

**EXPRESSIVE ACTS ANALYSIS IN HOWL'S MOVING CASTLE MOVIE BY HAYAO
MIYAZAKI**

THESIS



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FACULTY OF TARBIYAH AND TEACHER TRAINING
STATE INSTITUTE OF ISLAMIC STUDIES PONOROGO**

JUNE 2022

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Presented to

State Institute of Islamic Studies Ponorogo

in Partial Fulfillment of the Requirement

for the Degree of Sarjana in English Education



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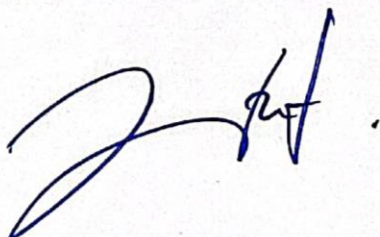
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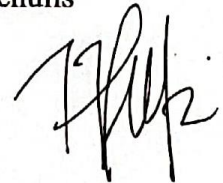
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ABSTRACT

RULIANAWATI, IIS. 2022. *Expressive Acts Analysis in Howl's Moving Castle Movie by Hayao Miyazaki*. Thesis, English Education Department, Tarbiyah and Teacher Training Faculty, State Institute of Islamic Studies Ponorogo. Advisor Winantu Kurnianingtyas Sri Agung, S.S., M.Hum.

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The purpose of expressive acts is to convey the speaker's emotions and thoughts on the state of circumstances. This action revealed the speaker's state of mind or attitude through actions or situations. This expressive act reveals the speaker's inner emotions. This study investigates expressive acts used by the main characters in the movie *Howl's Moving Castle*. The researcher discussed the type of expressive acts and the language context of expressive acts performed by the main character in the movie.

The researcher used qualitative-descriptive method in doing this research. The data were the transcript of utterances performed by the main character in *Howl's Moving Castle* movie that consists of expressive acts. The researcher used documentation to find the types of expressive acts and its context. Furthermore, content analysis is used to collect the data.

The researcher found 53 data of utterances that showed 12 types of expressive acts. They are 4 utterances of apologies, 3 utterances of compliment, 3 utterances of disliking, 5 utterances of exclamation, 4 utterances of farewell, 5 utterances of greeting, 2 utterances of lamenting, 4 utterances of mocking, 5 utterances of pleasure, 2 utterances of protesting, 14 utterances of thanking, and 3 utterances of wishing.

Moreover, the researcher also collected expressive act utterances as the data to be analyzed and employed the S-P-E-A-K-I-N-G model to analyze them. The results showed that there are 53 utterances containing expressive acts that are classified into 12 types, where each utterance are analyzed for its language context. The whole utterances analysis were showed that the setting (S) of the movies took place in many different places such as *Howl's castle*, the market, *Sophie's hat shop*, on the way to the palace, palace, cliff, garden, lake, dining room, and airplane. However, most of their time is spent in *Howl's castle*, either during the day or night. The participants (P) in this movie are *Sophie*, *Howl*, *Markl*, and the witch. Ends (E) or the intent and purpose of this movie is that *Sophie*, a young woman turned into an older woman, decides to help *Howl* get his heart back. In the act sequence (A), the form of speech contained in the movie includes many turn-taking strategies and adjacency pairs used by the main character. The main character in the movie used keys (K) and it can be said that each character uses various expressive and intonation voices that change depending on conditions, places, participants, and the ends of the conversation. Instrumentalities (I) used in the whole conversation are in the form of oral and face-to-face conversations. In Norm (N), there are norms for interacting in the form of politeness and impoliteness. Following the others, in genres (G) or the form of delivery is in the form of dialogue.

The result of this research is expected to give a brief explanation of expressive acts for the English teacher and the students deeply. Then, the students are expected to more excited and enthusiastic in the learning process. Furthermore, the researcher also suggested the future researchers to find other types of expressive speech acts and language contexts that use theories other than Dell Hymes' speaking model. Hence, the future researcher can use a different genre of the objects or another movie title.

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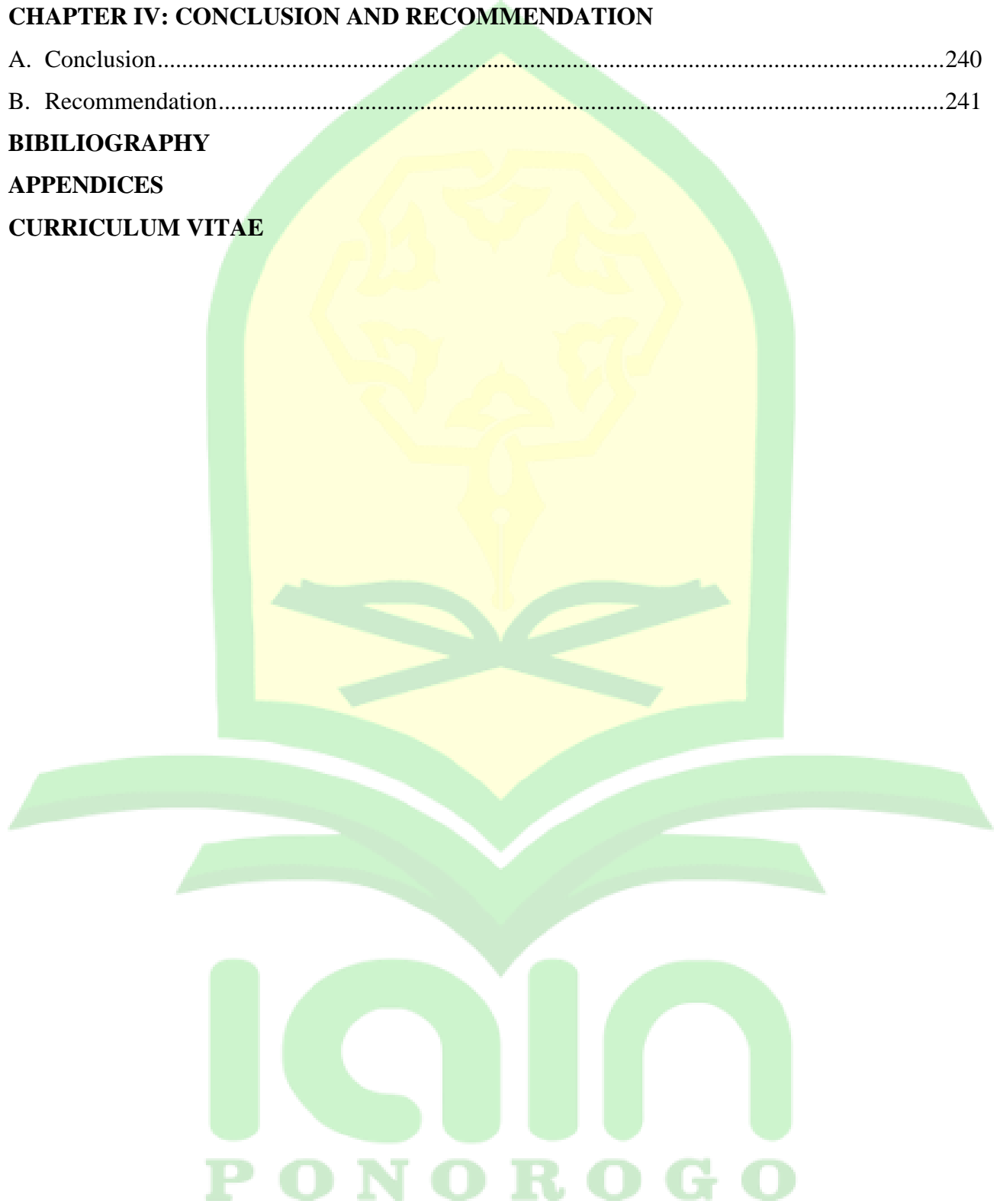
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CHAPTER I

INTRODUCTION

This chapter discussed the background of the study, statement of the problem, research focus, objectives of the study, significances of the study, definition of the key terms, previous research finding, research method, and also the organization of the thesis as follows:

A. Background of the Study

As a form of social care, one individual uses language to express one's heart content. It is as revealed in one of the purposes of communication, namely expressing. The speaker shows this concern by conveying or saying something according to the circumstances or condition of the speech partner, this event is referred to as an expressive act. Apologies, thanks, condoling, congratulating, agreement, complaining, mourning, protesting, deploring, boasting, complimenting, greeting, and welcoming are examples of expressive acts that seek to state or express the speaker's psychological attitude about the situation.¹

An expressive act is a type of communication between a speaker and a speech partner that aims to express the speaker's psychology for instance the speaker's feelings to the speech partner. According to Searle, expressive acts like welcoming, praising, and blaming are performed to indicate the psychological state linked with a propositional content's state of affairs.² Yule argues that expressive speech acts reflect psychological statements. and can be realized by expressing joy, difficulty, hatred, pleasure, or misery.³ On the other hand, when a speaker speaks to convey

¹ Risa Dwi Rahmawati, "An Analysis of Expressive Speech Acts Used n Crazy Rich Asian Movie", Journal of Language and Literature, Vol. 9 No. 1, 2021, 84.

² Nur Vita Handayani, "The Use of Expressive Speech Acts in Hannah Montana Session 1", Journal of Register, Vol. 8 No. 1, 2015, 102.

³ Hari Kusmanto, "Tindak Tutur Ilokusioner Ekspresif Plesetan Nama Kota di Jawa Tengah", Journal of Pendidikan Bahasa dan Sastra Indonesia, Vol. 4 No. 2, 2019, 127.

information or express themselves, the speaker's words may be difficult to understand. At this point, the speaker must understand the conversation's context. Context is an essential support to clarify an intention because the context contains background knowledge that speakers and hearers may own. If the context of each statement is different, the identical utterance will have a distinct meaning.

When a speaker does an expressive act, the speaker conveys a specific meaning determined by the situation's context. Individuals should be aware of the context in which the utterances are made or base their interpretation on the context to accomplish the utterances' purpose. The addressee's understanding of the speaker's genuine intentions toward the interlocutor was called the addressee's interpretation. Hence, context has a decisive role in determining the speaker's intention in interacting with the interlocutor. Context is an environmental situation in a broad sense that allows participants to interact and makes their speech understandable.⁴

To communicate effectively in a language, individuals must understand not only its vocabulary but also the context that can be identified through the setting (S), participant (P), ends (E), act sequences (A), key (K), instrumentalities (I), norms (N) and genre (G) of the conversation. It is known as a speaking model because it considers multiple aspects of the language situation and applies them to various components of a conversation sample or communicated message.⁵ The eight components are culturally specific and can be used to manage cross-cultural communication as well as to assist individuals in speaking up in any social situation.⁶ It can tackle any communication event or speech act by leveraging the speaking model and becoming more effective communicators.

⁴ Nadar, *Pragmatik dan Penelitian Pragmatik*, (Yogyakarta: Graha Ilmu, 2013), 3.

⁵ Risa Dewi Rahmawati., 84.

⁶ Ni Putu diany Purnama Sari, Widiastuti, And Gunawan, "*Ethnography of Communication : The Analysis of Dell Hymes's Speaking on Balinese Wedding Proposal*," *Bahtera*, Vol. 19 No. 2, 2020, 186.

While conducting this research, the researcher reviewed several previous studies related to it and gathered references from those studies that might be used to understand how to perform the study analyzing the expressive act in Howl's Moving Castle movie. Several researchers have conducted research on expressive acts and its context. The distinctions between those studies are the subject of the study and the theory employed to analyze the data. The following are some studies that the researcher used to conduct this research.

The first previous study is written by Reisha Nareswara and Bambang Suseno. A journal entitled *A Pragmatic Analysis of Expressive Speech Acts in the Movie Venom*. They studied the kinds of speech and expressive acts in Venom Movie. They used descriptive qualitative research. Throughout the movie, they discovered seven distinct expressive speech acts, including apologizing, blaming, congratulating, welcoming, introductions, praising, and thanks.⁷

Another previous study is written by Risa Dewi Rahmawati, a journal entitled *An Analysis of Expressive Acts Used in Crazy Rich Asian Movie*. This study analyzed the type of expressive speech act and described the S-P-E-A-K-I-N-G model used in Crazy Rich Asian Movie. Risa Dewi Rahmawati used the descriptive qualitative method. The results indicated that the Crazy Rich Asian movie contained 52 instances of expressive speech acts and only 10 separate types of expressive acts, with the exception of condolence and boasting. Apologizing, thanking, and complementing are the most often used expressive speech acts.⁸

Expressive acts can be found in every media or social interaction that uses language as a communication tool. In communication or a conversation, the objective and purpose are not necessarily stated factually but with the intention that the speech is perceived as an evaluation based on what they say. One of the media where expressive acts are often to be found is in the

⁷ Reisha Nareswara and Bambang Suseno, "A Pragmatic Analysis of Expressive Speech Acts in the Movie Venom," Ahmad Dahlan Journal of English Studies, Vol. 9 No. 9, 2019.

⁸ Risa Dewi Rahmawati., 83-94.

movie dialogue. These expressive acts can be found in conversations or utterances performed by the characters in the movie. One of the movies that highlight expressive acts is Howl's Moving Castle.

A good movie does not provide entertainment but can provide moral values, a means of information, education, and artistic expression. Movies can also bridge messages and solutions related to social life.⁹ As the research subject, the researcher focused on the expressive acts uttered by the main character in the Howl's Moving Castle Movie.

The researcher chose this movie because the researcher found many utterances spoken by the main characters that consist of expressive acts. Besides that, in a movie, there is a dialogue that is similar to what occurs in real life when the actors speak. The expressive acts between the characters can be learned through this dialogue. The expressions will appear on the person's face when that person gets angry or happy. Therefore, expressive act studies the expression of personality, behavior, and feeling. All of the characters in this movie plays express themselves, their acts, and their attitude through their dialogues. The researcher can find expressive speech acts based on their conversation. The main character's utterances in Howl's Moving Castle movie can be a good example of an expressive act because they reflect a complex case of expressive acts in order to find out what the characters are doing by saying something.

Furthermore, this movie has been translated into various languages, including Bahasa Indonesia, and is intended for not only teenagers but also audiences of different ages. From a story perspective, this movie is fascinating because it tells about a young boy named Howl who was cursed after eating a shooting star. Years ago, Howl was renowned for his handsomeness and strength, particularly among ladies across the kingdoms. Accidentally he ran across Sophie, who was on her way to see her sister. As a result of her interaction with Howl, the witch of the Waste

⁹ Suci Muliana, "Tindak Tutur Ekspresif pada Film 'Mimpi Sejuta Dolar' Karya Alberthiene Endah", jurnal UNS, Seminar Nasional Prasasti II "Kajian Prakmatik dalam Berbagai Bidang, 2015, 443.

cursed her and transformed her into an old lady. She chose to leave her house and life in the town after being cursed and travel to the mountains, where the wizards and witches reside. She soon came across Howl and Calcifer, the fire demon formerly swallowed by Howl and is literally the shooting star itself. Sophie eventually desired to end the curse that had afflicted all three of them.¹⁰

As a result of the statements above, the researcher tried to identify expressive acts in the Howl's Moving Castle movie using John Searle's theory, specifically to determine the types of expressive acts contained in the movie and the language context in which the main character communicates that will be accomplished by using Dell Hymes' S-P-E-A-K-I-N-G model. The following is an example of an expressive act and the language context found in the Howl's Movings Castle movie dialogue:

Howl : Bread, Markl
 Markl : **Thanks.**
 Howl : Sophie
 Sophie : Yes, **thank you.**

The conversation above includes a thanking expressive act because Sophie and Markl express gratitude for the bread given by Howl. The context among Howl, Markl, and Sophie can be identified by using speaking model. The setting (S) of the conversation happened in the morning and took place in the dining room. The participant (P) in the conversation is Howl, Markl, and Sophie. While the conversation's ends (E) is Howl wanted to give some bread to Markl and Sophie. The act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the conversation is thanking - acknowledging. Furthermore, the key (K) is Howl used soft and friendly words while offering the bread. The instrumentalist (I) used is oral and face-to-face conversation. Next, the norm (N) contained in the conversation is the norm of politeness, where

¹⁰ Callie Labrador, "Howl's Moving Castle Summary | GradeSaver" <https://www.gradesaver.com/howls-moving-castle/study-guide/summary> (Accessed on 4th February 2022).

Markl and Sophie appreciate and are grateful for the bread that Howl gave. Last, the genre (G) used in the conversation is in the form of dialogue.

The researcher conducted further research on expressive acts based on the background above. The researcher examined the expressive acts spoken by Howl's Moving Castle's main character. Especially in conducting the types of expressive acts and the language context used by the main character in the movie that consists of expressive acts.

B. Statements of the Problem

Based on the background above, this research sought to investigate the expressive act performed by the main character in Howl's Moving Castle. The following are the research's problems:

1. What are the types of expressive acts performed by the main character in Howl's Moving Castle movie?
2. What are the language context of expressive acts performed by the main character in Howl's Moving Castle movie?

