! ... Robin.</b></p> <p>Robin: Yes?</p>	<p>Christopher...ow! ... Robin.</p>			V			To surprise the hearer	Direct	<p>P: Pooh and Robin S: Forest F: Exclaim</p>
25	CH 1/25	<p><b>Pooh: I have just been thinking, and I have come to a very important decision. <i>These are the wrong sort of bees.</i></b></p> <p>Robin: are they?</p>	<p>I have just been thinking, and I have come to a very important decision. <i>These are the wrong sort of bees.</i></p>	V					To convince the hearer	Direct	<p>P: Pooh and Robin S: Forest F: Assert</p>
26	CH 1/26	<p><b>Pooh: Quite the wrong sort. So I should think they would make the wrong sort of honey, shouldn’t you?</b></p> <p>Robin: Would they?</p> <p>Pooh: Yes. So I think I shall come down.</p> <p>Robin: How?</p>	<p>Quite the wrong sort. So I should think they would make the wrong sort of honey, shouldn’t you?</p>	V					To convince the hearer	Direct	<p>P: Pooh and Robin S: Forest F: Suppose</p>
27	CH 1/27	<p>Pooh: Quite the wrong sort. So I should think they would make the wrong sort of honey, shouldn’t you?</p> <p>Robin: Would they?</p> <p><b>Pooh: Yes. So I think I shall come down.</b></p> <p>Robin: How?</p>	<p>Yes. So I think I shall come down.</p>	V					To convince the hearer	Direct	<p>P: Pooh and Robin S: Forest F: Assume</p>
28	CH	<p><b>Pooh: Christopher Robin, you must</b></p>	<p>Christopher Robin, you</p>		V				To convince the	Indirect	<p>P: Pooh and</p>

	1/28	<b>shoot the balloon with your gun.</b> Have you got your gun? Robin: Of course I have. But if I do that, I will spoil the balloon. Pooh: But if you don't, I shall have to let go, and that would spoil me.	must shoot the balloon with your gun.						hearer (to do the action)		Robin S: Forest F: Command
29	CH 1/29	Pooh: Christopher Robin, you must shoot the balloon with your gun. <b>Have you got your gun?</b> Robin: Of course I have. But if I do that, I will spoil the balloon. Pooh: But if you don't, I shall have to let go, and that would spoil me.	Have you got your gun?		V				To cause the hearer (to respond)	Direct	P: Pooh and Robin S: Forest F: Ask
30	CH 1/30	Pooh: Christopher Robin, you must shoot the balloon with your gun. Have you got your gun? Robin: Of course I have. But if I do that, I will spoil the balloon. <b>Pooh: But if you don't, I shall have to let go, and that would spoil me.</b>	But if you don't, I shall have to let go, and that would spoil me.				V		To convince the hearer	Direct	P: Pooh and Robin S: Forest F: Propose
31	CH 1/31	<b>Pooh: Ow!</b> Robin: Did I miss? Pooh: You didn't exactly <i>miss</i> , but you missed the <i>balloon</i> . Robin: I'm so sorry.	Ow!				V		To surprise the hearer	Direct	P: Pooh and Robin S: Forest F: Exclaim
32	CH 1/32	Pooh: Ow! Robin: Did I miss? <b>Pooh: You didn't exactly miss, but you missed the balloon.</b> Robin: I'm so sorry.	You didn't exactly <i>miss</i> , but you missed the <i>balloon</i> .	V					To intimidate the hearer (to apologize)	Direct	P: Pooh and Robin S: Forest F: Assert
33	CH 2/1	<b>Pooh: Is anybody at home?</b> Voice: ...(a scuffling noise, and then silence).	Is anybody at home?		V				To cause the hearer (to answer)	Direct	P: Pooh and Voice S: Rabbit's House F: Question
34	CH	<b>Pooh: What I said was, Is anybody at</b>	What I said was, Is		V				To annoy the	Direct	P: Pooh and



	2/2	<b>home?</b> Voice: No! You needn't shout so loud. I heard you quite well the first time.	anybody at home?						hearer (to answer immediately)		Voice S: Rabbit's House F: Question
35	CH 2/3	<b>Pooh: Bother! Isn't there anybody here at all?</b> Voice: Nobody.	Bother! Isn't there anybody here at all?		V				To cause the hearer (to respond)	Direct	P: Pooh and Rabbit S: Rabbit's House F: Question
36	CH 2/4	<b>Pooh: Hallo, Rabbit. Isn't that you?</b> Rabbit: No.	Hallo, Rabbit. Isn't that you?		V				To cause the hearer (to answer)	Direct	P: Pooh and Rabbit S: Rabbit's House F: Question
37	CH 2/5	<b>Pooh: But isn't that Rabbit's voice?</b> Rabbit: I don't <i>think</i> so. It isn't <i>meant</i> to be. Pooh: Oh!	But isn't that Rabbit's voice?	V					To bore the hearer	Direct	P: Pooh and Rabbit S: Rabbit's House F: Identify
38	CH 2/6	Pooh: But isn't that Rabbit's voice? Rabbit: I don't <i>think</i> so. It isn't <i>meant</i> to be. <b>Pooh: Oh!</b>	Oh!			V			To convince the hearer	Direct	P: Pooh and Rabbit S: Rabbit's House F: Exclaim
39	CH 2/7	<b>Pooh: Well, could you very kindly tell me where Rabbit is?</b> Rabbit: He has gone to see his friend Pooh Bear, who is a great friend of his.	Well, could you very kindly tell me where Rabbit is?		V				To please the hearer (to answer nicely)	Indirect	P: Pooh and Rabbit S: Rabbit's House F: Request
40	CH 2/8	<b>Pooh: But this <i>is</i> me.</b> Rabbit: What sort of Me?	But this <i>is</i> me.	V					To convince the hearer	Direct	P: Pooh and Rabbit S: Rabbit's House F: Assert

41	CH 2/9	<b>Pooh: Pooh Bear.</b> Rabbit: Are you sure?	Pooh Bear.	V					To convince the hearer	Direct	P: Pooh and Rabbit S: Rabbit's House F: Assert
42	CH 2/10	<b>Pooh: Quite, quite sure.</b> Rabbit: Oh, well, then, come in.	Quite, quite sure.	V					To convince the hearer	Direct	P: Pooh and Rabbit S: Rabbit's House F: Assert
43	CH 2/11	Rabbit: You were quite right. It <i>is</i> you. Glad to see you. <b>Pooh: Who did you think it was?</b> Rabbit: Well, I wasn't sure. You know how it is in the Forest. One can't have <i>anybody</i> coming into one's house. One has to be <i>careful</i> . What about a mouthful of something?	Who did you think it was?		V				To cause the hearer (to give reason)	Direct	P: Pooh and Rabbit S: Rabbit's House F: Question
44	CH 2/12	Rabbit: Honey or condensed milk with your bread? <b>Pooh: Both. But don't bother about the bread, please.</b>	Both. But don't bother about the bread, please.		V				To please the hearer	Indirect	P: Pooh and Rabbit S: Rabbit's House F: Request
45	CH 2/13	Rabbit: Must you? <b>Pooh: Well. I could stay a little longer if it...if you....</b> Rabbit: As a matter of fact. I was going out myself directly.	Well. I could stay a little longer if it...if you....	V					To convince the hearer	Direct	P: Pooh and Rabbit S: Rabbit's House F: Suppose
46	CH 2/14	<b>Pooh: Oh, well, then, I'll be going on. Good bye.</b> Rabbit: Well, good bye. If you're sure you won't have any more.	Oh, well, then, I'll be going on. Good bye.			V			To convince the hearer	Direct	P: Pooh and Rabbit S: Rabbit's House F: Farewell
47	CH	<b>Pooh: Is there any more?</b>	<i>Is there any more?</i>		V				To cause the	Direct	P: Pooh and

	2/15	Rabbit: No, there wasn't. Pooh: I thought not. Well, good bye. I must be going on.						hearer (to answer)		Rabbit S: Rabbit's House F: Question
48	CH 2/16	Pooh: <i>Is</i> there any more? Rabbit: No, there wasn't. <b>Pooh: I thought not. Well, good bye. I must be going on.</b>	I thought not. Well, good bye. I must be going on.	V				To convince the hearer	Direct	P: Pooh and Rabbit S: Rabbit's House F: Decide
49	CH 2/17	Rabbit: Hallo, are you stuck? <b>Pooh: N-no. Just resting and thinking and humming to myself.</b> Rabbit: Here, give us a paw.	N-no. Just resting and thinking and humming to myself.	V				To convince the hearer	Direct	P: Pooh and Rabbit S: Rabbit's House F: Disclaim
50	CH 2/18	<b>Pooh: Ow! You're hurting!</b> Rabbit: The fact is you're stuck.	<i>Ow!</i> You're hurting!			V		To intimidate the hearer	Direct	P: Pooh and Rabbit S: Rabbit's House F: Exclaim
51	CH 2/19	<b>Pooh: It all comes of not having front doors big enough.</b> Rabbit: It all comes of eating too much. I thought at the time, only I didn't like to say anything. That one of us has eating too much. And I knew it wasn't <i>me</i> . Well, well. I shall go and fetch Christopher Robin.	It all comes of not having front doors big enough.	V				To convince the hearer	Indirect	P: Pooh and Rabbit S: Rabbit's House F: Disclaim
52	CH 2/20	Robin: Silly old Bear! <b>Pooh: I was just beginning to think, that Rabbit might never be able to use his front door again. And I should hate that.</b> Rabbit: So should I.	I was just beginning to think, that Rabbit might never be able to use his front door again. And I should <i>hate</i> that.	V				To annoy the hearer	Direct	P: Robin, Pooh and Rabbit S: Rabbit's House F: Guess
53	CH	Rabbit: Good. If we can't pull you out,	You mean I'd never get			V		To cause the	Direct	P: Pooh and