C. Research Focus

Some issues can be analyzed from Howl's Moving Castle Movie. However, due to limited time, knowledge, and funds, it is difficult for the researcher to study all of the problems. Based on the issue mentioned above, the researcher was particularly interested in analyzing the expressive act spoken by the main character in Howl's Moving Castle Movie using John Searle's theory and Dell Hymes' speaking model.

D. Objectives of the Study

The study's objectives were aligned with the researcher's purpose for doing the research. The purpose of this research is to accomplish two major objectives:

1. To analyze the types of expressive acts performed by the main character in Howl's Moving Castle movie.
2. To analyze the language context of expressive acts performed by the main character in Howl's Moving Castle movie.

E. Significances of the Study

The significance of the study is divided into:

1. Theoretical Significance

This study explains the types of expressive acts and language context produced by the main character in Howl's Moving Castle Movie. This research is expected to help other researchers to understand linguistic studies, especially in the scope of expressive acts.

2. Practical Significance

- a. For future researchers, this research can serve as a reference or a foundation for more research on the expressive act.
- b. In learning and teaching English activities, this research can be an alternative source of the teaching-learning process and media, especially in learning expressive acts.
- c. Movie lovers and general audiences, this research can give the audience insight into the expressive act contained in the Howl's Moving Castle Movie.

F. Definition of Key Terms

There are some terms that the researcher frequently used that may be unfamiliar to the readers. The definitions of key terms are provided to avoid misunderstandings regarding the terms used in this study.

Expressive is a speech act that has the function of disclosure of the psychological attitude of the speaker toward the state implied in the illocution.¹¹

Context is assumed to be the shared knowledge base between the speaker and the listener, enabling the listener to explain what the speaker's words mean.¹²

Linguistic anthropologists employ the speaking model to investigate speech events (one or more speech acts involving another participant) as part of an ethnography.¹³

A movie is one of the literary forms containing a story, play, history, culture, incidents, science, et cetera that is recorded as a video and shown in cinema, television, theaters, or other broadcast media, which is as entertaining as the primary purpose.¹⁴

A character is a fictional person who appears in a literary work such as a novel, poem, film, or drama. Typically, a story contains multiple characters, with one or more characters serving as the protagonist or central character.¹⁵

¹¹ Latifah Tri Budiasih et al Tri Budiasih, "Illocution on Speech Acts of Foreign Students in Indonesian Learning.", *Journal of Linguistics and Education*, Vol. 6 No. 2, 2016, 45.

¹² Citra Malaysiana, *Expressive Act Used by Gerda Wegener as the Main Character in the Movie "The Danish Girl"*, (Thesis, UIN Tulungagung, Tulungagung, 2021), 16.

¹³ Dell Hymes, *Foundations in Sociolinguistics: An Ethnographic Approach*, *Foundations in Sociolinguistics*. (Philadelphia: University of Pennsylvania Press, 1974), 53-62.

¹⁴ Putri Anggraeni et al, " *The Implementation of Transposition Translation Procedures in English-Indonesian Translation of Epic Movie Subtitle*", *Journal of English Language Teaching*, Vol. 7, No. 2, 2018, 3..

¹⁵ Annisa Patmarinanta and Potjut Ernawati, " *A Study on Characterization of the Main Character in 'The Fault in Our Stars'*", *Journal of Research in English and Education*, Vol. 1 No. 1, 2016, 27.

G. Previous Research Findings

The first previous study is research by Ahmad Syafi'i entitled *Analysis of Expressive Act Used by Prime Minister Tony Abbott's Speech in Australian Parliament*. The research examined and explained Prime Minister Tony Abbott's expressive illocutionary performance in his speech especially describing the types of expressive illocutionary acts performed by Prime Minister Tony Abbott and how Prime Minister Tony Abbott performed Expressive illocutionary acts. To analyze his research, he used the descriptive qualitative method. According to the findings, there are four different types of expressive illocutionary acts. These are gratitude expressions, wishes expressions, satisfaction expressions, and attitude expressions. Apologize, greetings, and other emotive illocutionary acts are devoid of Tony Abbott's speech. On the other hand, the researcher found that Prime Minister Tony Abbott performed expressive illocutionary acts because he expressed feelings or emotions exposed to the hearer's evaluation.¹⁶ Both the researcher and Ahmad Syafi'i have discussed kinds of expressive acts. However, Ahmad Syafi'i, in his thesis, analyzed the speech uttered by Prime Minister Tony Abbott instead of dialogues from movies. Besides that, he focused on how Tony Abbott performs expressive acts, while this research tried to find out the language context used in the movie.

The second study is by Muhamad Safi'an Sholihin entitled *An Analysis of Illocutionary Acts Performed by Nemo in "Finding Nemo," a Movie by Andrew Stanton*. In his research, he aimed to determine the context and types of illocutionary acts spoken by Nemo as the leading role. The data in his study is analyzed using the descriptive qualitative approach. The material is given descriptively since it described and explained the main character's illocutionary acts in Finding Nemo Movie. He found out there are four types of illocutionary acts spoken by Nemo:

¹⁶ Ahmad Syafi'i, *Analysis of Expressive Act Used by Prime Minister Tony Abbott's Speech in Australian Parliament*, (Thesis, Universitas Islam Negeri Maulana Malik Ibrahim Malang, 2014).

representative, directive, commissive, and expressive.¹⁷ Furthermore, this research also tried to find the language context in the movie dialogues. Meanwhile, Muhammad Nafian, in his thesis, focused on the types of illocutionary acts instead of expressive acts.

The last previous study is by Marlinda Dwi Wulandari's *Expressive Act Found in "Spirited Away" Movie Script*. In her research, she analyzed the types of expressive acts found in Spirited Away movie script, the types of frequency in the expressive act, the formal patterns of the expressive act that realize the expressive function, and the frequencies of the formal patterns of the expressive act that realize the expressive function in "Spirited Away" movie script. Marlinda Tri Fahmi used a descriptive quantitative survey with pragmatics analysis as the research strategy. The finding of her study is there are 158 utterances in which expressive act is used for attitudes, 73 utterances in which expressive act is used for congratulation, 32 utterances in which expressive act is used for greeting, 18 utterances in which expressive act is used for apologies, 20 utterances in which expressive act is used for thank, and 13 utterances in which expressive act is used for wishes.¹⁸

This study had both similarities and differences. The similarities were that both researchers also analyzed the kind of expressive acts in movie dialogues. Meanwhile, the difference lay in the objective of the research, this research tended to explore the language context used in the Howl's Moving Castle movie however, Marlinda, in her study, tend to focused on the types of frequency in the expressive act, the formal patterns, and the frequencies of the formal patterns of the expressive act in Spirited Away Movie.

¹⁷ Muhamad Safi'an Sholihin, *An Analysis of Illocutionary Acts Performed by Nemo in "Finding Nemo," a Movie by Andrew Stanton*, (Thesis, Universitas Islam Negeri Sunan Ampel Surabaya, 2015).

¹⁸ Marlinda Dwi Wulandari, *Expressive Act Found in "Spirited Away" Movie Script*, (Thesis, Universitas Islam Negeri Satu Tulungagung, 2015). <http://repo.uinsatu.ac.id/id/eprint/2322> (Accessed on 5th February 2022).

Based on the previous studies above, the research has similarities and differences. The similarities are in terms of review, namely the study of speech acts in pragmatics and types of expressive acts. Meanwhile, the difference lied in the aim and the objective of the research, this research aimed to find the types of expressive acts and the language context that occurred in the movie's dialogue. Besides that, this research's subject is the utterance which consists of the expressive acts uttered by the main character in Howl's Moving Castle movie. Based on this description, the research Entitled "*Expressive Acts Analysis in Howl Moving Castle Movie by Hayao Miyazaki*" has never been done by other researchers, for that reason, this research is worth to be examined.

H. Research Method

This chapter identified the study's methodology, including the research design, data and data sources, data collection technique, and data analysis technique.

1. Research Design

The plan, structure, method, and investigation concaved to ensure the search question and control variance is known as research design.¹⁹ The researcher used descriptive qualitative research in this study. Qualitative research is scientific research that prioritizes the process of deep communicative contact between the researcher and the phenomenon under study in order to understand a phenomenon in a natural social context.²⁰ Rather than a mathematical examination of data, the goal is to get a holistic picture and a deeper understanding. In other

¹⁹ Inaam Akhtar, "*Research Design, Research in Social Science: Interdisciplinary Perspectives*", (Dept. of Political Science, Faculty of Social Sciences: New Delhi, 2016), 68. https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2862445 (Accessed on 4th February 2022).

²⁰ Abd Hadi et al, *Penelitian Kualitatif Studi Fenomenologi, Case Study, Grounded Theory, Etnografi, Biografi*", (Banyumas: CV. Pena Persada, 2021), 12.

words, Qualitative research methods are intended to assist researchers in comprehending people and their social and cultural environments.²¹

The researcher employed a descriptive qualitative approach to describe and analyze the data because this study involves soft data in the form of utterances. Descriptive qualitative focused on answering research questions related to who, what, where, and how an event or experience occurred until finally studied in depth to find patterns that emerged in the event.²² It means that the researcher in this study described the data based on the words and utterances of the main character in the movie *Howl's Moving Castle*. The researcher expected to explore data that is compatible with John Searle's theory and Dell Hymes' speaking model. The subject of this study is dialogues of the main character in *Howl's Moving Castle* movie who were performing expressive acts. The researcher looked at the movie's transcript and the utterances to see if both the main characters have expressive acts.

2. Data and Data Source

Data is several information that can provide an overview of a situation or problem, either in the form of numbers or in the form of categories.²³ The sources of data obtained by the authors came from primary data sources and secondary data sources:

a. Primary Data Source

A primary data source is an original data source, that is, one in which the data are collected firsthand by the researcher for a specific research purpose or project. Primary data sources are data obtained directly from research subjects as a source of information

²¹ Cathryne Palmer and Amanda Bolderston, "A Brief Introduction to Qualitative Research", *The Canadian Journal of Medical Radiation Technology*: Printemps, Vol. 37 No. 1, 2006, 16.

²² Wiwin *Metode Penelitian Deskriptif Kualitatif dalam Perspektif Bimbingan dan Konseling*", *Journal of Quanta*, Vol. 2, No. 2, May 2018, 84.

²³ Slamet Riyanto, "Pengertian Dasar dalam Statistika", https://zbook.org/read/1025dc_pengertian-dasar-dalam-statistika-leutikaprio.html, (Accessed on February 13th 2022).

sought.²⁴ In other words, primary data is data directly related to the research object. The data source in this study is the transcripts of utterances performed by the main character in *Howl's Moving Castle* that consists of expressive acts.

b. Secondary Data Source

Secondary data is data obtained or collected by people conducting research from existing sources. This data is used to support primary information that has been received, namely from library materials, literature, previous research, books, and so on.²⁵ In this study, the secondary data sources are books, articles, journals, thesis, and sites on the internet related to John Searle's theory of expressive act and Dell Hymes's speaking model.

3. Data Collection Technique

Data collection in qualitative research has an important role. The quality of the findings examined in this qualitative research is primarily determined by how the data is collected. The data collection technique used in this study is documentation. Data can also be obtained through facts stored in letters, diaries, photo archives, meeting results, souvenirs, activity journals, movies, etc. Documentation is a method of collecting qualitative data by viewing or analyzing documents made by herself or another person.²⁶

Documentation is one-way qualitative researchers can get an overview from the subject's point of view through a written medium and other documents written or made directly by the subject in question.²⁷ The researcher collects the data from existing documents.

²⁴ Sugiyono, *Metode penelitian pendidikan: (pendekatan kuantitatif, kualitatif dan R & D)*. (Bandung: Penerbit Alfabeta, 2008), 225.

²⁵ M. Iqbal Hasan, *Pokok-pokok Materi Statistika 1 Statistik Deskriptif*, (Jakarta: PT. Bumi Aksara, 2002), 58.

²⁶ Chelsa Jelita Sandewi, *Strategi Kampanye Politik Tim Pemenangan Pasangan Calon Hasanuddin – Anton Amanah (Hasanah)(Studi Kasus Kampanye Politik Dalam Penggunaan Media Sosial Twitter Pada Pemilihan Gubernur Jawa Barat 2018)*, (Thesis, Universitas Komputer Indonesia, Bandung, 2018), 63..

²⁷ Haris herdiansyah, *Metodologi Penelitian Kualitatif*, (Jakarta: Salemba Humanika, 2010), 143

It is the transcript of the movie so that the researcher can obtain notes related to the research, such as utterances spoken by the main character in Howl's Moving Castle movie that contains expressive acts.

4. Data Analysis Technique

In analyzing the data, the researcher needs to think and pay attention. This qualitative data analysis started when the researcher began to collect data by sorting out which data were important or not. The size of the importance of data is determined by the contribution of the data to answer the research focus. Through this data, more meaningful information will be obtained. The quality of the results of qualitative data analysis is highly dependent on these factors.

The researcher is in charge of the data analysis technique, which entails gathering information from all relevant sources to be used in the research. Sugiyono declared that the researcher acts as the tool in qualitative research.²⁸ As a result, the researcher used content analysis to conducted this research. Content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use.²⁹ As for Weber, it is a research methodology that utilizes a set of procedures to make valid inferences from the text.³⁰ It can be concluded that content analysis is research that is an in-depth discussion of the content of written or printed information in the mass media. Krippendorff stated that there are six steps in content analysis consisting of unitizing, sampling, recording or coding, reducing, inferring, and narrating.³¹

²⁸ Sugiyono., 222.

²⁹ Krippendorff, *Content Analysis: An Introduction to its Methodology*. (California: Sage Publications, 2004), 18.

³⁰ Weber, *Basic Content Analysis*. (London: Sage Publications, 1990), 4.

³¹ Klaus Krippendorff., 86.

1. Unitizing

Unitizing is the phase of defining and ultimately identifying units of analysis in the volume of available data.³² In other words, unitizing is an effort to collect the correct data with research interests.³³ It means, this study focused on the utterances consisting of expressive acts spoken by the main character in Howl's Moving Castle movie.

2. Recording or Sampling

Sampling is a way for researchers to simplify research by limiting observations that summarize all types of existing units.³⁴ It can be said that sampling is a simplification of research by determining the sample to be studied, this study focused on the kinds of expressive acts and language context spoken by the main character in the movie Howl's Moving Castle.

3. Coding

The step of describing the recording units or classifying them in terms of the categories of the analytical construct chosen.³⁵ It categorized all data collected into several categories. To categorize the types and language context of expressive acts performed by the main character in Howl's Moving Castle movie, the researcher used code to make it easier to identify them. To identify the types of expressive acts, the researcher used the following kind of codes.

- a) D1 is the number of each datum
- b) The title of the movie Howl's Moving Castle is abbreviated into HMC
- c) The types of expressive utterances by the main character cover.

³² Ibid., 406.

³³ Desy Tri Inayah, "Analisis Tugas Akhir Skripsi Mahasiswa", *Journal of Keluarga*, Vol. 5 No. 2, 2019, 401.

³⁴ Ibid., 401.

³⁵ Klaus Krippendorff, "Content Analysis: An Introduction to Its Methodology", *International Encyclopedia of Communication*, 2010, 406. https://repository.upenn.edu/asc_papers/226/ (Accessed on 20th February 2022).

- Apologizing is abbreviated into Ap
- Boasting is abbreviated into Bs
- Compliment is abbreviated into Cp
- Congratulating is abbreviated into Cr
- Disliking is abbreviated into Dl
- Exclamation is abbreviated into Ex
- Farewell is abbreviated into Fr
- Greeting is abbreviated into Gr
- Liking is abbreviated into Lk
- Lament is abbreviated into Lm
- Mocking is abbreviated into Mo
- Pleasure is abbreviated into Pl
- Protest is abbreviated into Pr
- Thanking is abbreviated into Th
- Welcoming is abbreviated into Wl
- Wishing is abbreviated into Ws

The present example will make the data clearer:

D11/ HMC/ Dl

Howl : Bon appétit

Markl : I can't remember the last time we had a real breakfast.

Sophie : Even the manners are **a mess** in this house

(00:31:15 – 00:31:28)

It means the datum is number **11**. **HMC** is the abbreviation of the movie title Howl's Moving Castle. **Dl** means that the main character in the movie used the expressive act of disliking. Furthermore, **00:31:15 – 00:31:28** is the minutes of the dialogue in the

movie. Moreover, the context of the expressive acts were analyzed by using Dell Hymes' S-P-E-A-K-I-N-G model. In analyzing the language context, the researcher did not display the data using code and table. However, the researcher explained it narratively in-depth discussion.

4. Reducing

Reducing is a simplification of data. At this stage, the data is sorted, which is considered the focus of research to be more efficient. Thus, the results of data collection available become brief and precise.³⁶ To simplify the data obtained, the researcher selects the data by briefly summarizing it and classifying it into a broader pattern.

5. Inferring (Conclusion Inferences)

Drawing inferences is the most important phase in content analysis. It applies stable knowledge about how the variable accounts of coded data are related to the phenomena the researcher wants to know about.³⁷ The researcher summarized and elaborated the findings regarding the type of expressive act and context in which the main character in *Howl's Moving Castle* performed.