	2/21	Pooh, we might push you back. <b>Pooh: You mean I'd never get out?</b> Rabbit: I mean that having got <i>so</i> far, it seems a pity to waste it.	out?					hearer (to respond)		Rabbit S: Rabbit's House F: Ask
54	CH 2/22	<b>Pooh: How long does getting thin take?</b> Robin: About a week, I should think.	How long does getting thin take?		V			To cause the hearer (to answer)	Direct	P: Pooh and Robin S: Rabbit's House F: Question
55	CH 2/23	<b>Pooh: But I can't stay here for a week!</b> Robin: You can stay here all right, silly old Bear. It's getting you out which is so difficult.	But I can't stay here for a <i>week!</i>	V				To convince the hearer	Direct	P: Pooh and Robin S: Rabbit's House F: Protest
56	CH 2/24	<b>Pooh: A week! <i>What about meals?</i></b> Robin: I'm afraid no meals. Because of getting thin quicker. But we <i>will</i> read to you. Pooh: Then would you read a Sustaining Book, such as would help and comfort a Wedged Bear in Great Tightness?	A week! <i>What about meals?</i>			V		To surprise the hearer	Direct	P: Pooh and Robin S: Rabbit's House F: Question
57	CH 2/25	Pooh: A week! <i>What about meals?</i> Robin: I'm afraid no meals. Because of getting thin quicker. But we <i>will</i> read to you. <b>Pooh: Then would you read a Sustaining Book, such as would help and comfort a Wedged Bear in Great Tightness?</b>	Then would you read a Sustaining Book, such as would help and comfort a Wedged Bear in Great Tightness?		V			To cause the hearer (to respond)	Indirect	P: Pooh and Robin S: Rabbit's House F: Request
58	CH 3/1	Piglet: Hallo! What are you doing? <b>Pooh: Hunting.</b>	Hunting.	V				To convince the hearer	Direct	P: Pooh and Piglet S: In front of Piglet's House

											F: Assert
59	CH 3/2	Piglet: Hunting what? <b>Pooh: Tracking something.</b>	Tracking something.	V					To convince the hearer	Direct	P: Pooh and Piglet S: In front of Piglet's House F: Assert
60	CH 3/3	Piglet: Tracking what? <b>Pooh: That's just what I ask myself. I ask myself, What?</b>	That's just what I ask myself. I ask myself, What?	V					To convince the hearer	Direct	P: Pooh and Piglet S: In front of Piglet's House F: Assert
61	CH 3/4	Piglet: What do you think you'll answer? <b>Pooh: I shall have to wait until I catch up with it. Now, look there. What do you see there?</b>	I shall have to wait until I catch up with it.	V					To convince the hearer	Direct	P: Pooh and Piglet S: In front of Piglet's House F: Assert
62	CH 3/5	Piglet: What do you think you'll answer? <b>Pooh: I shall have to wait until I catch up with it. Now, look there. What do you see there?</b>	Now, look there. What do you see there?		V				To cause the hearer (to answer)	Indirect	P: Pooh and Piglet S: In front of Piglet's House F: Instruct
63	CH 3/6	Piglet: Tracks. Paw-marks. Oh, Pooh! Do you think it's a--a--a Woozle? <b>Pooh: It may be. Sometimes it is, and sometimes it isn't. You never can tell with paw-marks.</b>	It may be. Sometimes it is, and sometimes it isn't. You never can tell with paw-marks.	V					To convince the hearer	Direct	P: Pooh and Piglet S: In front of Piglet's House F: Suppose
64	CH 3/7	Piglet: What's the matter? <b>Pooh: It's a funny thing. But there seem to be two animals now.</b>	It's a funny thing. But there seem to be two animals now.	V					To convince the hearer	Direct	P: Pooh and Piglet S: On the way F: Assume
65	CH 3/8	<b>Pooh: Look!</b> Piglet: What? Pooh: The tracks! <i>A third animal has joined the other two!</i>	Look!			V			To surprise the hearer	Direct	P: Pooh and Piglet S: On the way F: Exclaim

66	CH 3/9	Pooh: Look! Piglet: What? <b>Pooh: The tracks! A third animal has joined the other two!</b>	The tracks! <i>A third animal has joined the other two!</i>	V					To convince the hearer	Direct	P: Pooh and Piglet S: On the way F: Assert
67	CH 3/10	Piglet: Pooh! Do you think it is another Woozle? <b>Pooh: No. Because it makes different marks. It is either. Two Woozles and one, as it might be, Wizzle, or Two, as it might be, Wizzles and one, if so it is, Woozle.</b> Let us continue to follow them.	No. Because it makes different marks. It is either. Two Woozles and one, as it might be, Wizzle, or Two, as it might be, Wizzles and one, if so it is, Woozle.	V					To convince the hearer	Direct	P: Pooh and Piglet S: On the way F: Suppose
68	CH 3/11	Piglet: Pooh! Do you think it is another Woozle? <b>Pooh:</b> No. Because it makes different marks. It is either. Two Woozles and one, as it might be, Wizzle, or Two, as it might be, Wizzles and one, if so it is, Woozle. <b>Let us continue to follow them.</b>	Let us continue to follow them.		V				To convince the hearer (Pooh persuade the hearer to follow)	Indirect	P: Pooh and Piglet S: On the way F: Urge
69	CH 3/12	<b>Pooh: Do you see, Piglet? Look at their tracks!</b> Three, as it were, Woozles, and one, as it was, Wizzle. <i>Another Woozle has joined them!</i>	Do you see, Piglet? Look at their tracks!		V				To convince the hearer	Direct	P: Pooh and Piglet S: On the way F: Instruct
70	CH 3/13	<b>Pooh:</b> Do you see, Piglet? Look at their tracks! <b>Three, as it were, Woozles, and one, as it was, Wizzle. Another Woozle has joined them!</b>	Three, as it were, Woozles, and one, as it was, Wizzle. <i>Another Woozle has joined them!</i>	V					To convince the hearer	Direct	P: Pooh and Piglet S: On the way F: Assert
71	CH 3/14	Piglet: I think, I think that I have just remembered something. I have just remembered something that I forgot to do yesterday and sha'n't be able to do-morrow. So I suppose I really ought to go back and do it now.	We'll do it this afternoon, and I'll come with you.				V		To convince the hearer	Direct	P: Pooh and Piglet S: On the way F: Propose

		<b>Pooh: We'll do it this afternoon, and I'll come with you.</b>									
72	CH 3/15	Piglet: It isn't the sort of thing you can do in the afternoon. It's a particular morning thing, that has to be done in the morning, and, if possible, between the hours of What would you say the time was? <b>Pooh: About twelve.</b> Piglet: Between, as I was saying, the hours of twelve and twelve five. So, really, dear old Pooh, if you'll excuse me-- What's that?	About twelve.	V					To convince the hearer	Direct	P: Pooh and Piglet S: On the way F: Assert
73	CH 3/16	<b>Pooh: It's Christopher Robin.</b> Piglet: Ah, then you'll be all right. You'll be quite safe with him. Good bye.	It's Christopher Robin.	V					To convince the hearer	Direct	P: Pooh and Piglet S: On the way F: Assert
74	CH 3/17	Robin: Silly old Bear. What were you doing? First you went round the spinney twice by yourself, and then Piglet ran after you and you went round again together, and then you were just going round a fourth time. <b>Pooh: Wait a moment.</b>	Wait a moment.		V				To convince the hearer	Indirect	P: Pooh and Robin S: On the way F: Request
75	CH 3/18	<b>Pooh: Yes. I see now. I have Foolish and Deluded. And I am a Bear of No Brain at All.</b> Robin: You're the Best Bear in All the World, Pooh: Am I? Anyhow, it is nearly Luncheon Time.	Yes. I see now. I have Foolish and Deluded. And I am a Bear of No Brain at All.	V					To convince the hearer	Direct	P: Pooh and Robin S: On the way F: Admit
76	CH 3/19	Pooh: Yes. I see now. I have Foolish and Deluded. And I am a Bear of No Brain at All.	Am I? Anyhow, it is nearly Luncheon Time.			V			To convince the hearer	Direct	P: Pooh and Robin S: On the way

		Robin: You're the Best Bear in All the World, <b>Pooh: Am I? Anyhow, it is nearly Luncheon Time.</b>								F: Assert of proud
77	CH 4/1	Eeyore: How do you do? <b>Pooh: And how are you?</b>	And how are you?		V			To please the hearer	Direct	P: Pooh and Eeyore S: Corner of the Forest F: Question
78	CH 4/2	Eeyore: Not very how. I don't seem to have felt at all how for a long time. <b>Pooh: Dear, dear. I'm sorry about that. Let's have a look at you.</b>	Dear, dear. I'm sorry about that. Let's have a look at you.			V		To please the hearer (to be in good mood)	Indirect	P: Pooh and Eeyore S: Corner of the Forest F: Apologize
79	CH 4/3	<b>Pooh: Why, what's happened to your tail?</b> Eeyore: What has happened to it? Pooh: It isn't there!	Why, what's happened to your tail?		V			To surprise the hearer	Direct	P: Pooh and Eeyore S: Corner of the Forest F: Question
80	CH 4/4	Pooh: Why, what's happened to your tail? Eeyore: What has happened to it? <b>Pooh: It isn't there!</b>	It isn't there!	V				To convince the hearer	Direct	P: Pooh and Eeyore S: Corner of the Forest F: Assert
81	CH 4/5	Eeyore: Are you sure? <b>Pooh: Well, either a tail is there or it isn't there You can't make a mistake about it. And yours isn't there!</b>	Well, either a tail is there or it isn't there You can't make a mistake about it. And yours isn't there!	V				To convince the hearer	Direct	P: Pooh and Eeyore S: Corner of the Forest F: Assert
82	CH 4/6	Eeyore: Then what is? <b>Pooh: Nothing.</b> Eeyore: Let's have a look.	Nothing	V				To convince the hearer	Direct	P: Pooh and Eeyore S: Corner of the Forest F: Assert