6. Narrating

Narrating is an answer to the research question and is the last stage. The narrative usually also contains essential information for the researcher to understand better or make different decisions based on the results of research that has been done.³⁸ It means that it described the documents that have been obtained. The description must be accompanied by theories that support what is discussed so that it is not only based on the thoughts and understanding of the researcher.

³⁶ Desy Tri Inayah., 401.

³⁷ Klaus Krippendorff., 407.

³⁸ Desy Tri Inayah., 401.

I. Organization of the Thesis

The organization of the thesis may first be described in general to make this thesis systematic and easy to read. The following chapters make up this thesis.

Chapter I is an introduction, this chapter explained the background of the study, statement of the problems, research focus, objectives of the study, significances of the study, definition of the key terms, previous research finding, research methods (research design, data and data sources in the form of primary data sources and secondary data sources, data collection techniques, data analysis techniques) and organization of the study.

Chapter II is an explanation of the theory in accordance with the first statement of the problem "*The Types of Expressive Acts Performed by the Main Character in Howl's Moving Castle Movie.*" This chapter explained the theory from experts on terms related to the speech acts, the classification of speech acts, the types of expressive acts, movie, the synopsis of Howl's Moving Castle movie, findings, and the discussion related to the types of expressive acts performed by the main character in Howl's Moving Castle.

Chapter III contains a detailed description of the theory in accordance with the research's second statement of the problem "*The language context of expressive acts performed by the main character in Howl's Moving Castle Movie.*" This chapter consisted of the theory from experts related to the definitions of language context, the function of language, ethnography of communication, findings, and the discussions related to the language context performed by the main character in Howl's Moving Castle.

Chapter IV deals with conclusions and suggestions. The researcher stated the decision briefly and accurately summarized from the research results. The researcher also wrote down recommendations related to the results of the studies that have been carried out. Suggestions must be adequately conveyed to other parties who will take advantage of the results of this study.

CHAPTER II

THE TYPES OF EXPRESSIVE ACTS PERFORMED BY THE MAIN CHARACTER IN HOWL'S MOVING CASTLE MOVIE

This chapter discussed the underlying theories related to this study, findings, and discussions. The theories that are discussed such as the definition of speech act, types of speech act, the classification of the speech acts, expressive acts, movie, and synopsis of Howl's Moving Castle movie. Moreover, this chapter also explained the findings and discussions related to the first statement of the problem.

A. Theoretical Background

This session explained further theories related to the research conducted by the researcher. It consists of the definition of speech act, speech act classification, expressive act and the types of expressive act, movie, and the synopsis of Howl's Moving Castle movie.

1. Speech Acts

a. Definition of Speech Acts

Language is an inseparably linked part of daily life. It refers to a gadget used to communicate messages, ideas, opinions, and thoughts. There are times when individuals need to be understood language accurately in a specific situation. According to Searle, when a speaker makes an utterance, he or she is actually saying something and doing the so-called speech act at the same time. Making a declaration, delivering an order, asking a question, making a commitment, and other similar actions are examples of possible acts.¹

As Yule states that speech act is a theory which analyzes an action performed via utterance. Communication in the speech act is dependent not only on understanding the

¹ Fadhilah, Hidayat, and Alek, "An Analysis of Speech Act on Bu Tejo's Utterances as the Main Characters in *Tilik Movie*", *Jurnal Ilmiah Aquinas*, Vol. 4 No. 1, 2021, 154.

meaning of words in an utterance, but also on understanding what speakers mean by their utterance.¹ It means that in order to understand what the speaker is saying, context is required as part of communication.

Whereas Birner also says that uttering something means doing something.² People can take action by simply saying something. Speech acts allow the speaker to portray physical activity using words or phrases. The acts taken are influenced mainly by the words uttered. Regarding these speech acts, Chaer and Leonie Agustine argue that speech acts are individual tendencies, psychological, and their continuity is determined by the speaker's language ability in dealing with certain situations.³ In the speech act, what is more, visible is the meaning or action in the speech.

From the belief above, it can be concluded that speech acts are human activities in carrying out speech through words made by the speaker and the interlocutor. In saying a sentence, the speaker not only says something by pronouncing the sentence but also acts on something. By telling an utterance, the speaker has a goal to be achieved from their speech partner. If someone wants to say something to someone else, then what they say is the meaning or purpose of the sentence.

b. Types of Speech Acts

Beyond the act of speech, Austin distinguishes three levels of action. The speech acts are divided into three categories: locutionary, illocutionary, and perlocutionary.⁴

¹ Rahayu, Arifin, and Ariani, "Illocutionary Act in the Main Character Utterances in *Mirror Mirror Movie*", *Jurnal Ilmu Budaya*, Vol. 2 No. 2, 2018, 176.

² Agus Hidayat, "Speech Acts: Force Behind Words", *Journal of Tadris Bahasa Inggris*, Vol. 9 No. 1, 2016, 3.

³ Andiopenta Purba, "Tindak Tutur Dan Peristiwa Tutur", *Journal of Pena* Vol. 1 No. 1, 2011, 80.

⁴ John Langshaw Austin, *How To Do Things With Words*. (England: Oxford University Press, 1955), 109.

1. Locutionary Acts

A locutionary act is generally similar to saying a specific sentence with a particular sense and reference, roughly equivalent to the traditional notion of meaning. Austin defines this act as the speaker's real form of words and semantic meaning.⁵ Locutionary only says something, convey information, talk, ask, and so on. It adhere to truth conditions and require sense or feeling and references to be understood.⁶

To put it another way, locutionary acts are speech acts to state something. The meaning of the speech or information conveyed is usually a fact or actual situation. It does not contain hidden meaning behind the speech and does not require a certain action or effect from the interlocutor. As examples of locutionary speech acts are the following utterances.

*Ali is playing the piano.*⁷

The speech was uttered by the speaker solely to inform something that Ali was playing the piano, the speech had no tendency to do anything or to influence the interlocutor.

2. Illocutionary Acts

Illocutionary acts are what the speaker wants to achieve when he says something and can be an act of stating, promising, apologizing, threatening, predicting, ordering, asking, and so on. This action has a meaning related to a social function.⁸ Austin

⁵ Ibid., 108.

⁶ Akhmad Saifudin, "Teori Tindak Tutur dalam Studi Linguistik Pragmatik", *Jurnal Bahasa, Sastra, dan Budaya*, Vol. 15, No. 1, 2019, 5.

⁷ Wijana and Rohmadi, *Analisis Wacana Pragmatik*. (Surakarta: Yuma Pustaka, 2010), 33.

⁸ Dyah Puspitasari, *Tindak Tutur Guru dalam Pembelajaran Bahasa Indonesia pad Kelas VII MTsN 4 Palu*, *Jurnal Bahasa dan Sastra*, Vol. 5, No. 3, Pg. 82, 2020.

declared that illocutionary acts such as informing, ordering, warning, undertaking, i.e., utterances with a certain (conventional) force.⁹

In line with Yule, the illocutionary act is performed via the communicative force of an utterance, such as promising, apologizing, offering.¹⁰ The illocutionary act tries to produce the illocutionary force utterance. The speaker informs anything in speech or communication by using illocutionary force. The information will then be delivered to the listener. The illocutionary force is usually expressed by some verbs called performative verbs.¹¹ In addition, an Illocutionary act is the act of doing something with a particular purpose and function. As an example:

*It's already 9 pm now.*¹²

A mother uttered this to her daughter's friend, who visited the house. It not only informs the state of the clock at that time, but she also takes action, that is, ordering the hearer to leave her home.

3. Perlocutionary Acts

A perlocutionary act is an act that a speaker does when making an utterance that has a certain effect on the person who hears it and other people. It refers to how the other person thinks or acts after hearing the words.¹³ Furthermore, the effect of the illocution on the hearer, such as the effect on the feelings, thoughts, or actions of hearers is a perlocutionary act.¹⁴ In other words, the speaker performs perlocutionary speech acts to affect the interlocutor's mind by saying something. Several verbs mark

⁹ John Langshaw Austin., 108.

¹⁰ Agus Hidayat, *Speech Acts: Force Behind Words*, 4.

¹¹ Laurence R. Horn et Gregory Ward, Eds. "*The Handbook of Pragmatics. Oxford.*" (Oxford : Blackwell, 2006).

¹² Muhammad Rohmadi, *Pragmatik: Teori dan analisis*, 35.

¹³ Agus Hidayat., 4.

¹⁴ Novy Widyowati, "An Analysis of the Expressive Speech Acts Used by John and Savannah as the Main Characters in *Dear John Movie*", *Journal of English Language and Language Teaching*, Vol.3 No.1, 2019, 51.

perlocutionary acts, including persuading, deceiving, encouraging, irritating, scaring, pleasing, relieving, humiliating, attracting attention, and so on.¹⁵ For example:

Laili : Why didn't you come to my birthday party yesterday?
*Bella : Sorry, yesterday my mother was sick, I had to take her to the doctor.*¹⁶

The conversation is uttered by someone who cannot attend her friend's birthday party invitation. The illocutionary act is to apologize. The expected perlocutionary act is for the person who invited her to forgive her because she could not come to the party yesterday because her mother was sick. She had to take her to see a doctor.

c. Classification of Speech Acts

In the development of Austin's speech act theory, there are five classification of speech act according to Searle they are assertive (representative), directive, expressive, commissive, and declarative, which will be explained further as follows:¹⁷

1) Assertive (Representative)

Assertive or a representative is a speech act of stating, proposing, bragging, complaining, expressing opinions, and reporting. Ilyas and Khusni noted that an assertive illocution is an assertive act that counts as an attempt to explain the actual state of affairs comprising phrases used to address a specific idea, proposition, or belief. These acts include asserting, concluding, informing, predicting, and reporting.¹⁸

Example:

*The earth is flat.*¹⁹

¹⁵ Si Manis, *Pengertian Tindak Tutur : Fungsi, Aspek, Jenis dan Contoh Tindak Tutur*, 2020. <https://www.pelajaran.co.id/tindak-tutur/> (Accessed on 26th February 2022).

¹⁶ Muhammad Rohmadi, *Pragmatik: Teori dan analisis*, 34.

¹⁷ Agus Hidayat., 5.

¹⁸ Latifah Tri Budiasih et al, "Illocution on Speech Acts of Foreign Students in Indonesian Learning", *Journal of Linguistics and Education*, Vol. 6 No. 2, Pg. 43, 2016.

¹⁹ Agus Hidayat, 5.

It represents the speaker's assertions about the earth. The speaker has opinion that the earth is flat say

2) Directive

Searle stated that the directive speech act is a kind of speech act in which, by saying something, the speaker intends the listener to do something.²⁰ Moreover, the speaker performs a directive speech act with the intention that the interlocutor performs the actions mentioned in the speech. This type of directive speech act includes utterances such as forcing, pleading, suggesting, inviting, asking, ordering, demanding, urging, giving cues, and against. Example:

*It is forbidden to lean on the automatic door!*²¹

The utterances above contain the function of commanding directive acts, which is an utterance that is aimed so that the speech partner may not at all or be prohibited from doing it.

3) Expressive

Expressive is a speech act that functions as a disclosure of the psychological attitude of the speaker toward the state implied in the illocution.²² The utterances of expressive are speech acts that express a psychological state. Thanking, apologizing, welcoming, and congratulating are examples of speech acts.²³

Be inferred that the expressive act serves to express feelings and attitudes. The speaker expresses certain feelings to the interlocutor. The speaker's feelings and expressions for certain types of situations can be in the form of greetings that express

²⁰ Mualimin, "Directive Speech Acts in Lanang Setiawan's Poems", Journal of Cultural, Literary, and Linguistic Studies, Vol. 2, No. 2, 2018, 43.

²¹ Harun Joko Prayitno, *Kesantunan Sosiopragmatik*, (Surakarta: Universitas Muhammadiyah Press, 2011), 63.

²² Latifah Tri Budiasih et al, "Illocution on Speech Acts of Foreign Students in Indonesian Learning", 45.

²³ Agus Hidayat., 6.

pleasure because meeting and seeing someone, acts of gratitude for having received something and many more. For example:

“Congratulations on your graduation!”²⁴

The speaker speaks to the speech partner to congratulate at.

4) Commissive

Commissive words bind the speaker to take action in the future, whether it is after the utterances have been spoken or at a later time. After the speakers express the words, they have to do something that goes with the word.²⁵ Yule assumed that commissives are illocutionary acts that commit the speaker to do some future course of action. In performing this type of illocutionary act, commonly use performative verbs such as: ask, order, command, request, beg, plead, pray, entreat, invite, permit, advise, dare, defy, and challenge. In the case of commissives, the world is adapted to the words via the speaker him or herself.²⁶

To rephrase it commissive is an attached illocutionary act between the speakers and action in the future. This utterance serves to state a promise, swear, offer something, and so forth. This speech act binds the speaker to do everything the speaker says by involving it in an action. To understand it further, the following is an example utterances that includes a commissive act.

*I'll be back.*²⁷

²⁴ *Ibid.*, 6

²⁵ Tri Lestari and Elysa Hartati, “A Pragmatics Analysis of Speech Act in Thor Movie”, *Journal of English Language Teaching and English Linguistics*, Vol. 4 No. 2, 2020, 50.

²⁶ Fita Nur Rahayu et al, “Illocutionary Act in the Main Character Utterances in Mirror Mirror Movie”, *Jurnal Ilmu Budaya*, Vol. 2 No. 2, 2018, 175-176.

²⁷ Agus hidayat., 6

The above statement includes a promising commissive act, where the speaker promises that in the future she/he will be back to meet the interlocutor.

5) Declarative

Declarative are speech acts that affect immediate changes in the institutional state of affairs and tend to rely on elaborate extra-linguistic institutions. These speech acts include excommunicating, declaring war, sentencing, christening, firing from employment.²⁸ On the other hand, declarative is a form of speech act that affects and changes the state of certain events. So, when performing this speech act, the speaker himself produces a change in the world. This type of speech act is usually expressed by a particular party, such as a party representing an institution. For example:

*I resign from this job.*²⁹

When the speaker “I” says those words, thus the speaker is indicating that he or she will no longer work in that position.

2. Expressive Acts

Based on the classification of the speech acts above, the researcher focused on expressive acts. The following is the explanation of expressive acts and their types in detail.

a. Definition of Expressive Act

Expressive acts are speech acts intended by the speaker to interpret their speech as an evaluation of the things mentioned in the speech. Utterances of praising, thanking, criticizing, complaining, blaming, congratulating, and flattering are included in expressive

²⁸ *Ibid.*, 6.

²⁹ *Ibid.*, 6.

speech acts.³⁰ According to Yule, expressive are types of speech acts that state something that the speaker feels.³¹ In line with Jakobson, expressive act is a part of the emotive function of language, which is the function of language as an expression of the speaker's emotional state.³²

As previously stated, expressive speech acts convey the speaker's emotions and psychological states such as surprise, delight, sorrow, and anger through the use of words such as blame, apologize, congratulate, and thanks. There is no direction of fit in expressive. That is, when individuals use expressive language, they are not attempting to make the world fit the words, rather, the truth of the conveyed premise is presupposed.³³ In short, expressive speech acts are utterances that express emotion felt by the speaker and has the intention of being interpreted as an evaluation.

b. Types of Expressive Act

To understand more about the types of expressive acts, the following are further explanations of them.

a. Wishing

Wishing is a feeling or expression of strong want or hope for something that is difficult to obtain, desiring something that cannot or is unlikely to occur. It is the desire for something to happen or to be true, even if it is unlikely or impossible, as well as

³⁰ Irma Tanjung, “*The Expressive Speech Act in the Lovely Bones Movie*”, Jurnal Ilmiah STBA, Vol. 7 No. 2, 2021, 87.

³¹ Fauziyatun Rizqi, *Tindak Tutur Ekspresif pada Wacana Karikatur Masyarakat Kampus Konservasi dalam Buletin Express*, (Thesis, Universitas Negeri Semarang, 2015), 5.

³² Siti Perdi Rahayu, “*Bentuk dan Fungsi Tuturan Ekspresif dalam Bahasa Prancis (Sebuah Kajian Pragmatik)*”, Journal of Litera, Vol. 11 No. 1, 2013, 3.

³³ Anna Riana Suryanti Tambunan et al, “*Expressive Speech Acts in Ellen Show “An Interview with Ed Sheeran*”, International Journal of Humanities and Social Science, Vol. 8 No. 4, April 2018, 140.

the desire to accomplish something.³⁴ To sum up, expressing wishes is wishing on others or oneself, where these wishes can be said to be something that is not easily achieved or realistically cannot. In general, wishing is a desire, hope, or longing for something to happen. For example, *I wish for world hunger to be ended.*³⁵

b. Apologizing

Apologizing is a kind of expressive speech act where the speaker expresses sorry or regret about something he/she was made.³⁶ Moreover, it is an indication of regret for anything one has done wrongly. An apology consists of words or remarks expressing regret for something that has been done incorrectly or that has caused a problem, it expresses guilt for wrongdoing or offense as a means of making amends. For Example, *Sorry, got stuck in a meeting.*³⁷

c. Thanking

When people thank someone for something that they did for them, it is a way to show gratitude, it could be in many forms such as giving a words of compliment, appreciation, giving gifts with no hard feeling but such full of love.³⁸ People usually say thank you, I owe you one, and other words to show how grateful they are. For example, *Thanks for the ride, tim.*³⁹

³⁴ Lalu Banu Sirwan and Yuyun Yulia, "An Analysis of Expressive Speech Acts Used By Steve Rogers as the Main Character in Civil War Movie", Journal of English Language and Language Teaching (JELLT), Vol. 1 No.2, 2017, 61.