83	CH 4/7	Eeyore: I believe you're right. <b>Pooh: Of course, I'm right.</b>	Of course, I'm right.	V					To convince the hearer	Direct	P: Pooh and Eeyore S: Corner of the Forest F: Assert
84	CH 4/8	Eeyore: That accounts for a Good Deal. It explains Everything. No wonder. <b>Pooh: You must left it somewhere.</b> Eeyore: Somebody must have taken it. How like Them.	You must left it somewhere.	V					To convince the hearer	Direct	P: Pooh and Eeyore S: Corner of the Forest F: Assert
85	CH 4/9	<b>Pooh: Eeyore. I, Winnie-the-Pooh, will find your tail for you.</b> Eeyore: Thank you, Pooh. You're a real friend. Not like Some.	Eeyore. I, Winnie-the-Pooh, will find your tail for you.				V		To please the hearer	Direct	P: Pooh and Eeyore S: Corner of the Forest F: Promise
86	CH 4/10	<b>Pooh: Owl! I require an answer! It's Bear speaking.</b> Owl: Hallo, Pooh. How's things?	Owl! I require an answer! It's Bear speaking.		V				To convince the hearer	Direct	P: Pooh and Owl S: Owl's house F: Request
87	CH 4/11	<b>Pooh: Terrible and sad. Because Eeyore, who is a friend of mine, has lost his tail. And he's moping about it.</b> So could you very kindly tell me how to find it for him? Owl: Well, the customary procedure in such cases is as follows.	Terrible and sad. Because Eeyore, who is a friend of mine, has lost his tail. And he's moping about it.	V					To convince the hearer	Direct	P: Pooh and Owl S: Owl's house F: Assert
88	CH 4/12	<b>Pooh:</b> Terrible and sad. Because Eeyore, who is a friend of mine, has lost his tail. And he's moping about it. <b>So could you very kindly tell me how to find it for him?</b> Owl: Well, the customary procedure in such cases is as follows.	So could you very kindly tell me how to find it for him?		V				To cause the hearer (to respond)	Indirect	P: Pooh and Owl S: Owl's house F: Request
89	CH	<b>Pooh: What does Crustimoney</b>	What does Crustimoney		V				To cause the	Direct	P: Pooh and

	4/13	<b>Proseedcake mean? For I am a Bear of Very Little Brain, and long words Bother me.</b> Owl: It means the thing to Do.	Proseedcake mean? For I am a Bear of Very Little Brain, and long words Bother me.					hearer (to respond)		Owl S: Owl's house F: Question
90	CH 4/14	<b>Pooh: As long as it means that, I don't mind.</b> Owl: The thing to do is as follows. First, Issue a Reward. The-- Pooh: Just a moment. What do we do to this--what you were saying? You sneezed just as you were going to tell me. Owl: I didn't sneeze.	As long as it means that, I don't mind.	V				To convince the hearer	Direct	P: Pooh and Owl S: Owl's house F: Assert
91	CH 4/15	Pooh: As long as it means that, I don't mind. Owl: The thing to do is as follows. First, Issue a Reward. The-- <b>Pooh: Just a moment. What do we do to this--what you were saying? You sneezed just as you were going to tell me.</b> Owl: I didn't sneeze.	Just a moment. What do we do to this--what you were saying? You sneezed just as you were going to tell me.	V				To convince the hearer	Direct	P: Pooh and Owl S: Owl's house F: Assert
92	CH 4/16	<b>Pooh: Yes, you did, Owl.</b> Owl: Excuse me, Pooh, I didn't. You can't sneeze without knowing it.	Yes, you did, Owl.	V				To annoy the hearer	Direct	P: Pooh and Owl S: Owl's house F: Assert
93	CH 4/17	<b>Pooh: Well, you can't know it without something having been sneezed.</b> Owl: What I said was "First Issue a Reward".	Well, you can't know it without something having been sneezed.	V				To annoy the hearer	Direct	P: Pooh and Owl S: Owl's house F: Assert
94	CH 4/18	<b>Pooh: You're doing it again.</b> Owl: A Reward (very loudly). We write a notice to say that we will give a large something to anybody who finds	You're doing it again.	V				To annoy the hearer	Direct	P: Pooh and Owl S: Owl's house F: Assert

		Eeyore's tail.									
95	CH 4/19	<b>Pooh: I see, I see. Talking about large something....</b> Owl: Well, then. We write out this notice, and we put it up all over the Forest.	I see, I see. Talking about large something....	V					To convince the hearer	Direct	P: Pooh and Owl S: Owl's house F: Admit
96	CH 4/20	Owl: Handsome bell-rope, isn't it? <b>Pooh: It reminds me of something, but I can't think what.</b> Where did you get it? Owl: I just came cross it in the Forest. It was hanging over a bush, and I thought at first somebody lived there, so I rang it, and nothing happened, and then I rang it again very loudly, and it came off in my hand, and ad nobody seemed to want it, I took it home, and....	It reminds me of something, but I can't think what.	V					To convince the hearer	Direct	P: Pooh and Owl S: Owl's house F: Assume
97	CH 4/21	Owl: Handsome bell-rope, isn't it? <b>Pooh: It reminds me of something, but I can't think what. Where did you get it?</b> Owl: I just came cross it in the Forest. It was hanging over a bush, and I thought at first somebody lived there, so I rang it, and nothing happened, and then I rang it again very loudly, and it came off in my hand, and ad nobody seemed to want it, I took it home, and....	Where did you get it?		V				To cause the hearer (to respond)	Direct	P: Pooh and Owl S: Owl's house F: Question
98	CH 4/22	<b>Pooh: Owl (solemnly). You made a mistake. Somebody did want it.</b> Owl: Who? Pooh: Eeyore. My dear friend Eeyore. He was--he was fond of it.	Owl. You made a mistake. Somebody did want it.	V					To convince the hearer	Direct	P: Pooh and Owl S: Owl's house F: Assert

99	CH 4/23	Pooh: Owl (solemnly). You made a mistake. Somebody did want it. Owl: Who? <b>Pooh: Eeyore. My dear friend Eeyore. He was--he was fond of it.</b>	Eeyore. My dear friend Eeyore. He was--he was fond of it	V					To convince the hearer	Direct	P: Pooh and Owl S: Owl's house F: Assert
100	CH 4/24	Owl: Fond of it? <b>Pooh: Attached to it (sadly).</b>	Attached to it	V					To surprise the hearer	Direct	P: Pooh and Owl S: Owl's house F: Assert
101	CH 5/1	Piglet: I saw one once. At least, I think I did. Only perhaps it wasn't. <b>Pooh: So did I.</b> Robin: You don't often see them (carelessly).	So did I.	V					To convince the hearer	Direct	P: Pooh, Piglet and Robin S: On the way F: Assert
102	CH 5/2	Piglet: Not now. <b>Pooh: Not at this time of year.</b>	Not at this time of year.	V					To convince the hearer	Direct	P: Pooh and Piglet S: On the way F: Assert
103	CH 5/3	Piglet: If you see what I mean, Pooh, we must remember. <b>Pooh: It's just what I think myself, Piglet.</b>	It's just what I think myself, Piglet.	V					To convince the hearer	Direct	P: Pooh and Piglet S: On the way (stepping on the stone of the stream) F: Assert
104	CH 5/4	Piglet: But, on the other hand, Pooh, we must remember. <b>Pooh: Quite true, Piglet, although I had forgotten it for the moment.</b>	Quite true, Piglet, although I had forgotten it for the moment.	V					To convince the hearer	Direct	P: Pooh and Piglet S: On the way (stepping on the stone of the stream) F: Agree
105	CH 5/5	<b>Pooh: Piglet, I have decided something.</b> Piglet: What have you decided, Pooh?	Piglet, I have decided something.	V					To convince the hearer	Direct	P: Pooh and Piglet

		Pooh: I have decided to catch a Heffalump.									S: Six pine trees F: Assert
106	CH 5/6	Pooh: Piglet, I have decided something. Piglet: What have you decided, Pooh? <b>Pooh: I have decided to catch a Heffalump.</b>	I have decided to catch a Heffalump.	V					To convince the hearer	Direct	P: Pooh and Piglet S: Six pine trees F: Assert
107	CH 5/7	<b>Pooh: I shall do it, by means of the trap. And it must be a Cunning Trap, so you will have to help me, Piglet.</b> Piglet: Pooh (quite happy), I will. How shall we do it? Pooh: That's just it. How?	I shall do it, by means of the trap. And it must be a Cunning Trap, so you will have to help me, Piglet.				V		To cause the hearer (to do something)	Direct	P: Pooh and Piglet S: Six pine trees F: Propose
108	CH 5/8	Pooh: I shall do it, by means of the trap. And it must be a Cunning Trap, so you will have to help me, Piglet. Piglet: Pooh (quite happy), I will. How shall we do it? <b>Pooh: That's just it. How?</b>	That's just it. How?		V				To cause the hearer (to think/consider)	Direct	P: Pooh and Piglet S: Six pine trees F: Ask
109	CH 5/9	Piglet: Why? <b>Pooh: Why what?</b> Piglet: Why would he fall in?	Why what?		V				To cause the hearer (to answer)	Direct	P: Pooh and Piglet S: Six pine trees F: Question
110	CH 5/10	<b>Pooh: But then he would see us digging it.</b> Piglet: Not if he was looking at the sky.	But then he would see us digging it.	V					To convince the hearer	Direct	P: Pooh and Piglet S: Six pine trees F: Assert
111	CH 5/11	<b>Pooh: He would suspect. If he happened to look down. It isn't as easy as I thought. I suppose that's why Heffalumps hardly ever get caught.</b> Piglet: That must be it.	He would suspect. If he happened to look down. It isn't as easy as I thought. I suppose that's why Heffalumps hardly ever get caught.	V					To convince the hearer	Direct	P: Pooh and Piglet S: Six pine trees F: Suppose
112	CH	<b>Pooh: Suppose, you wanted to catch me,</b>	Suppose, you wanted to		V				To cause the	Direct	P: Pooh and