³⁵ Novy Widyowati, *An Analysis of the Expressive Speech Acts Used by John and Savannah as the Main Characters in Dear John Movie*, 51.

³⁶ Risa Dewi Rahmawati, *An Analysis of Expressive Speech Acts Used in Crazy Rich Asian Movie*, 85.

³⁷ *Ibid.*, 86.

³⁸ *Ibid.*, 86.

³⁹ Novy Widyowati, 55.

d. Congratulating

When something remarkable or wonderful happens to the speaker, congratulating them is an act in which the speaker expresses happiness for what the hearer has accomplished and gives them best wishes.⁴⁰ In short congratulating is convey one's happiness or good fortune to (someone) in response to that person's achievement or good fortune. It express immense delight and excitement because the speaker also feels the joy that happens to the hearer. Some verb that usually used to congratulate someone is congratulation, good job, hats of, you rock, and so forth. For example, *Congratulations on your promotion and for steering the company in a new path!*

e. Complaining

Complain express the speaker's unhappiness, discomfort, and disappointment as a result of misery, agony, or a reality that does not conform to their expectations.⁴¹ In addition, a complaint is a statement expressing dissatisfaction or intolerance of something. For example, *I purchased the television from this store around three months ago, however, the sound and picture quality is terrible.*

f. Lamenting

Lamenting is crying accompanied by sad words, complaining (crying, screaming, and so on).⁴² Lamentation is the passionate expression of grief or sorrow, weeping. Laments can also be conveyed verbally, with the person screaming, groaning, or crying about something they regret or someone they have lost.⁴³ In other words, lament is defined as the experience of loss, sadness, or regret, which is frequently expressed

⁴⁰ *Ibid.*, 87.

⁴¹ *Ibid.*, 88.

⁴² *Ibid.*, 88.

⁴³ Lalu Banu Sirwan and Yuyun Yulia, *An Analysis of Expressive Speech Acts Used By Steve Rogers as the Main Character in Civil War Movie*, 62.

physically. For example, *I can not hold myself whenever I remember him, now he is gone and there is no chance for me to meet him even for once.*

g. Protesting

This is a form of expressive act that expresses or declares disagreement, dissatisfaction, or dissent towards anything.⁴⁴ So, protest is an utterance or proclamation of opposition, dissatisfaction, or dissent, frequently in opposition to something over which a person has no power. For example, *it's unfair for me to always got the worst dress!*⁴⁵

h. Compliment

Compliment or praise is a speech act that occurs for various reasons. It may happen because the hearer's condition is consistent with reality. The speaker wants to please the hearer or says to seduce the speaker. It may occur as a result of the speaker's good deeds.⁴⁶ Furthermore, a compliment is a remark made to convey appreciation or admiration for someone. For example, *You look so great Alan!*⁴⁷

i. Greeting

Greeting is something friendly or polite word when someone meets other people and they give them the greeting words.⁴⁸ In general, a polite phrase or show of welcome or acknowledgment is referred to as a greeting. A greeting is to say or to greet someone, as well as a message of well-wishes for their health and happiness. For example, *Hey, Miley. How's it going?*⁴⁹

⁴⁴ Risa Dewi Rahmawati, *An Analysis of Expressive Speech Acts Used in Crazy Rich Asian Movie*, 89.

⁴⁵ *Ibid.*, 89.

⁴⁶ *Ibid.*, 91.

⁴⁷ Novy Widyowati., 55

⁴⁸ *Ibid.*, 2

⁴⁹ Nur Vita Handayani, *The Use of Expressive Speech Acts in Hannah Montana Session 1*, 106.

j. Welcoming

Welcoming is a phrase used by someone to greet another people when they visit her/his residence.⁵⁰ In other words, welcoming is an act of kindness, it is the speaker's positive or polite style of greeting the hearer's arrival. For example, *welcome to my lovely hometown Railey*.⁵¹

k. Liking

Liking is an expression that is used by someone to say enjoy or approve of something or someone.⁵² It's similar to loving something, the act or instance of liking an internet comment, post, or another piece of content. For example, *this food taste so good*.⁵³

l. Disliking

Someone uses the expression "dislike" to show their dislike towards someone or something.⁵⁴ It is something that a person frequently dislikes or enjoys discussing their likes and dislikes. Usually has a negative connotation, as it is used to express unpleasant feelings. For example, *what a nasty behavior*.⁵⁵

m. Pleasure

Pleasure is used when the speaker expresses a sense of satisfaction or gratification.⁵⁶ This expressive is often used in pleasant situations, basically pleasure

⁵⁰ Novy Widyowati, *An Analysis of the Expressive Speech Acts Used by John and Savannah as the Main Characters in Dear John Movie*, 52.

⁵¹ *Ibid.*, 52.

⁵² *Ibid.*, 52.

⁵³ *Ibid.*, 53.

⁵⁴ *Ibid.*, 52.

⁵⁵ *Ibid.*, 52.

⁵⁶ Novy Widyowati, "An Analysis of the Expressive Speech Acts Used by John and Savannah as the Main Characters in Dear John Movie", 53.

or satisfaction obtained from what one desires, gratification, and delight. For example, *I love this new york city's view at night.*⁵⁷

n. Expressive Act of Exclamation

Exclamation is an emphatic interjection that also shows a person's hailing. It is an expression of sound or words indicative of emotion, as in surprise, pain, grief, joy, anger, hailing, some other emotions or feeling.⁵⁸ So, an exclamation is a spontaneous sentiment or reaction represented by a phrase or statement that occurs as an utterance on its own. For example, *its very surprising to hear that a famous celebrity visit our school!*⁵⁹

o. Farewell

A gesture of parting or a way of indicating someone's leaving. It used to send goodbye messages.⁶⁰ Everyone says goodbye in a variety of ways and for a variety of reasons. When someone has to say goodbye to a dying loved one, some goodbyes are genuine and full of emotion. Others, such as those used when ending a call or running out to grab groceries, are merely surface-level. For example, *this time it really is goodbye Ei.*

p. Mock

To laugh at somebody or something in an unkind way, to make somebody seem ridiculous.⁶¹ When a given thought or behavior is hostile, the term "mockery" is often employed in society. People criticize others because they are insecure, jealous, and

⁵⁷ *Ibid.*, 53.

⁵⁸ Lalu Banu Sirwan and Yuyun Yulia, "An Analysis of Expressive Speech Acts Used By Steve Rogers as the Main Character in Civil War Movie", 63.

⁵⁹ *Ibid.*, 63.

⁶⁰ *Ibid.*, 63.

⁶¹ Albert Sidney Hornby, *Oxford Advanced Learner's Dictionary*, (Oxford: Oxford University Press, 1995), 749.

have a lack of self-worth and possibly self-identity.⁶² To summarize, mocking is frequently performed by someone who enjoys using sarcasm to put people down with harsh words. Its attack, treat with ridicule, contempt or derision. For example, *wow your style is a disaster*.

q. Pardon

To forgive or excuse somebody for something.⁶³ In brief, it is the willingness to forgive someone for something they have said or done. This word frequently appears in polite statements. For example, *I'm sorry for interrupting. You have to see a client who has been waiting for you*.

3. Movie

a. Definition of Movie

In this era, movies have grown so common. When individuals watch a movie, they can have a good time. People can gain inspiration, ideas, information, and learn new things through movies, among other things. The audience might begin to feel, enjoy, be furious, joyful, fearful, sad, and many other emotions by watching the movies. A movie is a work of art in the form of a series of live images that are played to produce a moving image that is served as a form of entertainment.⁶⁴

Movie is the oldest electronic media than other media. Moreover, movie has succeeded in showing vivid pictures as if transferring reality to the top of the screen. The existence of film has been created as one of the mass communication media that has

⁶² Vishal Sarang, *Why do People Mock Others*, <https://vishalsarang.com/why-do-people-mock-others/> (Accessed on 28th March 2022).

⁶³ Albert Sidney Hornby., 841.

⁶⁴ Cintiawinata Jung, Julina & Rudiansyah, “*Syntactic Analysis of Chinese Imperative Function in “The Captain” Movie*”, *Journal of Ilmu Bahasa*, Vol. 7 No. 2, 2021, 131.

genuinely entered human life, which is very broad and diverse.⁶⁵ Films have an impact on the audience, both positive and negative effects. Through the messages contained in it, the film can influence and even change and establish the audience's character. Lead to the conclusion that movie is a digital signal consisting of moving graphics, photographs, or text that is used to combine a continuous stream of images for entertainment, education, or other purposes.

b. Types of Movies

Movies come in a variety of genres, which are described below.

a) Action

Action movies typically feature high-octane, big-budget chases and stunts, as well as rescues, battles, clashes, escapes, and disastrous crises. It's stories in which the fundamental conflict is primarily resolved via the use of physical force.⁶⁶

b) Adventure

Adventure films are a type of film that uses action scenes to show and explore exotic areas in a fast-paced manner.⁶⁷ It revolves around a protagonist's conquests and discoveries. The goal of conquest can be to recover a person or treasure, but the chase of the unknown is often the primary goal.

c) Comedies

The best genre to relieve fatigue is a film that relies on humor as the main presenting factor. This type of genre is classified as the most liked and reaches all ages

⁶⁵ Liliweri and Alo, *Dasar-Dasar Komunikasi Antar Budaya*, (Yogyakarta: Pustaka Pelajar, 2004), 153.

⁶⁶ Rani Violeta, *Speech Acts Analysis of the Main Character in Maleficent Movie Script by Jane Mctee*, (Thesis, Lampung: Universitas Islam Negeri Raden Intan Lampung, 2019), 19.

⁶⁷ *Ibid.*, 19.

among the audience.⁶⁸ Comedies are lighthearted plots that are continuously and purposefully designed to amuse and induce laughter through jokes or other humorous elements. Stories in which the fundamental conflict leads to a hysterical conclusion

d) Crime

Crime is a genre of stories in which the major conflict is between a criminal and society. It is a type of film that presents criminal action as the primary focus. The story can contain theft, robbery, murder, fraud, mafia, yakuza, or gangsters. A description of several serial killer films may be found in this category.⁶⁹

e) Romance

A romance film is a film genre in which the plot centers on the love between two protagonists. Typically, this genre centers on a theme related to love, such as love at first sight, forbidden love, love triangles, and sacrificial love. The tone of a Romance film can be somewhat varied. Whether the ending is happy or tragic, the goal of a romantic film is to elicit powerful emotions in the viewer.⁷⁰

f) Social Drama

It's stories in which the main conflict is between a champion and a social problem or injustice. Characters, locales, life events, and a plot with a strong emphasis on character growth and interaction. Dramatic films are likely the most diverse cinema genre, with numerous subgenres.⁷¹

⁶⁸ Arin Kurnia Pratama, *Analisis Konten Film Anak Jalanadi Rcti*, (Thesis, Palembang: Universitas Islam Negeri Raden Fatah, 2019), 23

⁶⁹ Rani Violeta., 19.

⁷⁰ *Ibid.*, 19.

⁷¹ *Ibid.*, 20.

g) Horror

A horror film is one that is intended to scare the audience. The central stories of horror films frequently include otherworldly forces or characters from the underworld. Horror films are frequently confused with thrillers, which are closely related.⁷² It frequently ends in a terrible, surprising conclusion, while simultaneously captivating and entertaining at the same time.

h) Fantasy

A fantasy film is a film genre in which magic, hallucinations, imagination, dreams and other supernatural events play a significant role in the plot, theme, or setting.⁷³

i) Musical Movie

The term "film musical" refers to films that have singing and/or dancing as a significant aspect, as well as the major characters performing song and/or dance.⁷⁴ After the invention of sound film technology, the musical movie evolved naturally from the stage musical.

j) Science Fiction

Science fiction is a film genre defined by stories about clashes between science and technology, human nature, and societal organization set in futuristic or magical worlds that are formed through particular iconographies, sights, and sounds, frequently made with special effects technology. All of cinematic illusion's technologies are on exhibit at their most cutting-edge in science fiction films.⁷⁵

⁷² *Ibid.*, 20.

⁷³ *Ibid.*, 20.

⁷⁴ *Ibid.*, 20.

⁷⁵ *Ibid.*, 21.

k) Thriller

A thriller is a literary, film, or television genre that is defined by its ability to elicit intense emotions such as excitement, anxiety, tension, suspense, fear, and other comparable emotions in its readers or viewers. In other words, media that thrills the audience.⁷⁶

4. Synopsis of Howl's Moving Castle Movie

A Japanese animated fantasy film by Hayao Miyazaki, *Howl's Moving Castle*, was released in 2004. The film is adapted from the novel of the same name by British author Diana Wynne Jones. The film was created by Toshio Suzuki, with animation by Studio Ghibli and distributed by Toho.⁷⁷ This movie tells about Sophie, an 18-year-old hatmaker who accidentally met Howl, a mysterious wizard, while visiting her sister Lettie. Howl saved Sophie from the blob man sent by another witch from the waste. Sophie was confused about what happened because Howl left without saying a word after that.

On returning home, she met a wizard from the waste who forced her way in and asked for a hat to be made. Because it was late at night, Sophie was annoyed and asked the woman to leave her hat shop. It turned out that the witch of the waste really wanted to meet Sophie because she thought that Sophie had a close relationship with Howl. Due to Sophie's treatment being considered disrespectful, the witch of waste cursed Sophie to be an old lady in her 90s, and the sad part is Sophie can not tell anyone about her curse.

This curse hit Sophie, but because Sophie is a tough and steadfast person, she accepts just like that. This curse also forced her to withdraw from the environment in which she lived. She also went out of his hometown, wandering, looking for a suitable place and job. One time,

⁷⁶ *Ibid.*, 21.

⁷⁷ Tribun News, *Film - Howl's Moving Castle (2004)*, <https://www.tribunnewswiki.com/2020/01/23/film-howls-moving-castle-2004> (Accessed on 27th February 2022).

she was tired of walking, she decided to find a cane to help her stand and walk. Incidentally, not far from where she rested, there was a wooden stick that fit but was buried among the bushes. She pulled the stick with all her might, but unexpectedly, the stick was the leg of a scarecrow with a radish head. But strangely, the scarecrow can stand alone without being plugged in. Then, Sophie left it and returned to continue the journey.

As she continued on her way, a suspicious voice followed her. When she turned her head, she saw the scarecrow jumping up and down toward Sophie. It turned out that the scarecrow was alive, Sophie thought to herself. But since Sophie had been experiencing strange things lately, she wasn't too surprised. "Hey Turnip-head, you don't need to owe me anything," said Sophie, but Turnip-head still approached her. She named it as "Turnip-head". Turnip-head brought Sophie a stick to stand and walk. "Thank you, if you'd like to do me one more favor, you could run off and find me a place to stay " Sophie joked to the Turned-head. The Turnip-head just left in front of Sophie.

Not long after, Turnip-head was back. This time he was with a large castle that had legs and was walking. Sophie was surprised, it turned out that her joke could be filled with radishes. "Wow, is this? the myth of the walking castle?" she talked to herself with some admiration. While continuing to walk, the castle opened the door. Sophie hastily chased after the door it was to go up. After that, she immediately entered. The inside of the castle was very dirty, filthy, anything scattered, and messy. Suddenly from her left, there was a voice, "you have been cursed apparently, it seems that you can't be returned", a fire demon came out of the fireplace.

Sophie also gets acquainted with a figure named Calcifer, a fire demon. They both talk to each other. Sophie told about her curse while Calcifer talked about himself. In the middle of the conversation came a boy named Markl who disguised himself as an old man, Markl also

met Sophie. The three of them told a long story, including about Howl, who turned out to be the master of Calcifer and Markl. The next day Howl returned to his castle and Sophie introduced herself as a cleaner hired by Calcifer. As time goes by, Sophie, Howl, Markl, and Calcifer have become closer as a family.

In the country where Sophie lives, a war is going on with a neighboring country because of the loss of the crown prince of a neighboring country. The king asked Howl to fight, but Howl asked Sophie to meet the king and ask him not to allow Howl to join the war. The witch from waste was also invited to the palace and was punished by Suliman, the palace magicians. Suliman punished her by absorbing her energy and turning her into a harmless old woman without power. Suliman said that the Howl's fate would remain the same even if he refused to join the war. Howl came to save Sophie, then they ran away. A dog named Heen and a witch from the waste came with them too.

Howl can transform into a bird-like creature to interfere with the war's course, but the longer he transforms, the harder it is to return to his original form. Sophie has returned to her original form when bombers attack her city. The witch of waste wanted the heart of Howl, then realized that the heart was with Calcifer, and she took it. Sophie found Howl in the form of a bird and has already lost her human consciousness. They returned to the remains of the howl palace. Sophie asks Howl's heart from a witch from waste to be returned to howl. Howl returns to being human, and Calcifer is free.

When Calcifer is free, there is no one to defend the Howl castle, so the castle was destroyed, and they slid down to the cliff. Suddenly the scarecrow appear and help them, so they did not fall. Sophie thanked him then kissed the scarecrow, which turned out to be the missing crown prince. He was cursed to be a scarecrow and can only return to his human form if he gets a true love kiss. After that, Howl came to his senses, and Sophie hugged him. At the

end of the story, Sophie is happy with Howl, and the bombers are seen returning home to end the war.⁷⁸

B. Findings

The finding of the data analysis was taken from the analysis process through the expressive act concerned data which is found in Howl's Moving Castle movie script and analyzed according to the theories. The researcher analyzed the data based on the research methodology and the data that has been obtained through documentation. The researcher classified the data according to Searle's theory that consists of 16 types of expressive acts. However, based on the analysis of the data, there were only 12 types of expressive speech acts used by the main character in Howl's Moving Castle, they are apologizing, compliment, disliking, exclamation, farewell, greeting, lament, mocking, pleasure, protest, thanking, and wishing. A detail interpretation of each types is presented as follows.

1. Apologizing

Apologizing is an expressive act that occurs due to several factors, for example, because of the speaker's hesitation towards the addressee, the speaker's feeling of guilt towards the addressee, or it could be because of the speaker's request.⁷⁹ The word "sorry" was usually used in the utterance when apologizing. The researcher discovered 4 types of expressive acts in the utterances of Howl's Moving Castle movie.

a. D1/HMC/Ap

Sophie : **I'm sorry**, but the shop's closed now, ma'am. I could have sworn I locked that door, must've forgotten.

The witch : What a tacky shop. I've never seen such tacky, little hats. Yet, you're by far the tackiest thing here.⁸⁰

⁷⁸ Irene, Bagaimanakah Sinopsis Film Howl's Moving Castle, <https://www.dictio.id/t/bagaimanakah-sinopsis-howls-moving-castle/42177> (Accessed on 27th February 2022).

⁷⁹ Sri Murti et al, "Tindak Tutur Ekspresif dalam Film Kehormatan di Balik Kerudung Sutradara Tya Subiako Satrio", *Journal of Penelitian Pendidikan Bahasa Indonesia, Daerah, dan Asing*, Vol. 1 No. 1, 2018, 27.

⁸⁰ See appendices, transcript coding (D1/HMC/Ap)

(00:10:08 - 00:10:15)

b. D2/HMC/Ap

The witch : That idiot, Suliman, finally realized how much she needs my powers.

Sophie : If you're so great, why don't you break the spell you put on me?

The witch : **I'm sorry**, dear. My talent lies in casting spells, not breaking them.

(00:54:41 - 00:54:49)

c. D3/HMC/Ap

Sophie : No, wait, Howl! Don't go out there! It's too dangerous.

Howl : Another wave's coming and Calcifer is too weak to stop the bombs.

Sophie : Let's run, don't fight them, Howl.

Howl : **Sorry**, I've had enough of running away, Sophie. And now, I've got something I wanna protect. It's you.

(01:33:45 - 01:33:59)

d. D4/HMC/Ap

Sophie : Howl. **I'm sorry**... Did I come too late? I didn't mean to make you wait this long. I need you to take me to Calcifer, if you can.

(01:48:05 - 01:48:49)

2. Compliment

Compliment or praising is a phrase that refers to the act of expressing appreciation, approbation, or approval. Praise demonstrates a person's good attitude, it also serves as a kind of recognition and encouragement. It is one of the most successful methods of rewarding individuals for their efforts and accomplishments.⁸¹ Additionally, it can boost the commended individual's motivation to succeed. There were 3 data belong to the compliment expressive act used by the main character in the movie.

a. D5/ HMC/ Cp

Sophie : Calcifer, Calcifer! Are you the one moving the castle?

Calcifer : Of course I am, no one else does any work around here.

Sophie : **I am thoroughly impressed. You're a first class fire demon,**
I like your spark.

Calcifer : She likes my spark!

(00:36:21 - 00:36:35)

⁸¹ *Ibid.*, 28.

b. D6/ HMC/ Cp

Calcifier : All right, I need something of yours, Sophie.

Sophie : What is that?

Calcifier : I can't do it by myself. How about your eyes?

Sophie : Huh? How about this? Thanks, **Calcifer! You're fantastic!**

Calcifier : Imagine what I could have done with your eyes or your heart.

(01:39:03 - 01:40:21)

c. D7/ HMC/ Cp

Howl : What's going on? What am I doing here? I feel terrible, like there's a weight on my chest.

Sophie : A heart's a heavy burden.

Howl : **Wow, Sophie, your hair looks just like starlight. It's beautiful.**

Sophie : You think so? So do I!

(01:52:53 - 01:53:07)

3. Disliking

Dislike is a temporary feeling that occurs because of a trigger or reaction to something, such as appearance, comment, rule, policy or sense. Many things can pissed someone off, or just one thing. Dislike is not a matter of personal feeling.⁸² Dislike is nothing more like preference or a matter of choice. The researcher found 3 utterances that belong to expressive act of disliking.

a. D8/ HMC/ D1

Howl : Bon appétit

Markl : I can't remember the last time we had a real breakfast.

Sophie : Even the manners are **a mess** in this house

(00:31:15 – 00:31:28)

b. D9/ HMC/ D1

Seller : All our fish were caught fresh this morning.

Markl : I **hate fish.**

(00:43:52 - 00:43:56)

⁸² Ni Wayan Pering Muliawati et al, "The Expressive Illocutionary Acts Found in Webtoon *True Beauty* and Their Translation into Indonesian", Journal of Ilmu Bahasa, Vol. 6 N0. 2, 2020, 154.

c. D10/ HMC/ DI

Markl : **I hate potatoes.**

Sophie : Pay up.

(00:44:17 - 00:44:19)

4. Exclamation

An exclamation is a sound, word, or sentence that is spoken suddenly, loudly, or emphatically and that expresses excitement, admiration, shock, scared, sad or anger.⁸³ To rephrase it, it is a short sound, word or phrase spoken suddenly to express an emotion. The researcher found there were 5 types of expressive acts of exclamation performed by the main character in the movie that explained as below.

a. D11/ HMC/ Ex

Howl : Sophie, you.. you **sabotaged me!** Look! Look what you've done to my hair! Look!

Sophie : What a pretty colour.

Howl : **It's hideous!** You completely ruined my magic potions in the bathroom.

Sophie : I just organized things, Howl, nothing's ruined.

Howl : Wrong! Wrong! I specifically ordered you not to get carried away.

(00:45:54 - 00:46:11)

b. D12/ HMC/ Ex

Suliman : If Howl reports to me and vows to use his magic to serve the kingdom, I will show him how to break from his demon. If not, I'll strip him of all his powers, just like her.

Sophie : **That is enough!** Now I understand why Howl was so concerned about coming to see you. It's a trap! You lure people here with an invitation from the King and then you strip them of all their powers.

(01:02:39 - 01:02:59)

c. D13/ HMC/ Ex

Howl : What's the matter?

Sophie : It's. **You're scaring me!** I have this weird feeling that you're going to leave. Howl, tell me what's going on. Please, I don't care if you're a monster.

Howl : I'm just setting things up, so that all of you can live a comfortable life, Sophie. With all the flowers you've got in this valley, you could easily open up a

⁸³ *Ibid.*, 155.

flower shop. Right? I'm sure you'd be good at it.

Sophie : So you are going away

(01:22:20 - 01:22:51)

d. D14/ HMC/ Ex

Howl : Those things are Suliman's henchmen. Let's go! Faster, we need to take off!
All right, you're going in!

Sophie : No! Don't let go!

Markl : Sophie? What happened?

Sophie : **I'm too old to be treated like this!**

(01:24:37 - 01:25:12)

e. D15/ HMC/ Ex

Sophie : You coming with us, hop on.

Calcifer : I can't! It's impossible, no one, but Howl, can take me out of this heart.

Sophie : There's no time to lose, Calcifer, we have to try something.

Calcifer : Don't do this! **No! No! No! Help!** Crazy lady with a shovel! Don't! If you take me out that door, the castle could collapse!

Sophie : Good.

(01:36:37 - 01:36:51)

5. Farewell

Farewell is one of the expressive acts which has been found by the researcher in movie Howl's Moving Castle. The meaning of farewell is an expression of good wishes at a parting. It gives the impression as if there is hope for both parties to meet again at another time.⁸⁴ There were 4 dialogues spoken by the main character that belong to farewell.

a. D16/ HMC/ Fr

Sophie : I'd better be going.

Lettie : It's your life, Sophie, do something for yourself for once, will you?

Sophie : **Bye Lettie.**

(00:08:41 - 00:08:54)

b. D17/ HMC/ Fr

Sophie : I'm sure Howl won't eat the heart of a shrivelled, old lady, like me. **It's been a pleasure meeting you.** Even if you are my least favourite vegetable. **Take care, Turnip-head.**

(00:19:57 - 00:20:09)

⁸⁴ *Ibid.*, 156.

c. D18/ HMC/ Fr

Markl : Dust your ship with this powder and the winds will favour it.

A little girl: Thanks

Markl : **Farewell, child.**

(00:25:33 - 00:25:39)

d. D19/ HMC/ Fr

Sophie : I hope you and your new husband will be very happy.

Sophie's stepmother : Thank you, Sophie. **Bye.**

Sophie : **Bye, mother.**

(01:28:54 - 01:28:57)

6. Greeting

Greeting is an intentional act of communication in which human beings make their presence known to one another in order to show interest in and to imply a type of relationship (usually cordial) or social status (formal or informal) between individuals or groups of people who come into contact.⁸⁵ In short, a common greeting used to begin a letter or conversation or to acknowledge the arrival or presence of another person. The researcher found that there were 5 dialogues belong to the greeting expressive acts used by the main character in the movie.

a. D20/ HMC/ Gr

Markl : Mister mayor, **good day.**

Mr. mayor : **Good afternoon**, sir, would the great wizard, Jenkins, be at home?

Markl : I'm afraid that my master is out at the moment. I speak for him in his absence.

Mr. Mayor: An invitation from His Majesty, the King. The time for war's upon us. His

Majesty requires that every witch and wizard aid our homeland. Wizard

Jenkins must report to the palace immediately. That is all.

(00:24:00 - 00:24:20)

b. D21/ HMC/ Gr

Old man : **Good morning.**

Sophie : **Good morning.**

(00:43:21 - 00:43:30)

c. D22/ HMC/ Gr

Sophie : Howl, **hello**

Howl : **Good morning**, everyone. Glad you're home.

⁸⁵ *Ibid.*, 155.

Markl : Master Howl, we can keep this dog, can't we?

(01:16:43 - 01:16:46)

d. D23/ HMC/ Gr

Sophie : **Hi** Turnip-head. This isn't gonna be easy.

(01:15:19 - 01:15:21)

e. D24/ HMC/ Gr

Markl : **Good night, Sophie.**

Sophie : **Good night, Markl.**

Markl : Don't worry about Master Howl, Sophie. Sometimes, he likes to go away for days on end.

Sophie : Thank you, that's good to know.

(01:25:24 - 01:25:34)

7. Lamenting

Lamenting is a human's emotional expression of grief in response to an event. Laments are also a type of prayer for divine assistance in times of need. It is the most common form of grief, which comes from mourning or regret for the loss of someone or everything that person represents.⁸⁶ There were 2 dialogues belong to the lamenting expressive acts that used by the main character in the movie.

a. D25/ HMC/ Lm

Howl : I specifically ordered you not to get carried away. **Now I'm repulsive.** I can't live like this

Sophie : Come on, it's not that bad. You should look at it now, this shade is even better.

Howl : I give up...**I seek no point in living, if I can't be beautiful...**

(00:46:13 - 00:46:36)

b. D26/ HMC/ Lm

Sophie : Heen, **what've I done?** I poured water on Calcifer. What if I've killed Howl, too?

(01:42:38 - 01:42:44)

⁸⁶ Akram Hamid Hamzaha and Zahra Hasan Jasim. "Lamenting as a Dominant Speech Act in Riders to the Sea", International Journal of Innovation, Creativity and Change, Vol. 1 No. 2, 2020, 665.

8. Mocking

The function of the expressive speech act of mocking is also found in Howl's Moving Castle. Mocking expressive acts is speech acts produced by speakers to laugh at or make fun of other people.⁸⁷ There were 4 types of mocking expressive acts that show as follows.

a. D27/ HMC/ Mo

Sophie : I'm sorry, but the shop's closed now, ma'am. I could have sworn I locked that door, must've forgotten.

The witch : **What a tacky shop. I've never seen such tacky, little hats. Yet, you're by far the tackiest thing here.**

(00:10:08 - 00:10:15)

b. D28/ HMC/ Mo

Sophie's stepmother : Sophie! Sophie?

Sophie : Don't come in here. I've got a bad cold. I don't want you to catch it

Sophie's stepmother : **You sound ghastly, like some 90 year-old woman.** Well... If you insist.

(00:12:51 - 00:13:13)

c. D29/ HMC/ Mo

The witch : Look who's here, **the tacky, little girl from the hat shop.**

Sophie : The witch of the waste!

(00:54:07 - 00:54:11)

d. D30/ HMC/ Mo

The witch : So tell me, what business do you have here at the palace?

Sophie : Job hunting. I'm sick of working for Howl. And what about yourself?

The witch : I received a royal invitation. **That idiot, Suliman,** finally realized how much she needs my powers.

(00:54:29 - 00:54:38)

⁸⁷ Rahajeng Shafira Raihanah Wiwaha, "Expressive speech acts in Indonesian language learning videos", Journal of Keilmuan Bahasa, Sastra. Dan Pengajarannya, Vol. 2 No. 2, 2021, 335.

9. Pleasure

Pleasure is a broad term that refers to a variety of positive, enjoyable, or worthwhile mental states that humans and other living creatures have. It is an expressive act that occurs due to several factors such as delight, feeling happy, falling in love, and other luck, making the speakers psychologically delighted.⁸⁸ There were 5 data belonging to pleasure expressive acts spoken by the main character in the movie that showed as follows.

a. D31/ HMC/PI

Sophie : **It's nice and warm in there**, so I'm going in.

(00:19:51 – 00:19:54)

b. D32/ HMC/ PI

Sophie : **It's beautiful.**

Markl : Yeah, it's called Star Lake.

(00:37:20 - 00:37:21)

c. D33/ HMC/ PI

Sophie : Don't you love early morning markets? And just look at the water. I've never seen the ocean before. **It's beautiful.**

Markl : It always looks like that.

(00:43:26 - 00:43:33)

d. D34/ HMC/ PI

Howl : See that new colour on the dial? There's a new portal. It's a present for you.
Come See. You like it? It's my secret garden.

Sophie : **It's incredible.** Did you use your magic to make this?

Howl : Only a little, just to help the flowers grow.

(01:20:10 - 01:20:54)

e. D35/ HMC/ PI

Sophie : Did you use your magic to make this?

Howl : Only a little, just to help the flowers grow.

Sophie : **This place is gorgeous**, Howl! It's like a dream.

(01:20:50 – 01:21:08)

⁸⁸ Sri Murti et al., 28.

10. Protesting

Protesting is an expressive act that intends to disagree, oppose, and disagree with a certain statement or argument that is said by the speaker to the speech partner regarding something related to personal sensitivity, certain groups or institutions. It can also be about a certain situation that is not suitable for the speaker or interlocutor.⁸⁹ The research found that there were 2 data which belong to protesting expressive acts spoken by the main character in the movie.

a. D36/ HMC/ Pr

Sophie : All right, Calcifer, let's get cooking.

Calcifer : **I don't cook!** I'm a scary and powerful fire demon.

Sophie : How would you like a bucket of cold water in your face? Or maybe I should tell Howl about our bargain?

Calcifer : Uh! Stupid me, I never should have let her in here!

(00:28:09 - 00:28:25)

b. D37/ HMC/ Pr

Markl : You're not working for the Witch of the Waste, are you?

Sophie : **I would never work for that witch**, she's the one who... Actually. If I ever get my hands on that witch, I'm gonna wring her fat neck!

(00:32:46 - 00:32:54)

11. Thanking

One of the acts that belong to the category of the expressive act is thanking or expressing gratitude. Thanking is an expressive speech act that intends to be grateful and repays someone's kindness or gets kindness from someone else.⁹⁰ This type of expression is typically employed by people to express gratitude or respond to someone who has done something nice for them. In this research the research found that there were 14 types of thanking expressive

⁸⁹ Muhammad Sirotol Mustaqim et al, "Jenis-Jenis Tindak Tutur Ekspresif Antalogi Cerpen Penjagal itu telah Mati Karya Gunawan Budi Susantu", Journal of Aksara, Vo. 31 No. 2, 2019, 320.