	5/12	<p><b>how would you do it?</b></p> <p>Piglet: Well, I should do it like this. I should make a trap, and I should put a Jar of Honey in the Trap, and you would smell it, and you would go in after it, and--.</p> <p>Pooh: And I would go in after it (excitedly). Only very carefully so as not to hurt myself, and I would get to the Jar of Honey, and I should lick round the edges first of all, pretending that there wasn't anymore, you know, and then I should walk away and think about it a little, and then I should come back and start licking in the middle of the jar, and then--.</p>	catch me, how would you do it?						hearer (to respond)		Piglet S: Six pine trees F: Question
113	CH 5/13	<p><b>Pooh: And I would go in after it (excitedly). Only very carefully so as not to hurt myself, and I would get to the Jar of Honey, and I should lick round the edges first of all, pretending that there wasn't anymore, you know, and then I should walk away and think about it a little, and then I should come back and start licking in the middle of the jar, and then--.</b></p> <p>Piglet: Yes, well never mind about that where you would be, and there I should catch you. Now the first thing to think of is, What do Heffalumps like? I should think acorns, shouldn't you? We'll get a</p>	And I would go in after it. Only very carefully so as not to hurt myself, and I would get to the Jar of Honey, and I should lick round the edges first of all, pretending that there wasn't anymore, you know, and then I should walk away and think about it a little, and then I should come back and start licking in the middle of the jar, and then--.			V		To convince the hearer	Direct	P: Pooh and Piglet S: Six pine trees F: Propose	

		lot of-- I say, wake up, Pooh!									
114	CH 5/14	<b>Pooh: All right, honey then. All right, haycorns.</b> Piglet: Honey (in a thoughtful way). I'll dig the pit, while you go and get the honey. Pooh: Very well.	All right, honey then. All right, haycorns.			V			To convince the hearer	Direct	P: Pooh and Piglet S: Six pine trees F: Cheer
115	CH 5/15	Pooh: All right, honey then. All right, haycorns. Piglet: Honey (in a thoughtful way). I'll dig the pit, while you go and get the honey. <b>Pooh: Very well.</b>	Very well			V			To please the hearer	Direct	P: Pooh and Piglet S: Six pine trees F: Please
116	CH 5/16	Piglet: Got it? <b>Pooh: Yes, but it isn't quite a full jar.</b>	Yes, but it isn't quite a full jar.	V					To convince the hearer	Direct	P: Pooh and Piglet S: In the deep pit F: Assert
117	CH 5/17	Piglet: No, it isn't! Is that all you've got left? <b>Pooh: Yes.</b>	Yes.	V					To convince the hearer	Direct	P: Pooh and Piglet S: In the deep pit F: Assert
118	CH 5/18	Piglet: Well, good night, Pooh. <b>Pooh: And we meet at six o'clock to-morrow morning by the Pine Trees, and see how many Heffalumps we've got in our trap. Six o'clock, Piglet.</b> And have you got any string? Piglet: No. Why do you want string?	And we meet at six o'clock to-morrow morning by the Pine Trees, and see how many Heffalumps we've got in our trap. Six o'clock, Piglet.				V		To convince the hearer	Direct	P: Pooh and Piglet S: In the deep pit F: Vow
119	CH 5/19	Piglet: Well, good night, Pooh. <b>Pooh: And we meet at six o'clock to-morrow morning by the Pine</b>	And have you got any string?			V			To cause the hearer (to respond)	Direct	P: Pooh and Piglet S: In the deep

		Trees, and see how many Heffalumps we've got in our trap. Six o'clock, Piglet. <b>And have you got any string?</b> Piglet: No. Why do you want string?									pit F: Question
120	CH 5/20	Piglet: No. Why do you want string? <b>Pooh: To lead them home with.</b>	To lead them home with.	V					To convince the hearer	Direct	P: Pooh and Piglet S: On the way F: Assert
121	CH 5/21	Piglet: Oh! ... I think Heffalumps come if you whistle. <b>Pooh: Some do and some don't. You never can tell with Heffalumps.</b> Well, good night! Piglet: Good night!	Some do and some don't. You never can tell with Heffalumps.	V					To convince the hearer	Direct	P: Pooh and Piglet S: On the way F: Suppose
122	CH 5/22	Piglet: Oh!...I think Heffalumps come if you whistle. <b>Pooh: Some do and some don't. You never can tell with Heffalumps.</b> <b>Well, good night!</b> Piglet: Good night!	Well, good night!			V			To please the hearer	Direct	P: Pooh and Piglet S: On the way F: Farewell
123	CH 5/23	Robin: Oh, Bear! How I do love you! <b>Pooh: So do I.</b>	So do I.			V			To convince the hearer	Direct	P: Pooh and Robin S: On the way F: Please
124	CH 6/1	<b>Pooh: Good morning, Eeyore.</b> Eeyore: Good morning, Pooh Bear (gloomily). If it is a good morning. Which I doubt.	Good morning, Eeyore.			V			To please the hearer	Direct	P: Pooh and Eeyore S: Near the stream F: Compliment
125	CH 6/2	<b>Pooh: Why, what's the matter?</b> Eeyore: Nothing, Pooh Bear, nothing. We can't all, and some of us don't. That's all there is to it.	Why, what's the matter?			V			To cause the hearer (to answer)	Direct	P: Pooh and Eeyore S: Near the stream



											F: Question
126	CH 6/3	<b>Pooh: Can't all what?</b> Eeyore: Gaiety. Song-and-dance. Here we go round the mulberry bush. Pooh: Oh! What mulberry bush is that?	Can't all what?		V				To cause the hearer (to answer)	Direct	P: Pooh and Eeyore S: Near the stream F: Question
127	CH 6/4	<b>Pooh: Oh!</b> What mulberry bush is that? Eeyore: Bon-hommy. French word meaning bonhommy. I'm not complaining, but There It Is.	Oh!			V			To surprise the hearer	Direct	P: Pooh and Eeyore S: Near the stream F: Exclaim
128	CH 6/5	<b>Pooh: Oh! What mulberry bush is that?</b> Eeyore: Bon-hommy. French word meaning bonhommy. I'm not complaining, but There It Is.	What mulberry bush is that?		V				To convince the hearer	Direct	P: Pooh and Eeyore S: Near the stream F: Question
129	CH 6/6	Eeyore: That's right. Sing. Umty-tiddly, umty-too. Here we go gathering Nuts and May. Enjoy yourself. <b>Pooh: I am.</b> Eeyore: Some can.	I am.			V			To convince the hearer	Direct	P: Pooh and Eeyore S: Near the stream F: Proud
130	CH 6/7	<b>Pooh: Why, what's the matter?</b> Eeyore: Is anything the matter? Pooh: You seem so sad, Eeyore.	Why, what's the matter?		V				To cause the hearer (to answer)	Direct	P: Pooh and Eeyore S: Near the stream F: Question
131	CH 6/8	Pooh: Why, what's the matter? Eeyore: Is anything the matter? <b>Pooh: You seem so sad, Eeyore.</b>	You seem so sad, Eeyore.	V					To convince the hearer	Direct	P: Pooh and Eeyore S: Near the stream F: Assert
132	CH 6/9	Eeyore: Sad? Why should I be sad? It's my birthday. The happiest day of the year.	Your birthday?			V			To convince the hearer	Direct	P: Pooh and Eeyore S: Near the

		<b>Pooh: Your birthday?</b> Eeyore: Of course it is. Can't you see? Look at all the presents I have had. Look at the birthday cake. Candles and pink sugar.									stream F: Question
133	CH 6/10	<b>Pooh: Presents? Birthday cake? Where?</b> Eeyore: Can't you see them? Pooh: No.	Presents? Birthday cake? Where?			V			To cause the hearer (to respond)	Direct	P: Pooh and Eeyore S: Near the stream F: Question
134	CH 6/11	Pooh: Presents? Birthday cake? Where? Eeyore: Can't you see them? <b>Pooh: No.</b>	No.			V			To convince the hearer	Direct	P: Pooh and Eeyore S: Near the stream F: Negate
135	CH 6/12	Eeyore: Neither can I. Joke. Ha ha! <b>Pooh: But is it really your birthday?</b> Eeyore: It is.	But is it really your birthday?			V			To convince the hearer	Direct	P: Pooh and Eeyore S: Near the stream F: Question
136	CH 6/13	<b>Pooh: Oh! Well, Many happy returns of the day, Eeyore.</b> Eeyore: And many happy returns to you, Pooh Bear. Pooh: But it isn't my birthday.	Oh! Well, Many happy returns of the day, Eeyore.			V			To please the hearer	Direct	P: Pooh and Eeyore S: Near the stream F: Please
137	CH 6/14	Pooh: Oh! Well, Many happy returns of the day, Eeyore. Eeyore: And many happy returns to you, Pooh Bear. <b>Pooh: But it isn't my birthday.</b>	But it isn't my birthday.	V					To convince the hearer	Direct	P: Pooh and Eeyore S: Near the stream F: Assert
138	CH 6/15	Eeyore: No, it'd mine. <b>Pooh: But you said "many happy returns"--</b> Eeyore: Well, why not? You don't always	But you said "many happy returns"--	V					To convince the hearer	Direct	P: Pooh and Eeyore S: Near the stream

		want to be miserable on my birthday, do you?									F: Assume
139	CH 6/16	Eeyore: Well, why not? You don't always want to be miserable on my birthday, do you? <b>Pooh: Oh, I see.</b>	Oh, I see.			V			To convince the hearer	Direct	P: Pooh and Eeyore S: Near the stream F: Admit
140	CH 6/17	Eeyore: It's bad enough. Being miserable myself, what with no presents and no cake and no candles, and no proper notice taken of me at all, but if everybody else is going to be miserable too---- <b>Pooh: Stay there!</b>	Stay there!			V			To cause the hearer (to stop)	Direct	P: Pooh and Eeyore S: Near the stream F: Command
141	CH 6/18	<b>Pooh: Hallo, Piglet.</b> Piglet: Hallo, Pooh.	Hallo, Piglet.			V			To please the hearer	Direct	P: Pooh and Piglet S: Outside of Pooh's house F: Compliment
142	CH 6/19	<b>Pooh: What are you trying to do?</b> Piglet: I was trying to reach the knocker. I just came round---- Pooh: Let me do it for you.	What are you trying to do?			V			To cause the hearer (to answer)	Direct	P: Pooh and Piglet S: Outside of Pooh's house F: Question
143	CH 6/20	Pooh: What are you trying to do? Piglet: I was trying to reach the knocker. I just came round---- <b>Pooh: Let me do it for you.</b>	Let me do it for you.				V		To please the hearer	Direct	P: Pooh and Piglet S: Outside of Pooh's house F: Propose
144	CH 6/21	<b>Pooh: I have just seen Eeyore is in a Very Sad Condition, because it's his birthday, and nobody has taken notice of it, and he's very Gloomy--you know what Eeyore</b>	I have just seen Eeyore is in a Very Sad Condition, because it's his birthday, and nobody has taken notice of it, and he's very	V					To convince the hearer	Direct	P: Pooh and Piglet S: Outside of Pooh's house F: Assert

		<p><b>is--and there e was, and---- What a long time whoever lives here is answering this door.</b></p> <p>Piglet: But Pooh, it's your own house!</p> <p>Pooh: Oh! So it is. Well, let's go in.</p>	<p>Gloomy--you know what Eeyore is--and there e was, and---- What a long time whoever lives here is answering this door.</p>								
145	CH 6/22	<p>Pooh: I have just seen Eeyore is in a Very Sad Condition, because it's his birthday, and nobody has taken notice of it, and he's very Gloomy--you know what Eeyore is--and there e was, and---- What a long time whoever lives here is answering this door.</p> <p>Piglet: But Pooh, it's your own house!</p> <p><b>Pooh: Oh! So it is. Well, let's go in.</b></p>	<p>Oh! So it is. Well, let's go in.</p>			V			To surprise the hearer	Indirect	<p>P: Pooh and Piglet</p> <p>S: Outside of Pooh's house</p> <p>F: Surprise</p>
146	CH 6/23	<p><b>Pooh: I'm giving this to Eeyore, as a present.</b> What are you going to give?</p> <p>Piglet: Couldn't I give it too? From both of us.</p> <p>Pooh: No. That would not be a good plan.</p>	<p>I'm giving this to Eeyore, as a present.</p>	V					To convince the hearer	Direct	<p>P: Pooh and Piglet</p> <p>S: Pooh's house</p> <p>F: Assert</p>
147	CH 6/24	<p><b>Pooh:</b> I'm giving this to Eeyore, as a present. <b>What are you going to give?</b></p> <p>Piglet: Couldn't I give it too? From both of us.</p> <p>Pooh: No. That would not be a good plan.</p>	<p>What are you going to give?</p>			V			To cause the hearer (to answer)	Direct	<p>P: Pooh and Piglet</p> <p>S: Pooh's house</p> <p>F: Question</p>
148	CH 6/25	<p>Pooh: I'm giving this to Eeyore, as a present. What are you going to give?</p> <p>Piglet: Couldn't I give it too? From both of us.</p> <p><b>Pooh: No. That would not be a good plan.</b></p>	<p>No. That would not be a good plan.</p>	V					To convince the hearer	Direct	<p>P: Pooh and Piglet</p> <p>S: Pooh's house</p> <p>F: Disagree</p>

149	CH 6/26	Piglet: All right, then, I'll give him a balloon. I've got one left from my party? I'll go and get it now, shall I? <b>Pooh: That, Piglet, is a very good idea. It is just what Eeyore wants to cheer him up. Nobody can be uncheered with a balloon.</b>	That, Piglet, is a very good idea. It is just what Eeyore wants to cheer him up. Nobody can be uncheered with a balloon.	V					To convince the hearer	Direct	P: Pooh and Piglet S: Pooh's house F: Agree
150	CH 6/27	<b>Pooh: Good morning, Owl.</b> Owl: Good morning, Pooh.	Good morning, Owl.			V			To please the hearer	Direct	P: Pooh and Owl S: Owl's house F: Greet
151	CH 6/28	<b>Pooh: Many happy returns of Eeyore's birthday.</b> Owl: Oh, is that what it is?	Many happy returns of Eeyore's birthday.			V			To surprise the hearer	Direct	P: Pooh and Owl S: Owl's house F: Please
152	CH 6/29	<b>Pooh: What are you giving him, Owl?</b> Owl: What are you giving him, Pooh?	What are you giving him, Owl?			V			To cause the hearer (to respond)	Direct	P: Pooh and Owl S: Owl's house F: Question
153	CH 6/30	<b>Pooh: I'm giving him a useful Pot to Keep Things In, and I wanted to ask you.</b> Owl: Is this it? Pooh: Yes, and I wanted to ask you--	I'm giving him a useful Pot to Keep Things In, and I wanted to ask you.	V					To convince the hearer	Direct	P: Pooh and Owl S: Owl's house F: Assert
154	CH 6/31	Owl: Is this it? <b>Pooh: Yes, and I wanted to ask you--</b> Owl: Somebody has been keeping honey with in it.	Yes, and I wanted to ask you--	V					To convince the hearer	Direct	P: Pooh and Owl S: Owl's house F: Assert
155	CH 6/32	<b>Pooh: You can keep anything in it. It's Very Useful like that. And I wanted to ask you----</b> Owl: You ought to write "A Happy Birthday" on it.	You can keep anything in it. It's Very Useful like that. And I wanted to ask you----	V					To convince the hearer	Direct	P: Pooh and Owl S: Owl's house F: Assert
156	CH	<b>Pooh: That was what I wanted to ask</b>	That was what I wanted	V					To convince the	Direct	P: Pooh and

	6/33	<p><b>you. Because my spelling is Wobbly. It's a good spelling but it Wobbles, and the letters get in the wrong places.</b> Would you write "A Happy Birthday" on it for me?</p> <p>Owl: It's a nice pot. Couldn't I give it too? From bot of us?</p> <p>Pooh: No. That would not be a good plan. Now I'll just wash it first, and then you can write on it.</p>	to ask you. Because my spelling is Wobbly. It's a good spelling but it Wobbles, and the letters get in the wrong places.						hearer		Owl S: Owl's house F: Assert
157	CH 6/34	<p><b>Pooh:</b> That was what I wanted to ask you. Because my spelling is Wobbly. It's a good spelling but it Wobbles, and the letters get in the wrong places. <b>Would you write "A Happy Birthday" on it for me?</b></p> <p>Owl: It's a nice pot. Couldn't I give it too? From bot of us?</p> <p>Pooh: No. That would not be a good plan. Now I'll just wash it first, and then you can write on it.</p>	Would you write "A Happy Birthday" on it for me?		V				To convince the hearer	Indirect	P: Pooh and Owl S: Owl's house F: Request
158	CH 6/35	<p>Pooh: That was what I wanted to ask you. Because my spelling is Wobbly. It's a good spelling but it Wobbles, and the letters get in the wrong places. Would you write "A Happy Birthday" on it for me?</p> <p>Owl: It's a nice pot. Couldn't I give it too? From bot of us?</p> <p><b>Pooh: No. That would not be a good plan. Now I'll just wash it first, and then you can write on it.</b></p>	No. That would not be a good plan. Now I'll just wash it first, and then you can write on it.	V					To convince the hearer	Direct	P: Pooh and Owl S: Owl's house F: Disagree
159	CH 6/36	<p>Owl: Can you read, Pooh? There is a notice about knocking and ringing</p>	Christopher Robin told me what it said, and then	V					To convince the hearer	Indirect	P: Pooh and Owl

		<p>outside my door, which Christopher Robin wrote. Could you read it?</p> <p><b>Pooh: Christopher Robin told me what it said, and then I could.</b></p> <p>Owl: Well, I'll tell you what this says, and then you'll be able to.</p>	I could.								S: Owl's house F: Assert
160	CH 6/37	<p>Owl: I'm just saying "A Happy Birthday" (carelessly).</p> <p><b>Pooh: It's a nice long one.</b></p>	It's a nice long one.			V			To please the hearer	Direct	P: Pooh and Owl S: Owl's house F: Please
161	CH 6/38	<p>Owl: Well, actually, of course, I'm saying "A Very Happy Birthday with love from Pooh". Naturally it takes a good deal of pencil to say a long thing like that.</p> <p><b>Pooh: Oh, I see.</b></p>	Oh, I see.	V					To convince the hearer	Direct	P: Pooh and Owl S: Owl's house F: Admit
162	CH 6/39	<p><b>Pooh: Many happy returns of the day.</b></p> <p>Eeyore: Thank you, Pooh. I'm having them.</p>	Many happy returns of the day.			V			To please the hearer	Direct	P: Pooh and Eeyore S: Side of the river (Eeyore's house) F: Please
163	CH 6/40	<p><b>Pooh: I've brought you a little present.</b></p> <p>Eeyore: I've had it.</p>	I've brought you a little present.	V					To please the hearer	Direct	P: Pooh and Eeyore S: Eeyore's house F: Assert
164	CH 6/41	<p><b>Pooh: It's a Useful Pot. Here it is. And it's got "A Very Happy Birthday with love from Pooh" written on it. That's what all that writing is. And I's for putting things in. There!</b></p> <p>Eeyore: Why! I believe my Balloon will</p>	It's a Useful Pot. Here it is. And it's got "A Very Happy Birthday with love from Pooh" written on it. That's what all that writing is. And I's for putting things in. There!	V					To convince the hearer	Direct	P: Pooh and Eeyore S: Eeyore's house F: Assert

		just go into that pot!									
165	CH 6/42	<b>Pooh: Oh, no, Eeyore. Balloons are much too big to go into Pots. What you do with a balloon is, you hold the balloon.</b> Eeyore: Not mine. Look, Piglet!	Oh, no, Eeyore. Balloons are much too big to go into Pots. What you do with a balloon is, you hold the balloon.	V					To convince the hearer	Direct	P: Pooh and Eeyore S: Eeyore's house F: Protest
166	CH 6/43	<b>Pooh: So it does! It goes in!</b> Piglet: So it does! And it comes out! Eeyore: Doesn't it? It goes in and out like anything.	So it does! It goes in!	V					To convince the hearer	Direct	P: Pooh, Piglet and Eeyore S: Eeyore's house F: Admit
167	CH 6/44	<b>Pooh: I'm very glad, that I thought of giving you a Useful Pot to put things in.</b> Piglet: I'm very glad, that thought of giving you something to put in a Useful Pot.	I'm very glad, that I thought of giving you a Useful Pot to put things in.			V			To please the hearer	Direct	P: Pooh, Piglet and Eeyore S: Eeyore's house F: Compliment
168	CH 7/1	<b>Pooh: How did they come here?</b> Robin: In the Usual Way, if you know what I mean, Pooh. Pooh: Oh! In the Usual Way. Ah!	How did they come here?			V			To cause the hearer (to answer)	Direct	P: Pooh and Robin S: Forest F: Question
169	CH 7/2	Pooh: How did they come here? Robin: In the Usual Way, if you know what I mean, Pooh. <b>Pooh: Oh! In the Usual Way. Ah!</b>	Oh! In the Usual Way. Ah!			V			To convince the hearer	Direct	P: Pooh and Robin S: Forest F: Exclaim
170	CH 7/3	Rabbit: What I don't like about it is this. Here are we--you, Pooh, and you, Piglet, and me--and suddenly. <b>Pooh: And Eeyore.</b>	And Eeyore.			V			To convince the hearer	Direct	P: Pooh and Rabbit S: Piglet's house F: Call
171	CH 7/4	Rabbit: And Eeyore--and then suddenly. <b>Pooh: And Owl.</b>	And Owl.			V			To convince the hearer	Direct	P: Pooh and Rabbit S: Piglet's house