⁹⁰ *Ibid.*, 317.

acts. The following are the utterances spoken by the main character in Howl's Moving Castle that shows thanking expressive acts.

a. D38/ HMC/ Th

Young boy : Excuse me, could you use some help?

Sophie : I'll be fine, but **thanks for offering**. That was really kind.

(00:14:22 - 00:14:24)

b. D39/ HMC/ Th

A farmer : You're crazy if you do this, grandma! There's nothing but witches and wizards out there.

Sophie : **Thank you**, I'll keep that in mind.

(00:14:39 - 00:14:44)

c. D40/ HMC/ Th

Sophie : **Thank you**, this cane is perfect. It's just what I need

(00:17:16 - 00:17:19)

d. D41/ HMC/ Th

Sophie : Oh, my shawl, **thank you!**

(00:19:55 - 00:19:57)

e. D42/ HMC/ Th

Howl : Bread, Markl.

Markl : **Thanks.**

Howl : Sophie

Sophie : Yes, **thank you**

(00:31:04 - 00:31:09)

f. D43/ HMC/ Th

Markl : We got all the laundry put away, Sophie.

Sophie : Oh, **thank you**, Markl.

(00:39:51 - 00:39:53)

g. D44/ HMC/ Th

Sophie : pay up! **Thanks**, have a nice day.

Seller : **Thank you**, come again.

(00:43:47 - 00:43:49)

h. D45/ HMC/ Th

Sophie : **Thank you**, Turnip-head. How did you get to be so kind?

(00:48:09 - 00:48:12)

i. D46/ HMC/ Th

Suliman : You must be tired, please have a seat.

Sophie : **Thank you.**

(01:00:38 - 01:00:41)

j. D47/ HMC/ Th

Sophie : I hope you and your new husband will be very happy.

Sophie's mother : **Thank you, Sophie. Bye.**

Sophie : Bye, mother.

(01:28:54 - 01:28:57)

k. D48/ HMC/ Th

Markl : Don't leave, Sophie! I love you, you have to stay...

Sophie : I love you, too, Markl. I'll stay.

Markl : Really? 'Cause we're a family now.

Sophie : Yes, we're a family.

Markl : **Thank you, Sophie**

(01:29:33 - 01:29:50)

l. D49/ HMC/ Th

Calcifer : I can't do it by myself. How about your eyes?

Sophie : Huh? How about this? **Thanks, Calcifer!** You're fantastic!

Calcifer : Imagine what I could have done with your eyes or your heart.

(01:39:07 - 01:40:21)

m. D50/ HMC/ Th

Sophie : Please. Please give it back.

The witch : You really want it that badly?

Sophie : Yes.

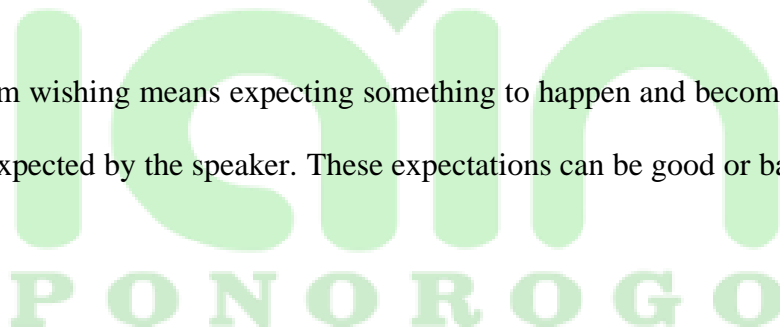
The witch : All right then. You'd better take good care of it. Here, dear.

Sophie : **Thank you, you have a big heart.**

(01:50:08 - 01:50:28)

12. Wishing

The term wishing means expecting something to happen and become a reality according to what is expected by the speaker. These expectations can be good or bad according to what



is expected by the speaker or speech partner.⁹¹ There were 3 type of wishing expression spoken by the main character in Howl's Moving Castle that showed as follows.

a. D51/ HMC/ Ws

Sophie : Why don't you just give up? You're killing yourself.

The witch : I've waited... for 50 years now, to be invited here. Ever since that Suliman banished me to live in the Wastes.

Sophie : Well, **good luck** then. Too bad I'm not younger, or I'd lend you a hand.

(00:57:11 - 00:57:26)

b. D52/ HMC/ Ws

Howl : I can give you 5 minutes of invisibility, so use it wisely.

Sophie : Howl!

Howl : **Good luck!**

(01:08:13 - 01:08:21)

c. D53/ HMC/ Ws

Sophie : **I hope you and your new husband will be very happy.**

Sophie's mother : Thank you, Sophie. Bye.

Sophie : Bye, mother.

(01:28:54 - 01:28:57)

C. Discussion

According to the findings, an expressive act happens in conversation when a speaker expresses his or her psychological state to the listener, as proposed by John R. Searle. The researcher analyzed the findings in this section in line with the statement of the problem regarding the type of expressive acts performed by the main character in the film Howl's Moving Castle. The discussion of the finding were explained in-depth discussion as follow.

1. Apologizing

To say one is sorry, especially for having done something wrong.⁹² The definition of apologizing is a term that expresses pain or disappointment when something needs to be stated,

⁹¹ *Ibid.*, 319.

⁹² Albert Sidney Hornby, *Oxford Advanced Learner's Dictionary*, (Oxford: Oxford University Press, 1995), 46.

especially when something unpleasant has occurred. An apology can be made for three reasons: regret, responsibility, and remedy. The apologizer must consider the above-mentioned factors, otherwise, the apology will be insincere and ineffective.⁹³ It means that apologizing helps to repair relationships by re-engaging people in conversation and restoring their trust in one another. In the previous finding above, it had been interpreted that there were 4 utterances that had been classified as expressive acts of apologizing. The following are the further explanation about them.

Datum 1/ HMC/ Ap

- Sophie : **I'm sorry**, but the shop's closed now, ma'am. I could have sworn I locked that door, must've forgotten.
- The witch : What a tacky shop. I've never seen such tacky, little hats. Yet, you're by far the tackiest thing here.⁹⁴

The researcher found that Sophie expresses her apologies towards the witch of the waste. A statement that says “I’m sorry” or “I’m sorry for something” is called apologizing. Apologizing is when someone makes a mistake, hurts someone else’s feelings, or is rude, they should say sorry to them.⁹⁵ Sophie had previously closed the shop and locked her shop door. However, the witch used her magical powers to enter Sophie’s hat shop. Sophie, who was surprised and startled, apologized to the witch by using the performative verb “*I’m sorry*”, which aimed not to make the witch offended and make her leave Sophie’s shop in a polite way. Because at that time, the witch came at the wrong time, and it was time to close shop.

Datum 2/ HMC/ Ap

- The witch : That idiot, Suliman, finally realized how much she needs my powers.
- Sophie : If you're so great, why don't you break the spell you put on me?

⁹³ Yaseen Alzebaree and Mehmet Ali Yavuz, “Realization of the Speech Acts of Request and Apology by Middle Eastern EFL Learners”, Journal of Eurasia J Math Sci and Tech Ed, Vol. 13 No. 11, 2017, 7315.

⁹⁴ See appendices, transcript coding (D1/HMC/Ap)

⁹⁵ *Ibid.*, 7315.

The witch : **I'm sorry**, dear. My talent lies in casting spells, not breaking them.⁹⁶

In datum 2 there is a conversation between Sophie and the witch of the waste that contains apologizing act. They both meet each other when they are on the way to see Madam Sulliman. The dialogue above shows that the witch expresses apologies towards Sophie. This can be seen clearly from her word "*I'm sorry dear*" which is considered as apologizing. To apologize is to express regret for a wrong doing or incorrectly.⁹⁷ At that time, Sophie deliberately asked the witch if she could break her spell on Sophie. However, the witch spontaneously apologized to Sophie that she could not break the spell on her. She can only cast spells but cannot destroy them.

Datum 3/ HMC/ Ap

Sophie : No, wait, Howl! Don't go out there! It's too dangerous.

Howl : Another wave's coming and Calcifer is too weak to stop the bombs.

Sophie : Let's run, don't fight them, Howl.

Howl : **Sorry**, I've had enough of running away, Sophie. And now, I've got something I wanna protect. It's you.⁹⁸

In datum 3, Howl used apologizing for expressive acts as a lead male character. It can be seen clearly from Howl's words, "*Sorry*". The utterances are categorized as an apologizing expressive act because Howl intends to express sorry for something that is not in line with what Sophie wanted. Moreover, apologizing is defined as an expression of regret.⁹⁹ Howl did not want to run away from his duties to fight the enemies. On the other hand, Sophie wanted him to stay beside her and run away from everything that had happened. However, he gently apologized to Sophie that he had to leave her in order to stop the war and save her.

⁹⁶ See appendices, transcript coding (D2/HMC/Ap)

⁹⁷ Fauzia Lubis et cetera, "*Expressive Speech Acts in Ellen Show 'An Interview with Ed Sheeran'*", International Journal of Humanities and Social Science, Vol. 8 No. 4, 2018, 140.

⁹⁸ See appendices, transcript coding (D3/HMC/Ap)

⁹⁹ Reisha Nareswara1 and Bambang Suseno, "*A Pragmatic Analysis of Expressive Speech Acts in the Movie Venom*", 42.

Datum 4/ HMC/ Ap

Sophie : Howl. **I'm sorry**. Did I come too late? I didn't mean to make you wait this long. I need you to take me to Calcifer, if you can.¹⁰⁰

In datum 4, the researcher found the expressive act of apologizing used by Sophie. Sophie say “*I'm sorry*” to express her regret because she was too late to meet Howl. Additionally, apologizing is a kind of expressive speech act where the statement expresses sorry or regret about something.¹⁰¹ The function of apologizing expression is to show how care she is about Howl's feelings that is why she says sorry. After she returned from Howl's childhood in the past, she met Howl, who had been waiting for her for quite a long time. She apologizes to Howl, but Howl has lost his consciousness as a human and is in the form of a bird, so Howl can't reply to Sophie's apology and stays silent.

2. Compliment

Expressive act of compliment or flattering is a speech act that occurs for a variety of reasons, including the speaker's desire to please the speech partner, relieve the speech partner's feelings, and attract the speech partner, or because of the speech partner's admirable act.¹⁰² The following is a list of utterances in Howl's Moving Castle containing the compliment expression explained in detail.

Datum 5/ HMC/ Cp

Sophie : Calcifer, Calcifer! Are you the one moving the castle?
 Calcifier : Of course I am, no one else does any work around here.
 Sophie : **I am thoroughly impressed. You're a first class fire demon**, I like your spark.
 Calcifier : She likes my spark!¹⁰³

¹⁰⁰ See appendices, transcript coding (D4/HMC/Ap)

¹⁰¹ Irma Tanjung, “*The Expressive Speech Act in the Lovely Bones Movie*”, 90

¹⁰² Fitria Kurniawati et cetera., 48.

¹⁰³ See appendices, transcript coding (D5/HMC/Cp)

In datum 5, Sophie used compliments as a lead female character for expressive acts. It can be seen clearly from Sophie's words, "*I am thoroughly impressed. You're a first class fire demon*". The utterances are categorized as compliment expressive acts because Sophie intends to express admiration for how powerful Calcifier is. Moreover, compliment statements frequently consist of phrases with positive connotations that might make the listener feel good.¹⁰⁴ The conversation happened when Sophie opened the castle door from the inside. She just realized that the castle could move to various places. She was amazed that a castle of that size could move. She then asked Calcifier if he was the one who moved the castle. Calcifier replied that he was the one who moved it. Sophie was amazed that Calcifier could move the castle. She showed her admiration by using a compliment act.

Datum 6/ HMC/ Cp

Calcifier : All right, I need something of yours, Sophie.

Sophie : What is that?

Calcifier : I can't do it by myself. How about your eyes?

Sophie : Huh? How about this? Thanks, **Calcifer! You're fantastic!**

Calcifier : Imagine what I could have done with your eyes or your heart.¹⁰⁵

In datum 6, Sophie used compliments as a lead female character for expressive acts. It can be seen clearly from Sophie's words, "*Calcifer! You're fantastic!*." The utterances are categorized as compliment expressive acts because Sophie intends to express admiration for how powerful Calcifier is. So, a compliment is an expressive utterance used to show affection toward something.¹⁰⁶ The conversation happened when Sophie asked Calcifier to help her move the Castle to Howl's place. But the power of Calcifier at that time was too weak, so he asked Sophie for something, then Sophie give her hair in return, and amazingly it turned

¹⁰⁴ Dwi Santoso et cetera, "*Expressive Speech Acts in Lakon Politik Republik Episode of Mata Najwa Talkshow*", Laksema: Jurnal Bahasa dan Sastra, Vol. 5 No. 1, 2020, 7.

¹⁰⁵ See appendices, transcript coding (D6/HMC/Cp)

¹⁰⁶ *Ibid.*, 7.

Calcifier into a powerful demon. Sophie was so amazed by the power of Calcifier. She gave him a sentence of praise which showed her sincerity that she admired Calcifier.

Datum 7/ HMC/ Cp

- Howl : What's going on? What am I doing here? I feel terrible, like there's a weight on my chest
 Sophie : A heart's a heavy burden.
 Howl : **Wow, Sophie, your hair looks just like starlight. It's beautiful.**
 Sophie : You think so? So do I!¹⁰⁷

In datum 7, Howl used compliments as a lead male character for expressive acts. It can be seen clearly from Howl's words, "*Wow, Sophie, your hair looks just like starlight. It's beautiful.*" The utterances are categorized as compliment expressive acts because Howl intends to express admiration for how pretty Sophie is with a new hairstyle. Hence, expressing admiration for something or someone is called a compliment. When the speakers express affection for a person or object and inform the listener of their feelings, they do this action.¹⁰⁸ The conversation happened when Howl woke up from his unconsciousness. He saw Sophie with her new appearance of short gray hair. Howl was amazed by Sophie's unique appearance and gave her sweet words to pleased how beautiful Sophie was with her new hairstyle.

3. Disliking

Disliking is an expression used by the speaker to convey his or her dislike for something. A disliked statement is typically indicated by the use of the verb hate, don't like, dislike, or can't stand.¹⁰⁹ The following is a list of utterances in Howl's Moving Castle containing the disliking expression explained in detail.

Datum 8/ HMC/ DI

- Howl : Bon appétit
 Markl : I can't remember the last time we had a real breakfast.

¹⁰⁷ See appendices, transcript coding (D7/HMC/Cp)

¹⁰⁸ Irma Tanjung, "*The Expressive Speech Act in the Lovely Bones Movie*", 92.

¹⁰⁹ Dwi Santoso et cetera, "*Expressive Speech Acts in Lakon Politik Republik Episode of Mata Najwa Talkshow*", 7.

Sophie : Even **the manners are a mess** in this house.¹¹⁰

In datum 8, a conversation between Howl, Markl, and Sophie contains a disliking expressive act. It can be seen clearly from Sophie's words, "*the manners are a mess*," which is considered disliking. The utterances are categorized as disliking expressive acts because Sophie intends to show how much she dislikes seeing how Markl eats his food without any manners and voraciously. In other words, someone uses the expression dislike to deliver their dislike towards someone or something.¹¹¹ The conversation happened when they had breakfast together. Markl hasn't eaten meat and eggs in a long time. He gulps his food like someone who hasn't eaten for one year. Sophie, who saw Markl eat like a beast, said in a low voice that the manner in the castle was terrible. She shows her displeasure by saying, "even the manners are a mess."

Datum 9/ HMC/ D1

Seller : All our fish were caught fresh this morning.

Markl : I **hate fish**.¹¹²

In datum 9, a conversation between Mark and Seller contains a disliking expressive act. It can be seen clearly from Markl's words, "*I hate fish*," which is considered disliking. The utterances are categorized as disliking expressive acts because Mark shows his dislike for the fish that Sophie bought. So, dislike is a distaste or hatred.¹¹³ The conversation happened when Sophie and Markl went to the market to buy some vegetables and fish. When they stopped at a fish shop, Markl showed his dislike for fish by saying he hated fish. The sentence indicates that Markl shows his feelings through disliking expressive acts.

¹¹⁰ See appendices, transcript coding (D8/HMC/D1)

¹¹¹ Novy Widyowati, "*An Analysis of the Expressive Speech Acts Used by John and Savannah as the Main Characters in Dear John Movie*", 52.

¹¹² See appendices, transcript coding (D9/HMC/D1)

¹¹³ *Ibid.*, 53.

Datum 10/ HMC/ DI

Markl : **I hate potatoes.**

Sophie : Pay up!¹¹⁴

In datum 10, a conversation between Mark and Sophie contains a disliking expressive act. It can be seen clearly from Markl's words, "*I hate potatoes*" which is considered disliking. The utterances are categorized as disliking expressive acts because Markl shows his dislike for the potatoes that Sophie bought. The term dislike refers to an attitude or feeling of distaste or aversion.¹¹⁵ The conversation happened when Sophie and Markl went to the market to buy some vegetables and fish. When they stopped at a vegetable shop, Markl expressed his distaste for the vegetables Sophie had bought. He said he hated potatoes. The utterances show that Markl shows his feelings through disliking expressive acts.