											F: Call
172	CH 7/5	Rabbit: And Owl--and then all of a sudden-- <b>Pooh: Oh, and Eeyore. I was forgetting him.</b>	Oh, and Eeyore. I was forgetting him.			V			To annoy the hearer	Direct	P: Pooh and Rabbit S: Piglet's house F: Call
173	CH 7/6	Rabbit: Seventeen, isn't it? And one more for handkerchief--that's eighteen. Eighteen pockets in one suit! I haven't time. <b>Pooh: I make it fifteen.</b> Rabbit: What?	I make it fifteen.	V					To surprise the hearer	Direct	P: Pooh and Rabbit S: Piglet's house F: Assert
174	CH 7/7	<b>Pooh: Fifteen.</b> Rabbit: Fifteen what?	Fifteen.			V			To surprise the hearer	Direct	P: Pooh and Rabbit S: Piglet's house F: Call
175	CH 7/8	<b>Pooh: Your family.</b> Rabbit: What about them?	Your family.	V					To surprise the hearer	Direct	P: Pooh and Rabbit S: Piglet's house F: Assert
176	CH 7/9	Rabbit: Did I? <b>Pooh: Yes, you said--</b> Piglet: Never mind, pooh. The question is, What are we to do about Kanga? Pooh: Oh, I see.	Yes, you said--	V					To convince the hearer	Direct	P: Pooh, Piglet and Rabbit S: Piglet's house F: Assume
177	CH 7/10	Rabbit: Did I? Pooh: Yes, you said-- Piglet: Never mind, pooh. The question is, What are we to do about Kanga? <b>Pooh: Oh, I see.</b>	Oh, I see.	V					To convince the hearer	Direct	P: Pooh, Piglet and Rabbit S: Piglet's house F: Admit
178	CH 7/11	Rabbit: The best way, would be this. The best way would be to steal Baby	Aha! Aha! Aha!... of course.			V			To surprise the hearer	Direct	P: Pooh and Rabbit

		Roo and hide him, and then when Kanga says, “Where’s Baby Roo?” we say “Aha!”. <b>Pooh: Aha! Aha! Aha!... of course. We could say “Aha!” even if we hadn’t stolen Baby Roo.</b>								S: Piglet’s house F: Cheer
179	CH 7/12	Rabbit: The best way, would be this. The best way would be to steal Baby Roo and hide him, and then when Kanga says, “Where’s Baby Roo?” we say “Aha!”. <b>Pooh: Aha! Aha! Aha!... of course. We could say “Aha!” even if we hadn’t stolen Baby Roo.</b> Rabbit: Pooh, you haven’t any brain (kindly).	We could say “Aha!” even if we hadn’t stolen Baby Roo.	V				To annoy the hearer	Direct	P: Pooh and Rabbit S: Piglet’s house F: Suppose
180	CH 7/13	Rabbit: Pooh, you haven’t any brain (kindly). <b>Pooh: I know</b> (humbly). Rabbit: We say “Aha!” so that Kanga knows that we know where Baby Roo is. “Aha!” means we’ll tell you where Baby Roo is, if you promise to go away from the Forest and never come back, now don’t talk while I think.	I know.			V		To convince the hearer	Direct	P: Pooh and Rabbit S: Piglet’s house F: Confess
181	CH 7/14	<b>Pooh: What about me? I suppose I shan’t be useful?</b> Piglet: Never mind, Pooh. Another time perhaps.	What about me? I suppose I shan’t be useful?		V			To cause the hearer (to respond)	Direct	P: Pooh and Piglet S: Piglet’s house F: Request
182	CH 7/15	Rabbit: Oh, yes, yes, that’s all right. Well, Pooh. You see what you have to do?	No. Not yet. What do I do?		V			To cause the hearer (to answer)	Direct	P: Pooh and Rabbit S: Piglet’s

		<b>Pooh: No. Not yet. What do I do?</b> Rabbit: Well, you just have to talk very hard to Kanga? So as she doesn't notice anything.								house F: Ask	
183	CH 7/16	<b>Pooh: Oh! What about?</b> Rabbit: Anything you like.	Oh, what about?			V			To cause the hearer (to respond)	Direct	P: Pooh and Rabbit S: Piglet's house F: Curious
184	CH 7/17	<b>Pooh: You mean like telling her a little bit of poetry or something?</b> Rabbit: That's it. Splendid Now come along.	You mean like telling her a little bit of poetry or something?			V			To cause the hearer (to respond)	Direct	P: Pooh and Rabbit S: Piglet's house F: Ask
185	CH 7/18	<b>Pooh: Good afternoon, Kanga.</b> Kanga: Good afternoon, Pooh.	Good afternoon, Kanga.			V			To please the hearer	Direct	P: Pooh and Kanga S: Forest F: Greet
186	CH 7/19	Roo: Look at me jumping. <b>Pooh: Hallo, Roo, my little fellow!</b> Kanga: We were just going home. Good afternoon, Rabbit. Good afternoon, Piglet. Rabbit & Piglet: Good afternoon. Hallo, Roo.	Hallo, Roo, my little fellow!			V			To please the hearer	Direct	P: Pooh, Roo and Kanga S: Forest F: Greet
187	CH 7/20	<b>Pooh: Oh, Kanga. I don't know if you are interested in Poetry at all?</b> Kanga: Hardly at all. Pooh: Oh!	Oh, Kanga. I don't know if you are interested in Poetry at all?			V			To convince the hearer	Direct	P: Pooh and Kanga S: Forest F: Ask
188	CH 7/21	Pooh: Oh, Kanga. I don't know if you are interested in Poetry at all? Kanga: Hardly at all. <b>Pooh: Oh!</b>	Oh!			V			To convince the hearer	Direct	P: Pooh and Kanga S: Forest F: Surprised
189	CH	Rabbit: Go on (whispered)	Talking of Poetry, I made	V					To convince the	Direct	P: Pooh, Rabbit

	7/22	<b>Pooh: Talking of Poetry, I made up a little piece as I was coming along. It went like this. Er--now let me see--</b> Kanga: Fancy! Now Roo, dear--	up a little piece as I was coming along. It went like this. Er--now let me see--					hearer		and Kanga S: Forest F: Assert
190	CH 7/23	<b>Pooh: Talking of Poetry, have you ever noticed that tree right over there?</b> Kanga: Where? Now, Roo-- Pooh: Right over there.	Talking of Poetry, have you ever noticed that tree right over there?		V			To cause the hearer (to respond)	Direct	P: Pooh and Kanga S: Forest F: Question
191	CH 7/24	Pooh: Talking of Poetry, have you ever noticed that tree right over there? Kanga: Where? Now, Roo-- <b>Pooh: Right over there.</b>	Right over there.		V			To convince the hearer	Direct	P: Pooh and Kanga S: Forest F: Point out
192	CH 7/25	<b>Pooh: I can see a bird in it from here. Or is it a fish?</b> Rabbit: You ought to see tat bird from here. Unless it's a fish. Piglet: It isn't a fish, it's a bird.	I can see a bird in it from here. Or is it a fish?		V			To convince the hearer	Direct	P: Pooh, Rabbit and Piglet S: Forest F: Ask
193	CH 7/26	Rabbit: So it is. <b>Pooh: Is it a starling or a blackbird?</b> Rabbit: That's the whole question. Is it a blackbird or a starling?	Is it a starling or a blackbird?		V			To cause the hearer (to answer)	Direct	P: Pooh and Rabbit S: Forest F: Ask
194	CH 7/27	Kanga: Why, where's Rabbit? Are you all right, Roo, dear? <b>Pooh: Rabbit had to go away. I think he thought of something he had to do and see about suddenly.</b>	Rabbit had to go away. I think he thought of something he had to do and see about suddenly.	V				To convince the hearer	Direct	P: Pooh and Rabbit S: Forest F: Assume
195	CH 7/28	Kanga: And Piglet? <b>Pooh: I think Piglet thought of something at the same time. Suddenly.</b> Kanga: Well, we must be getting home. Good bye, Pooh.	I think Piglet thought of something at the same time. Suddenly.	V				To convince the hearer	Direct	P: Pooh and Rabbit S: Forest F: Assume

196	CH 8/1	<b>Pooh: Good morning, Christopher Robin.</b> Robin: Hallo, Pooh Bear. I can't get this boot on. Pooh: That's bad.	Good morning, Christopher Robin.			V			To please the hearer	Direct	P: Pooh and Robin S: Outside of Robin's house F: Greet
197	CH 8/2	Pooh: Good morning, Christopher Robin. Robin: Hallo, Pooh Bear. I can't get this boot on. <b>Pooh: That's bad.</b>	That's bad.			V			To convince the hearer	Direct	P: Pooh and Robin S: Outside of Robin's house F: Empathy
198	CH 8/3	<b>Pooh: And that's that.</b> What do we do next? Robin: We are all going on an Expedition. Thank you, Pooh. Pooh: Going on an Expotition? (eagerly). I don't think I've ever been on one of those. Where are we going to on this Expotition?	And that's that.			V			To convince the hearer	Direct	P: Pooh and Robin S: Outside of Robin's house F: Point out
199	CH 8/4	<b>Pooh: And that's that. What do we do next?</b> Robin: We are all going on an Expedition. Thank you, Pooh. Pooh: Going on an Expotition? (eagerly). I don't think I've ever been on one of those. Where are we going to on this Expotition?	What do we do next?		V				To cause the hearer (to answer)	Direct	P: Pooh and Robin S: Outside of Robin's house F: Question
200	CH 8/5	Pooh: And that's that. What do we do next? Robin: We are all going on an Expedition. Thank you, Pooh. <b>Pooh: Going on an Expotition? (eagerly). I don't think I've ever been on one of those.</b> Where are we going to on this Expotition?	Going on an Expotition? I don't think I've ever been on one of those.	V					To convince the hearer	Direct	P: Pooh and Robin S: Outside of Robin's house F: Assume

201	CH 8/6	<p>Pooh: And that's that. What do we do next?</p> <p>Robin: We are all going on an Expedition. Thank you, Pooh.</p> <p><b>Pooh:</b> Going on an Expedition? (eagerly). I don't think I've ever been on one of those. <b>Where are we going to on this Expedition?</b></p>	Where are we going to on this Expedition?		V				To cause the hearer (to answer)	Direct	<p>P: Pooh and Robin</p> <p>S: Outside of Robin's house</p> <p>F: Question</p>
202	CH 8/7	<p>Robin: Expedition, silly old Bear. It's got an 'x' in it.</p> <p><b>Pooh: Oh! I know.</b></p>	Oh! I know		V				To convince the hearer	Direct	<p>P: Pooh and Robin</p> <p>S: Outside of Robin's house</p> <p>F: Assert</p>
203	CH 8/8	<p>Robin: We're going to discover the North Pole.</p> <p><b>Pooh: Oh! What is the North Pole?</b></p> <p>Robin: It's just a thing you discover (carelessly).</p>	Oh! What is the North Pole?		V				To cause the hearer (to answer)	Direct	<p>P: Pooh and Robin</p> <p>S: Outside of Robin's house</p> <p>F: Question</p>
204	CH 8/9	<p><b>Pooh: Oh! I see. Are bears any good at discovering it?</b></p> <p>Robin: Of course they are. And Rabbit and Kanga and all of you. It's an Expedition. That's what an Expedition means. A long line of everybody. You'd better tell the others to get ready, while I see if my gun's all right. And we must all bring Provisions.</p>	Oh! I see. Are bears any good at discovering it?		V				To cause the hearer (to answer)	Direct	<p>P: Pooh and Robin</p> <p>S: Outside of Robin's house</p> <p>F: Question</p>
205	CH 8/10	<p><b>Pooh: Bring what?</b></p> <p>Robin: Things to eat.</p> <p>Pooh: Oh! I thought you said Provisions. I'll go and tell them.</p>	Bring what?		V				To cause the hearer (to answer)	Direct	<p>P: Pooh and Robin</p> <p>S: Outside of Robin's house</p> <p>F: Question</p>
206	CH	<b>Pooh: Oh!</b> I thought you said Provisions.	Oh!			V			To surprise the	Direct	P: Pooh and

	8/11	I'll go and tell them.							hearer		Robin S: Outside of Robin's house F: Surprise
207	CH 8/12	<b>Pooh:</b> Oh! <b>I thought you said Provisions. I'll go and tell them.</b>	I thought you said Provisions. I'll go and tell them	V					To convince the hearer	Direct	P: Pooh and Robin S: Outside of Robin's house F: Assert
208	CH 8/13	<b>Pooh:</b> <b>Hallo, Rabbit. Is that you?</b> Rabbit: Let's pretend it isn't, and see what happens.	Hallo, Rabbit.			V			To please the hearer	Direct	P: Pooh and Rabbit S: Rabbit's hole F: Greet
209	CH 8/14	<b>Pooh:</b> Hallo, Rabbit. <b>Is that you?</b> Rabbit: Let's pretend it isn't, and see what happens.	Is that you?		V				To cause the hearer (to respond)	Direct	P: Pooh and Rabbit S: Rabbit's hole F: Question
210	CH 8/15	<b>Pooh:</b> <b>I've got a message for you.</b> Rabbit: I'll give it to him.	I've got a message for you.	V					To convince the hearer	Direct	P: Pooh and Rabbit S: Rabbit's hole F: Assert
211	CH 8/16	<b>Pooh:</b> <b>We're all going on an. Expotition with Christopher Robin!</b> Rabbit: What is it when we're on it? Pooh: A sort of boat, I think.	We're all going on an. Expotition with Christopher Robin!	V					To convince the hearer	Direct	P: Pooh and Rabbit S: Rabbit's hole F: Assert
212	CH 8/17	Pooh: We're all going on an. Expotition with Christopher Robin! Rabbit: What is it when we're on it? <b>Pooh:</b> <b>A sort of boat, I think.</b>	A sort of boat, I think.	V					To convince the hearer	Direct	P: Pooh and Rabbit S: Rabbit's hole F: Assume
213	CH 8/18	Rabbit: Oh! that sort. <b>Pooh:</b> <b>Yes. And we're going to discover a Pole or something. Or was it a Mole? Anyhow we're going to discover it.</b>	Yes. And we're going to discover a Pole or something. Or was it a Mole? Anyhow we're going to discover it.	V					To convince the hearer	Direct	P: Pooh and Rabbit S: Rabbit's hole F: Suppose

214	CH 8/19	Rabbit: We are, are we? <b>Pooh: Yes. And we've got to bring Pro-things to eat with us. In case we want to eat them.</b> Now I'm going down to Piglet's. Tell Kanga, will you?	Yes. And we've got to bring Pro-things to eat with us. In case we want to eat them. Now	V					To convince the hearer	Direct	P: Pooh and Rabbit S: Rabbit's hole F: Assert
215	CH 8/20	Rabbit: We are, are we? <b>Pooh: Yes. And we've got to bring Pro-things to eat with us. In case we want to eat them. Now I'm going down to Piglet's. Tell Kanga, will you?</b>	I'm going down to Piglet's. Tell Kanga, will you?		V				To cause the hearer (to do Pooh's desire)	Indirect	P: Pooh and Rabbit S: Rabbit's hole F: Request
216	CH 8/21	<b>Pooh: Oh! Piglet. We're going on an Expotition, all of us, with things to eat. To discover something.</b> Piglet: To discover what?	Oh! Piglet. We're going on an Expotition, all of us, with things to eat. To discover something.	V					To convince the hearer	Direct	P: Pooh and Piglet S: Piglet's house F: Assert
217	CH 8/22	<b>Pooh: Oh! Just something.</b> Piglet: Nothing fierce? Pooh: Christopher Robin didn't say anything about fierce. He just said it had an 'x'.	Oh! Just something.			V			To convince the hearer	Direct	P: Pooh and Piglet S: Piglet house F: Surprise
218	CH 8/23	Pooh: Oh! Just something. Piglet: Nothing fierce? <b>Pooh: Christopher Robin didn't say anything about fierce. He just said it had an 'x'.</b>	Christopher Robin didn't say anything about fierce. He just said it had an 'x'.	V					To convince the hearer	Indirect	P: Pooh and Piglet S: Piglet's house F: Assert
219	CH 8/24	<b>Pooh: This is the first verse.</b> Piglet: First verse of what? Pooh: My song.	This is the first verse.	V					To convince the hearer	Direct	P: Pooh and Piglet S: Discovering the pole F: Assert
220	CH 8/25	Pooh: This is the first verse. Piglet: First verse of what?	My song.	V					To convince the hearer	Direct	P: Pooh and Piglet



		<b>Pooh: My song.</b>									S: Discovering the pole F: Assert
221	CH 8/26	Piglet: What song? <b>Pooh: This one.</b>	This one.	V					To convince the hearer	Direct	P: Pooh and Piglet S: Discovering the pole F: Assert
222	CH 8/27	Piglet: Which one? <b>Pooh: Well, if you listen, Piglet, you'll hear it.</b> Piglet: How do you know I'm not listening?	Well, if you listen, Piglet, you'll hear it.	V					To convince the hearer	Direct	P: Pooh and Piglet S: Discovering the pole F: Suggest
223	CH 8/28	Robin: Hush! We're just coming to a Dangerous Place. <b>Pooh: Hush!</b> Piglet: Hush!	Hush!			V			To intimidate the hearer (to be not noisy)	Direct	P: Pooh and Piglet S: Discovering the pole F: Warn
224	CH 8/29	Robin: It's just the place, for an Ambush. <b>Pooh: What sort of bush? (Whispered to Piglet). A gorse-bush?</b>	What sort of bush? A gorse-bush?		V				To cause the hearer (to respond)	Direct	P: Pooh and Piglet S: Discovering the pole F: Question
225	CH 8/30	<b>Pooh: So is a gorse-bush sometimes.</b> Piglet: An Ambush, as I was about to explain to Pooh, is a sort of Surprise.	So is a gorse-bush sometimes.	V					To convince the hearer	Direct	P: Pooh and Piglet S: Discovering the pole F: Assume
226	CH 8/31	Owl: We are not talking about gorse-bushes. <b>Pooh: I am.</b>	I am.	V					To convince the hearer	Direct	P: Pooh and Piglet S: Discovering the pole F: Admit
227	CH	Robin: I think, that we ought to eat all our	Eat all our what?		V				To cause the	Direct	P: Pooh, Robin

	8/32	Provisions now, so that we shan't have so much to carry. <b>Pooh: Eat all our what?</b> Piglet: All that we've brought. Pooh: That's a good idea.						hearer (to respond)		and Piglet S: Resting of discovering the pole F: Question
228	CH 8/33	Robin: I think, that we ought to eat all our Provisions now, so that we shan't have so much to carry. Pooh: Eat all our what? Piglet: All that we've brought. <b>Pooh: That's a good idea.</b>	That's a good idea.	V				To convince the hearer	Direct	P: Pooh, Robin and Piglet S: Resting of discovering the pole F: Agree
229	CH 8/34	Robin: Have you all got something? (mouth fully). Eeyore: All except me. As Usual (Melancholy). I suppose none of you are sitting on a thistle by any chance? <b>Pooh: I believe I am. Ow! Yes, I was. I thought so.</b>	I believe I am. Ow! Yes, I was. I thought so.	V				To convince the hearer	Direct	P: Pooh, Eeyore and Robin S: Resting of discovering the pole F: Assert
230	CH 8/35	Eeyore: Thank you, Pooh. If you've quite finished with it. Pooh: <b>It doesn't do them any Good, you know, sitting on them. Takes all the Life out of them. Remember that another time, all of you. A little Consideration, a little Thought for Others, makes all the difference.</b>	It doesn't do them any Good, you know, sitting on them. Takes all the Life out of them. Remember that another time, all of you. A little Consideration, a little Thought for Others, makes all the difference.	V				To convince the hearer	Direct	P: Pooh and Eeyore S: Resting of discovering the pole F: Suppose
231	CH 8/36	Eeyore: I don't hold with all this washing (grumbled). This modern Behind-the-ears nonsense. What do you think, Pooh? <b>Pooh: Well, I think----</b>	Well, I think----	V				To convince the hearer	Direct	P: Pooh and Eeyore S: Resting of discovering the pole F: Assume