4. Exclamation

Exclamation is an emphatic interjection that also shows person's hailing. Expression of sound or words indicative of emotion, as in surprise, pain, grief, joy, anger, hailing et cetera.¹¹⁶ In other words, an exclamatory sentence makes a remark that expresses intense emotions or excitement. In the previous finding above, it had been interpreted that there were 5 utterances that had been classified as expressive acts of exclamation. The following are the further explanation of them.

Datum 11/ HMC/ Ex

Howl : Sophie, you.. **you sabotaged me!** Look! Look what you've done to my hair!
Look!

Sophie : What a pretty colour.

Howl : **It's hideous! You completely ruined my magic potions in the bathroom.**

Sophie : I just organized things, Howl, nothing's ruined.

¹¹⁴ See appendices, transcript coding (D10/HMC/DI)

¹¹⁵ *Ibid.*, 53.

¹¹⁶ Lalu Banu Sirwan and Yuyun Yulia, "*An Analysis of Expressive Speech Acts Used By Steve Rogers as the Main Character in Civil War Movie*", 62.

Howl : Wrong! Wrong! I specifically ordered you not to get carried away.¹¹⁷

In datum 11, a conversation between Sophie and Howl contains an exclamation expressive act. It can be seen clearly from Howl's words “*you sabotaged me!*” and “*It’s hideous! You completely ruined my magic potions in the bathroom*” which is considered exclamation. The utterances are categorized as exclamation expressive acts because Howl intends to express his anger towards Sophie. Essentially, the majority of studies imply that exclamative sentences are filled with tremendous emotion. Exclamatory sentences are thought to have aspects of surprise, fury, joy, and so on.¹¹⁸

The conversation happened when Sophie had just come home from the market. She suddenly heard Howl scream out her name. Howl shouted at Sophie loudly, saying that Sophie had sabotaged him. Howl showed his anger by yelling at Sophie, saying that Sophie had destroyed his magic potion in the bathroom, which had kept his hair black. However, due to Sophie's ignorance of this, she accidentally cleans Howl's bathroom and makes the magic potion disappear. Angry Howl expresses his feelings by using an expression of exclamation.

Datum 12/ HMC/ Ex

Sulliman : If Howl reports to me and vows to use his magic to serve the kingdom, I will show him how to break from his demon. If not, I'll strip him of all his powers, just like her.

Sophie : **That is enough!** Now I understand why Howl was so concerned about coming to see you. It's a trap! You lure people here with an invitation from the King and then you strip them of all their powers.¹¹⁹

In datum 12, Sophie used exclamations for expressive acts as a lead female character. It can be seen clearly from Sophie’s words, “*That is enough!*”. The utterances are categorized

¹¹⁷ See appendices, transcript coding (D11/HMC/Ex)

¹¹⁸ Xuefeng Gao and Sophia Yat-Mei Lee, “*Exclamative Sentences in Emotion Expressions in Mandarin Chinese: A Corpus-based Approach*”, 32nd Pacific Asia Conference on Language, Information and Computation, 2018, 173

¹¹⁹ See appendices, transcript coding (D12/HMC/Ex)

as an expressive exclamation act because Sophie shows anger and irritation towards Madam Sulliman, who threatens and gives hurtful words to Howl. Exclamation occurs as a reflection of what one feels. These expressions usually occur when the speaker is out of control or in a bad mode, such as feeling annoyance, disgusted, stressed, or a wave of great anger.¹²⁰

The conversation took place when Sophie visited the kingdom to meet Madam Sulliman, the royal witch. She was there, aiming to convey Howl's message that Howl could not join the battlefield. Madam Sulliman heard Sophie's statement, was offended and threatened Howl if he did not go to the battlefield. Madam Sulliman would make Howl lose his magical powers. Sophie stood up from her seat and replied to Madam Sulliman's words in an angry tone that she knew, in fact, she invited Howl to the kingdom because she wanted to remove Howl's magical powers. Sophie shows her anger through an expressive act of exclamation.

Datum 13/ HMC/ Ex

Howl : What's the matter?

Sophie : It's. **You're scaring me!** I have this weird feeling that you're going to leave.
Howl, tell me what's going on. Please, I don't care if you're a monster.

Howl : I'm just setting things up, so that all of you can live a comfortable life, Sophie.
With all the flowers you've got in this valley, you could easily open up a flower shop. Right? I'm sure you'd be good at it.

Sophie : So you are going away¹²¹

In datum 13, Sophie used exclamations for expressive acts as a lead female character. It can be seen clearly from Sophie's words, "*you're scaring me!*". The utterances are categorized as an expressive exclamation act because Sophie shows her fear of losing Howl. An exclamatory sentence expresses a strong emotion or excitement.¹²² The conversation occurred

¹²⁰ Adrefiza, "The Expressions of Exclamation: A Cross Cultural Analysis in Australian English and Bahasa Indonesia", IJEE, Vol. 1, No. 1, 2014, 2.

¹²¹ See appendices, transcript coding (D13/HMC/Ex)

¹²² *Ibid.*, 3.

when Howl took Sophie to Howl's childhood place, where Howl often spent his teenage years studying magic.

Sophie sensed something odd about Howl. He was behaving unusually. Sophie felt that Howl was showing her the place of his childhood, wanting to leave Sophie. Sophie expressed her worry and sadness by saying Howl scared her. Howl, sensitive to Sophie's feelings, calms her down. He says softly to Sophie that he wants to win this war and make all those closest to him live comfortably.

Datum 14/ HMC/ Ex

- Howl : Those things are Suliman's henchmen. Let's go! Faster, we need to take off! All right, you're going in!
- Sophie : No! Don't let go!
- Markl : Sophie? What happened?
- Sophie : **I'm too old to be treated like this!**¹²³

In datum 14, Sophie used exclamations for expressive acts as a lead female character. It can be seen clearly from Sophie's words, "*I'm too old to be treated like this!*". The utterances are categorized as an expressive exclamation act because Sophie shows her anger and irritation at Howl, who suddenly lands her at the castle from a height. The core function of exclamative sentences is to express emotions.¹²⁴ The incident occurred when Sophie and Howl fled from enemies chasing them. They escape by flying, at which point Howl transforms himself into a half-bird and takes Sophie's hand. Howl wants to fight the enemies, but he doesn't want to involve Sophie, so he purposely drops Sophie from his grip towards the castle. Sophie shows her anger at Howl by using an exclamation expression.

¹²³ See appendices, transcript coding (D14/HMC/Ex)

¹²⁴ Xuefeng Gao and Sophia Yat-Mei Lee, "*Exclamative Sentences in Emotion Expressions in Mandarin Chinese: A Corpus-based Approach*", 172.

Datum 15/ HMC/ Ex

- Sophie : You coming with us, hop on.
 Calcifier : I can't! It's impossible, no one, but Howl, can take me out of this heart.
 Sophie : There's no time to lose, Calcifier, we have to try something.
 Calcifier : Don't do this! **No! No! No! Help!** Crazy lady with a shovel! Don't! If you take me out that door, the castle could collapse!
 Sophie : Good.¹²⁵

In datum 15, Calcifier used exclamation for expressive acts as a supporting male character. It can be seen clearly from Calcifier's words, "*no! no! no! help!*". The utterances are categorized as an expressive exclamation act because Calcifier shows his fear of Sophie, who will take her out of the castle. Exclamation is a statement of an event or state with some unique features indicating the speaker's strong emotion about the event or condition, which causes surprise, admiration, or scepticism.¹²⁶ The conversation took place when Sophie brought Calcifier out of Howl's castle. Basically the castle can stand and move because of Calcifier is in the castle. If Calcifier is taken out, the castle would be destroyed instantly. Therefore, Calcifier was afraid and worried when Sophie would take him out. He screamed for help to stop Sophie from taking him out of the castle. But Sophie heeded Calcifier's words and took him outside anyway. Calcifier expresses his feelings through expressive exclamation acts.

5. Farewell

Farewells (or closing greetings) are widely regarded as extremely formulaic methods of ending a conversation, and their absence is equally conspicuous and likely to cause social upheaval.¹²⁷ In the previous finding above, it had been interpreted that there were 4 utterances

¹²⁵ See appendices, transcript coding (D15/HMC/Ex)

¹²⁶ *Ibid.*, 173.

¹²⁷ Maíz-Arévalo, Carmen, "*Expressive Speech Acts in Educational e-chats*", *Pragmática Sociocultural /Sociocultural Pragmatics*, Vol. 5 No. 2, 2017, 19.

that had been classified as expressive acts of farewell. The following are the further explanation of them.

Datum 16/ HMC/ Fr

- Sophie : The shop was just so important to father and I'm the eldest, I don't mind.
 Lettie : I'm not asking what father would've wanted, I want to know what you want.
 Well.
 Sophie : **See you later, Lettie. Good seeing you again.**
 Lettie : You too.
 Sophie : I'd better be going.¹²⁸

In datum 16, there is a conversation between Sophie and Lettie that contains a farewell act. At that time, Sophie visited her sister, Lettie, at her work. The dialogue above shows that Sophie expresses farewell to Lettie. It can be seen clearly from Sophie's words, "*see you later, Lettie, good seeing you again*", which is considered a farewell. Thus, farewell is used to express good wishes when parting with another.¹²⁹ The conversation took place when Sophie and Lettie met after a long time. At that time, Lettie's workplace was bustling. Sophie couldn't stay long to visit her sister. She was afraid she would disturb her sister's work. So she said goodbye to Lettie and hoped that they could meet again. Sophie expresses her feelings when parting with Lettie through a farewell act.

Datum 17/ HMC/ Fr

- Sophie : I'm sure Howl won't eat the heart of a shrivelled, old lady, like me. **It's been a pleasure meeting you.** Even if you are my least favourite vegetable. **Take care, Turnip-head.**¹³⁰

In datum 17, Sophie used farewell expressive acts as a lead female character. It can be seen clearly from Sophie's words, "*It's been a pleasure meeting you*" and "*Take care, Turnip-head.*" The utterances are categorized as an expressive farewell act because Sophie intends to

¹²⁸ See appendices, transcript coding (D16/HMC/Fr)

¹²⁹ *Ibid.*, 20.

¹³⁰ See appendices, transcript coding (D17/HMC/Fr)

express parting toward Turnip-head. Moreover, a farewell speech is delivered by an individual leaving a position or location.¹³¹ The conversation happened when Sophie managed to enter Howl's castle. Previously, Sophie could get into the Howl castle thanks to Turnip's help. As Sophie entered the castle, she saw Turnip behind her, following her. Instantly Sophie bids Turnip farewell.

Datum 18/ HMC/ Fr

Markl : Dust your ship with this powder and the winds will favour it.
 A little girl : Thanks
 Markl : **Farewell, child.**¹³²

In datum 18, a conversation between Markl and a little girl contains a farewell expressive act. It can be seen clearly from Markl's words, "*farewell, child,*" which is considered farewell. The utterances are categorized as farewell expressive acts because Markl expresses parting towards the girl. Thus, farewell is a gesture of goodwill or acknowledgment at parting.¹³³ The conversation happened when a little girl came to Howl's castle to pick up her mother's potion. Markl, who was at the castle at that time, gave the potion to the girl. When the girl was about to leave the castle, Mark said to spread the potion on the ship. After that, the girl left the castle, Markl who knew the girl was going to leave, then said goodbye to her.

Datum 19/ HMC/ Fr

Sophie : I hope you and your new husband will be very happy.
 Sophie's stepmother : Thank you, Sophie. Bye.
 Sophie : **Bye. Mother.**¹³⁴

In datum 19, Sophie used farewell expressive acts as a lead female character. It can be seen clearly from Sophie's words, "*bye, mother.*" The utterances are categorized as an

¹³¹ *Ibid.*, 27.

¹³² See appendices, transcript coding (D18/HMC/Fr)

¹³³ *Ibid.*, 23.

¹³⁴ See appendices, transcript coding (D19/HMC/Fr)

expressive farewell act because Sophie intends to say goodbye to her stepmother. So farewell is a wish for happiness or well-being at separation, usually a permanent departure.¹³⁵ The conversation happened when Sophie's stepmother came to visit Sophie. After a while in the castle, Sophie's stepmother decided to leave. Sophie's mother was in a hurry with the excuse that she would be preparing for her second wedding. Sophie escorted her stepmother to the front of the castle. She said goodbye and wished her mother's marriage to go smoothly and be happy married.

6. Greeting

The term "expressive of greeting" refers to an expression of welcome. According to Searle's theory, an expressive of welcome is an utterance made by the speaker to demonstrate an expression of welcoming and an act of greeting the hearer.¹³⁶ In the previous finding above, it had been interpreted that there were 5 data that had been classified as expressive acts of greeting. The following are the further explanation of them.

Datum 20/ HMC/ Gr

Markl : Mister mayor, **good day**.
 Mr. Mayor : **Good afternoon**, sir, would the great wizard, Jenkins, be at home?
 Markl : I'm afraid that my master is out at the moment. I speak for him in his absence.
 Mr. Mayor : An invitation from His Majesty, the King. The time for war's upon us. His Majesty requires that every witch and wizard aid our homeland. Wizard Jenkins must report to the palace immediately. That is all.¹³⁷

In datum 20, there is a conversation between Markl and Mr Major that contains a greeting act. At that time, a guess came to the castle, which turned out to be Mr Major. The dialogue above shows that Markl and Mr Mayor greet each other when they meet. It can be seen clearly from their words "good day" and "good afternoon," which is considered a

¹³⁵ *Ibid.*, 23.

¹³⁶ Sri Rahmadani Sitorus, "Expressive Speech Act in Stand Up Comedy: A Case of Julio Torres' Performance at the Risk! Live Show", 15.

¹³⁷ See appendices, transcript coding (D20/HMC/Gr)

greeting. Moreover, greeting is an act of embracing or recognizing someone. Additionally, this behaviour demonstrates someone's regard for and acceptance of the friendship relationship.¹³⁸

The conversation occurred when Mr Major came to Howl's castle to inform him that The king invited howl to go to the kingdom. But at that time, Howl was not in the castle, so Markl greeted Mr Major. When Markl opened the door, he welcomed Mr Mayor to make the atmosphere more friendly.

Datum 21/ HMC/ Gr

Old man : **Good morning.**
 Sophie : **Good morning.**¹³⁹

In datum 21, a conversation between Sophie and an older man contains a greeting act. The dialogue above shows that Sophie and the older man greet each other when they meet. It can be seen clearly from their words “*good morning*”, which is considered a greeting. In brief, greeting is something that a person says or does to greet someone and a message of good health and happiness.¹⁴⁰ At that time, Sophie went to the market to buy cooking ingredients. Then when she was on the way to go there, she met an older man who greeted her. Sophie greeted him back. It certainly shows friendly interactions and polite behavior to others, even though the person is just known.

Datum 22/ HMC/ Gr

Sophie : Howl, **hello**
 Howl : **Good morning**, everyone. Glad you're home.
 Markl : Master Howl, we can keep this dog, can't we?¹⁴¹

¹³⁸ Irma Tanjung, “*The Expressive Speech Act in the Lovely Bones Movie*”, 92.

¹³⁹ See appendices, transcript coding (D21/HMC/Gr)

¹⁴⁰ Lalu Banu Sirwan and Yuyun Yulia, “*An Analysis of Expressive Speech Acts Used By Steve Rogers as the Main Character in Civil War Movie*”, 62

¹⁴¹ See appendices, transcript coding (D22/HMC/Gr)

In datum 22, a conversation between Sophie, Markl and Howl contains a greeting act. The dialogue above shows that Sophie and Markl greeted Howl at the time when he came down the stairs. It can be seen clearly from their words “*hello*” and “*good morning*”, which is considered a greeting. Hence, a greeting is something friendly or polite when someone meets other people and gives them the greeting words.¹⁴² The conversation happened when they were having breakfast in the dining room. Howl came down the stairs, following them for breakfast. When they saw Howl was already in the dining room, Markl and Sophie said good morning to Howl. It shows how their relationship grew closer like a family.

Datum 23/ HMC/ Gr

Sophie : **Hi** Turnip-head. This isn't gonna be easy.¹⁴³

Datum 23 can be identified as an expressive act of the greeting category because, in the dialogue above, Sophie clearly says the word “*hi*.” It means that a greeting is defined as an expression of welcome.¹⁴⁴ This conversation happens when Sophie comes out of the castle for a breath of morning air. The turnip-head who saw Sophie from a distance approached her. Sophie greets Turnip and says that the events they are going through will not be easy.

Datum 24/ HMC/ Gr

Markl : **Good night, Sophie.**

Sophie : **Good night, Markl.**

Markl : Don't worry about Master Howl, Sophie. Sometimes, he likes to go away for days on end.¹⁴⁵

In datum 24, there is a conversation between Markl and Sophie that contains a greeting act. The dialogue above shows that Markl and Sophie greet each other when they meet. It can

¹⁴² Novy Widayati, “An Analysis of the Expressive Speech Acts Used by John and Savannah as the Main Characters in *Dear John* Movie,” 2.