232	CH 8/37	Robin: Pooh, where did you find that pole? <b>Pooh: I just found it. I thought it ought to be useful. I just picked it up.</b>	I just found it. I thought it ought to be useful. I just picked it up.	V					To convince the hearer	Direct	P: Pooh and Robin S: Discovered the pole F: Assert
233	CH 8/38	Robin: Pooh (solemnly), the Expedition is over. You have found the North Pole. <b>Pooh: Oh!</b>	Oh!			V			To surprise the hearer	Direct	P: Pooh and Robin S: Discovered the pole F: Surprise
234	CH 8/39	<b>Pooh: Hullo, Eeyore.</b> Eeyore: Hullo, Pooh. Thank you for asking, but I shall be able to use it again in a day or two.	Hullo, Eeyore.			V			To please the hearer	Direct	P: Pooh and Eeyore S: Discovered the pole F: Greet
235	CH 8/40	<b>Pooh: Use what?</b> Eeyore: What are you talking about? Pooh: I wasn't talking about anything.	Use what?		V				To cause the hearer (to respond)	Direct	P: Pooh and Eeyore S: Discovered the pole F: Question
236	CH 8/41	Pooh: Use what? Eeyore: What are you talking about? <b>Pooh: I wasn't talking about anything.</b>	I wasn't talking about anything.	V					To convince the hearer	Direct	P: Pooh and Eeyore S: Discovered the pole F: Assert
237	CH 8/42	Eeyore: My mistake again. I thought you were saying how sorry you were about my tail, being all numb, and could you do anything to help? <b>Pooh: No. That wasn't me. Perhaps it was somebody else.</b> Eeyore: Well, thank him for me when you see him.	No. That wasn't me. Perhaps it was somebody else.	V					To convince the hearer	Direct	P: Pooh and Eeyore S: Discovered the pole F: Disclaim
238	CH	Eeyore: Is that what we were looking for?	Yes.	V					To convince the	Direct	P: Pooh and

	8/43	<b>Pooh: Yes.</b> Eeyore: Oh! Well, anyhow--it didn't rain.						hearer		Eeyore S: Discovered the pole F: Correct
239	CH 9/1	Robin: Oh, Pooh! Where are you? <b>Pooh: Here I am.</b> Robin: Pooh!	Here I am.	V				To surprise the hearer	Direct	P: Pooh and Robin S: Robin's house F: Assert
240	CH 9/2	Robin: How did you get here, Pooh? <b>Pooh: On my boat. I had a Very Important Missage sent me in a bottle, and owing to having got some water in my eyes, I couldn't read it, so I brought it to you. On my boat.</b>	On my boat. I had a Very Important Missage sent me in a bottle, and owing to having got some water in my eyes, I couldn't read it, so I brought it to you. On my boat.	V				To convince the hearer	Direct	P: Pooh and Robin S: Robin's house F: Assert
241	CH 9/3	Robin: But it's from Piglet! <b>Pooh: Isn't there anything about Pooh in it?</b>	Isn't there anything about Pooh in it?		V			To convince the hearer	Direct	P: Pooh and Robin S: Robin's house F: Ask
242	CH 9/4	<b>Pooh: Oh, are those 'P's piglets? I thought they were poohs.</b> Robin: We must rescue him at once! I thought he was with you, Pooh. Owl, could you rescue him on your back?	Oh, are those 'P's piglets? I thought they were poohs.	V				To convince the hearer	Direct	P: Pooh and Robin S: Robin's house F: Suppose
243	CH 9/5	Robin: Now then, Pooh. Where's your boat? <b>Pooh: I ought to say, that it isn't just an ordinary sort of boat. Sometimes it's a Boat, and sometimes it's more of an Accident. It all depends.</b>	I ought to say, that it isn't just an ordinary sort of boat. Sometimes it's a Boat, and sometimes it's more of an Accident. It all depends.	V				To convince the hearer	Direct	P: Pooh and Robin S: Robin's house F: Suppose

244	CH 9/6	Robin: Depends on what? <b>Pooh: On whether I'm on top of it or underneath it.</b>	On whether I'm on top of it or underneath it.	V					To convince the hearer	Direct	P: Pooh and Robin S: Robin's house F: Assert
245	CH 9/7	Robin: Oh! Well, where is it? <b>Pooh: There!</b>	There!		V				To convince the hearer	Direct	P: Pooh and Robin S: Robin's house F: Point out
246	CH 9/8	Robin: But it's too small for two of us. <b>Pooh: Three of us with Piglet.</b> Robin: That makes it smaller still. Oh, Pooh Bear, what shall we do?	Three of us with Piglet.	V					To convince the hearer	Direct	P: Pooh and Robin S: Robin's house F: Assert
247	CH 9/9	<b>Pooh: We might go in your umbrella.</b> Robin: ?	We might go in your umbrella.	V					To surprise the hearer	Indirect	P: Pooh and Robin S: Robin's house F: Suppose
248	CH 9/10	<b>Pooh: We might go in your umbrella.</b> Robin: ??	We might go in your umbrella.	V					To surprise the hearer	Indirect	P: Pooh and Robin S: Robin's house F: Suppose
249	CH 9/11	<b>Pooh: We might go in your umbrella.</b> Robin: !!!!!	We might go in your umbrella.	V					To convince the hearer	Indirect	P: Pooh and Robin S: Robin's house F: Suppose
250	CH 10/1	Owl: Pooh, Christopher Robin is giving a party. <b>Pooh: Oh! Will there be those little cake things with pink sugar icing?</b>	Oh! Will there be those little cake things with pink sugar icing?		V				To cause the hearer (to respond)	Direct	P: Pooh and Owl S: Pooh's house F: Ask

251	CH 10/2	Roo: Hallo, Pooh! <b>Pooh: Hallo, Roo!</b>	Hallo, Roo!			V			To please the hearer	Direct	P: Pooh and Roo S: In the party F: Compliment
252	CH 10/3	Piglet: What's Eeyore talking about? <b>Pooh: I don't know.</b> Piglet: I thought it was your party.	I don't know	V					To convince the hearer	Direct	P: Pooh and Piglet S: In the party F: Assert
253	CH 10/4	<b>Pooh: I thought it was once. But I suppose it isn't.</b> Piglet: I'd sooner it was yours than Eeyore's. Pooh: So would I.	I thought it was once. But I suppose it isn't.	V					To convince the hearer	Direct	P: Pooh and Piglet S: In the party F: Suppose
254	CH 10/5	Pooh: I thought it was once. But I suppose it isn't. Piglet: I'd sooner it was yours than Eeyore's. <b>Pooh: So would I.</b>	So would I.	V					To convince the hearer	Direct	P: Pooh and Piglet S: In the party F: Assert
255	CH 10/6	<b>Pooh: Oh!</b> Everybody except Eeyore: Oh, Pooh! Pooh: Thank you.	Oh!			V			To surprise the hearer	Direct	P: Pooh and Piglet S: In the party F: Exclaim
256	CH 10/7	Pooh: Oh! Everybody except Eeyore: Oh, Pooh! <b>Pooh: Thank you.</b>	Thank you.			V			To please the hearer	Direct	P: Pooh and Piglet S: In the party F: Thank
257	CH 10/8	Piglet: When you woke up in the morning, Pooh, what's the first thing you say to yourself? <b>Pooh: What's for breakfast? What do you say, Piglet?</b>	What's for breakfast? What do you say, Piglet?		V				To cause the hearer (to respond)	Direct	P: Pooh and Piglet S: In the party F: Ask
258	CH 10/9	Piglet: I say, I wonder what's going to happen exciting to-day? <b>Pooh: It's the same thing.</b>	It's the same thing.	V					To convince the hearer	Direct	P: Pooh and Piglet S: In the party

												F: Assert
Total				128	67	56	7	0				

## CURRICULUM VITAE

### A. Personal Identity

1. Complete Name : Abdul Hamid
  2. Place & time of birth : Cirebon, June 9<sup>th</sup> 1996
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### B. Educational Background

1. Formal Education:
  - a. MI Al-Wathoniyah Panggangsari in the academic year of 2001-2007
  - b. SMP N 1 Losari in the academic year of 2007-2010
  - c. MAN Kalimukti (MAN 5 Cirebon) in the academic year of 2010-2013
  - d. UIN Walisongo Semarang in the academic year of 2013-201
2. Nonformal Education:
  - a. Madrasah Diniyah Tsanawiyah of Pon.Pes. An-Nashuha Kalimukti in academic year of 2010-2013.



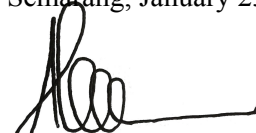
### **C. Academic Achievement**

1. The First Winner for English Article Writing Competition on ULC Competition conducted by Ushuluddin Language Centre of Ushuluddin & Humanities Faculty UIN Walisongo (2014)
2. The First Winner for Karate Kata of Group Male on PORSENI UIN Walisongo Semarang (2014)
3. The Second Winner for English Article Writing Competition on the Anniversary of HMJ (Student Community) Tadris conducted by HMJ Tadris of Teacher Training and Education Faculty UIN Walisongo (2015)

### **D. Literary Works**

1. Participant (Author) of Sukinah, a horde of short story (Pataba Press, 2017).

Semarang, January 23<sup>rd</sup> 2018



**Abdul Hamid**

Student Number: 133411004

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