¹⁴³ See appendices, transcript coding (D23/HMC/Gr)

¹⁴⁴ Reisha Nareswara I and Bambang Suseno, “A Pragmatic Analysis of Expressive Speech Acts in the Movie *Venom*”, 43.

¹⁴⁵ See appendices, transcript coding (D24/HMC/Gr)

be seen clearly from their words “*Good night, Sophie*” and “*Good night, Markl,*” which is considered a greeting. Moreover, a greeting is a word or movement used to welcome someone.¹⁴⁶ At that time, Sophie was in the bedroom sewing some hats. She heard a knock on her bedroom door from the outside. It was Markl knocking on the door. When Markl entered the room, he said goodnight to Sophie, to which Sophie also replied. Markl had come to see Sophie not only to say goodnight, but he was trying to make Sophie not worry about Howl. Markl said Howl used to not come home for days, so Sophie did not have to worry if Howl did not come home for a while.

7. Lamenting

Lamenting occurs when the speaker conveys his or her own misfortune, whether caused by themselves or by someone; the speaker is also the primary observer.¹⁴⁷ In the previous finding above, it had been interpreted that there were 2 data that had been classified as expressive acts of lamenting. The following are the further explanation of them.

Datum 25/ HMC/ Lm

- Howl : I specifically ordered you not to get carried away. **Now I'm repulsive.** I can't live like this
- Sophie : Come on, it's not that bad. You should look at it now, this shade is even better.
- Howl : I give up...*I seek no point in living, if I can't be beautiful.*¹⁴⁸

In datum 25, Howl used lamenting for expressive acts as a lead male character. It can be seen clearly from Howl's words, “*Now I'm repulsive*” and “*I seek no point in living, if I can't be beautiful.*” The utterances are categorized as a lamenting act because Howl intends to express his sadness at his hair that has changed color, initially blonde to black. The speakers

¹⁴⁶ *Ibid.*, 43.

¹⁴⁷ Lewi Kabanga et al, “Expressive Act by Elite Politicians in Responding Issue of “Coup d’etat” in Democratic Party”, *ELS Journal on Interdisciplinary Studies in Humanities*, Vol. 4 No. 1, 2021, 67.

¹⁴⁸ See appendices, transcript coding (D25/HMC/Lm)

usually use this utterance to express their great sadness about something.¹⁴⁹ The conversation happened when Howl finished taking a shower and saw his hair turning black. He then came down from upstairs looking for Sophie. The moment he saw Sophie, he was angry and told Sophie that she had made the potion in his bathroom disappear, thus turning his hair black. Howl felt deeply lost and saddened by the change in his hair color. He looks like a person who doesn't have the strength to live. Even Howl summons a dark spirit because of his deep sorrow.

Datum 26/ HMC/ Lm

Sophie : Heen, **what've I done?** I poured water on Calcifer. What if I've killed Howl, too?¹⁵⁰

In datum 26, Sophie used lamenting for expressive acts as a lead female character. It can be seen clearly from Sophie's words, "*what've I done?*" The utterances are categorized as lamenting acts because Sophie intends to express guilt and sadness. She accidentally doused Calcifer with water, which extinguished the fire in the Calcifier. In brief, lamentation is a state of sorrow.¹⁵¹ The conversation happened when Sophie came out of the castle after dousing Calcifier with water. Howl's castle without Calcifier's power will collapse and be damaged. Therefore after Sophie flushed Calcifier, the castle immediately collapsed which caused Sophie to fall from the castle, but luckily she survives. When she realized she was outside the castle, she wept bitterly, regretting her actions and fearing that her actions could cost Howl and Calcifier's lives.

8. Mocking

Mock is to taunt or mock someone or impersonate or imitate someone to gain laughter or ridicule the person.¹⁵² In the previous finding above, it had been interpreted that there were

¹⁴⁹ Dwi Santoso et cetera, "*Expressive Speech Acts in Lakon Politik Republik Episode of Mata Najwa Talkshow*", 9.

¹⁵⁰ See appendices, transcript coding (D26/HMC/Lm)

¹⁵¹ Lewi Kabanga et al, 73.

¹⁵² Sri Rahmadani Sitorus, "*Expressive Speech Act in Stand Up Comedy: A Case of Julio Torres' Performance at the Risk! Live Show*", 18.

4 data that had been classified as expressive acts of mocking. The following are further explanation of them.

Datum 27/ HMC/ Mo

- Sophie : I'm sorry, but the shop's closed now, ma'am. I could have sworn I locked that door, must've forgotten.
- The witch : **What a tacky shop. I've never seen such tacky, little hats. Yet, you're by far the tackiest thing here.**¹⁵³

In datum 27, the researcher found the expressive act of mocking used by the witch. The witch said, "*What a tacky shop. I've never seen such tacky, little hats. Yet, you're by far the tackiest thing here,*" to make her superior and make Sophie feel down. The witch insulted Sophie not without reason. Shee learns that Sophie and Howl met before. She envied them because Howl and the witch used to be a couple, but they had separated. In addition, the witch also wants to have Howl's heart. Therefore, when the witch knew Sophie and Howl had met, she immediately went to Sophie's hat shop. she deliberately mocks Sophie and bewitches her into an old woman.

Datum 28/ HMC/ Mo

- Sophie's mother : Sophie! Sophie?
- Sophie : Don't come in here. I've got a bad cold. I don't want you to it
- Sophie's mother : **You sound ghastly, like some 90 year-old woman.** Well... If you insist.¹⁵⁴

In datum 28, the researcher found the expressive act of mocking used by Sophie's stepmother. She said, "*you sound ghastly, like some 90 year-old woman*", which is considered mocking. Sophie's stepmother expressed her surprise after hearing her daughter's voice was different from usual by saying words that seemed to make the atmosphere funny. However, it made her a less concerned mother about her child. Sophie was feigning illness at the time and

¹⁵³ See appendices, transcript coding (D27/HMC/Mo)

¹⁵⁴ See appendices, transcript coding (D28/HMC/Mo)

would not let her stepmother enter her room. She did that so her stepmother would not see Sophie's physical condition turning into an older woman.

Datum 29/ HMC/ Mo

The witch : Look who's here, **the tacky, little girl from the hat shop.**

Sophie : The witch of the waste!¹⁵⁵

In datum 29, a conversation between Sophie and the witch contains a mocking act. The dialogue above shows that the witch deliberately mocks Sophie when they meet on the street. It can be seen clearly from the witch's words, "*the tacky, little girl from the hat shop,*" which is considered mocking. The conversation happened when Sophie and the witch of the waste accidentally crossed paths to meet Madam Sulliman. The witch who passed by arrogantly spat out give Sophie's mocking words. This shows how much the witch hates Sophie, so that every time she meets Sophie, she always saying insulting comments.

Datum 30/ HMC/ Mo

The witch : So tell me, what business do you have here at the palace?

Sophie : Job hunting. I'm sick of working for Howl. And what about yourself?

The witch : I received a royal invitation. **That idiot, Suliman,** finally realized how much she needs my powers¹⁵⁶

In datum 30, a conversation between Sophie and the witch contains a mocking act. The dialogue above shows that the witch deliberately mocks Madame Sulliman. It can be seen clearly from the witch's words, "*that idiot, Suliman,*" which is considered mocking. The witch insulted Madame Sulliman because she was angry with her, who had driven her from the palace and thrown her into the waste. She thought that Madam Sulliman had recognized her greatness, so she invited the witch of the waste to the palace. She confidently and arrogantly insulted Madame Sulliman.

¹⁵⁵ See appendices, transcript coding (D29/HMC/Mo)

¹⁵⁶ See appendices, transcript coding (D30/HMC/Mo)

9. Pleasure

Pleasure is used when the speaker expresses a sense of satisfaction or gratification.¹⁵⁷

This expression is often used in pleasant situations, basically pleasure or satisfaction obtained from what one desires, gratification, and delight. In the previous finding above, it had been interpreted that there were 5 data that had been classified as expressive acts of pleasure. The following are further explanations of them.

Datum 31/ HMC/ PI

Sophie : **It's nice and warm in there**, so I'm going in.¹⁵⁸

In datum 31, Sophie used pleasure for expressive acts as a lead female character. It can be seen clearly from Sophie's words, "*It's nice and warm in there.*" The utterances are categorized as a pleasure expressive act because Sophie intends to express a sense of relief and joy at finally being able to enter Howl's Castle. She said this to Turnip, who had helped her find a temporary shelter. It is Howl's castle.

Datum 32/ HMC/ PI

Sophie : **It's beautiful.**

Markl : Yeah, it's called Star Lake.

In datum 32, a conversation between Sophie and Howl contains a pleasure expressive act. It can be seen clearly from Sophie's words, "*it's beautiful,*" which is considered pleasure. The utterances are categorized as pleasure expressive acts because Sophie feels delighted towards the scenery of the lake in front of her. The incident happened while Sophie was standing on the balcony. She realized that Calcifier was moving Howl's castle and taking her

¹⁵⁷ Novy Widjowati, "An Analysis of the Expressive Speech Acts Used by John and Savannah as the Main Characters in Dear John Movie", 53.

¹⁵⁸ See appendices, transcript coding (D31/HMC/PI)

to a beautiful place. While she was enjoying the atmosphere in the morning and the beautiful lake, suddenly Markl approached Sophie and told her that the lake was called Star Lake.

Datum 33/ HMC/ PI

Sophie : Don't you love early morning markets? And just look at the water. I've never seen the ocean before. **It's beautiful.**

Markl : It always looks like that.

In datum 33, Sophie used pleasure for expressive acts as a lead female character. It can be seen clearly from Howl's words, "*it's beautiful.*" The utterances are categorized as a pleasure expressive act because Sophie intends to express her joy and enthusiasm when she sees a beach view that she sees for the first time. Someone uses pleasure for a feeling of happiness or satisfaction. The conversation happened when Sophie and Markl came out of the castle to go to the market to buy groceries. While on the trip, Sophie was full of enthusiasm and happily enjoyed the scenery in front of her, namely the beautiful beach surrounded by mountains.

Datum 34/ HMC/ PI

Howl : See that new colour on the dial? There's a new portal. It's a present for you. Come See. You like it? It's my secret garden.

Sophie : **It's incredible.** Did you use your magic to make this?

Howl : Only a little, just to help the flowers grow.

In datum 34, a conversation between Sophie and Howl contains a pleasure expressive act. It can be seen clearly from Sophie's words, "*it's incredible,*" which is considered pleasure. The utterances are categorized as pleasure expressive acts because Sophie feels happy and amazed by the beauty of the scenery around her. The incident occurred when Howl took Sophie to a new place by using a new portal door. Howl takes Sophie to his secret garden, which he frequented as a child. Howl also put a little magic on the place to make it look even

more beautiful. The scenery in that place was full of flowers, blue clouds that cooled the eyes, and the cool air made Sophie express her amazement and joy.

Datum 35/ HMC/ PI

Sophie : Did you use your magic to make this?
 Howl : Only a little, just to help the flowers grow.
 Sophie : **This place is gorgeous**, Howl! It's like a dream.

In datum 35, Sophie used pleasure for expressive acts as a lead female character. It can be seen clearly from Howl's words, "*this place is gorgeous.*" The utterances are categorized as a pleasure expressive act because Sophie intends to express a sense of enjoyment and delight in the surrounding scenery. Pleasure is a thing that gives happiness or satisfaction.¹⁵⁹ She walks here and there, enjoying the sight. She feels everything seems like a dream. While all of this is real, Howl specifically uses his magic to prepare the place for Sophie as a gift for her.

10. Protesting

This is a form of expressive act that expresses or declares disagreement, dissatisfaction, or dissent towards anything.¹⁶⁰ In the previous finding above, it had been interpreted that there were 2 data that had been classified as expressive acts of protesting. The following are further explanation of them.

Datum 36/ HMC/ Pr

Sophie : All right, Calcifer, let's get cooking.
 Calcifier : **I don't cook!** I'm a scary and powerful fire demon.
 Sophie : How would you like a bucket of cold water in your face? Or maybe I should tell Howl about our bargain?
 Calcifier : Uh! Stupid me, I never should have let her in here!

¹⁵⁹ *Ibid.*, 54.

¹⁶⁰ Risa Dewi Rahmawati, *An Analysis of Expressive Speech Acts Used in Crazy Rich Asian Movie*, 89.

In datum 36, a conversation between Sophie and Calcifier contains a protesting expressive act. It can be seen clearly from Calcifier's words, "*I don't cook!*" which is considered protesting. The utterances are categorized as protesting expressive acts because Calcifier expresses his disapproval towards Sophie. Sophie asked him to cook on his fire. Since the Calcifier is a fiery demon, his fire can be used for cooking. But because of his rigid and unyielding nature, he did not allow anyone to cook using his fire except Howl. At that time, he firmly refused Sophie's request, but because Sophie had threatened him that he would tell Howl about their previous agreement and would splash him with water. Calcifier could not help but let Sophie cook using his fire.

Datum 37/ HMC/ Pr

Markl : You're not working for the Witch of the Waste, are you?

Sophie : **I would never work for that witch**, she's the one who... Actually. If I ever get my hands on that witch, I'm gonna wring her fat neck!

In datum 37, a conversation between Sophie and Markl contains a protesting expressive act. It can be seen clearly from Sophie's words, "*I would never work for that witch*," which is considered protesting. The utterances are categorized as protesting expressive acts because Sophie expresses the feeling of disagreeing and refuting what Markl said. Markl accuses Sophie of being a witch, and Sophie is angry with what Markl said. She turned into an old lady because a witch cursed her, so how could she be a witch. She wanted to tell Markl about her curse, but she could not say it because the witch of the waste cast a spell on Sophie's body which made her unable to tell others about her curse.

11. Thanking

Thanking is the act of expressing gratitude for something. When addressers do this for someone, they also express gratitude to that person.¹⁶¹ The following is a list of utterances in Howl's Moving Castle containing the thanks expression explained in detail.

Datum 38/ HMC/ Th

Young boy : Excuse me, could you use some help?
 Sophie : I'll be fine, but **thanks for offering**. That was really kind

Datum 38 can be identified as an expressive act of the thanking category because, in the dialogue above, Sophie clearly says the phrase "*thanks for offering*." It means that thanking is an expression of gratitude for something.¹⁶² This conversation happens when Sophie is on the way to the place she wants to head. Then she met a young guy who offered her some help to cross the bridge in front of her. However, she softly refused his help and showed gratitude toward the guy by saying thanks to him.

Datum 39/ HMC/ Th

A farmer : You're crazy if you do this, grandma! There's nothing but witches and wizards out there.
 Sophie : **Thank you**, I'll keep that in mind.

Datum 39 can be identified as an expressive act of the thanking category because, in the dialogue above, Sophie clearly says the phrase "*thank you*." Additionally, thank means to express gratitude to someone.¹⁶³ The conversation happened when Sophie was about to go to the Waste alone. On the way there, she met a farmer who reminded her not to go there since there were only witches. Sophie ignored the farmer's advice and continued on her way. She also didn't forget to thank him for reminding her.

¹⁶¹ Irma Tanjung, "*The Expressive Speech Act in the Lovely Bones Movie*", 94.

¹⁶² *Ibid.*, 94.

¹⁶³ Fauzia Lubis et cetera, "*Expressive Speech Acts in Ellen Show 'An Interview with Ed Sheeran'*", 140.

Datum 40/ HMC/ Th

Sophie : **Thank you**, this cane is perfect. It's just what I need.

Datum 40 can be identified as an expressive act of the thanking category. It can be seen clearly from Sophie's words "*thank you*," which is considered as thanking expressive act. The dialogue above shows that Sophie expresses gratitude toward Turnip-head, a scarecrow who can walk but cannot talk. So, thanking is when people thank someone for something they did for them.¹⁶⁴ The conversation occurred when Sophie was on her way to The Waste. Then she thought that she needed a cane to help her walk. Suddenly, a scarecrow (Turnip-head) that Sophie helped earlier, gave her a stick. He also thanked Turnip-head for what she got.

Datum 41/ HMC/ Th

Sophie : Oh my shawl, **thank you**.

In datum 41, Sophie used thanking expressive acts as a lead female character. It can be seen clearly from Sophie's words, "*thank you*." The utterances are categorized as an expressive act because Sophie intends to express gratitude for the shawl she got back from Turnip-head. Hence, thanking is used when the speaker expresses gratitude to the addressee for a services provided to the speaker.¹⁶⁵ The conversation above occurs when Sophie manages to enter Howl's Castle. However, as she was about to enter the Castle, Sophie saw Turnip carrying her shawl, which had previously flown away, disappear. Sophie happily then thanked Turnip.

Datum 42/ HMC/ Th

Howl : Bread, Markl.
 Markl : **Thanks**.
 Howl : Sophie
 Sophie : Yes, **thank you**

¹⁶⁴ Risa Dewi Rahmawati., 86.

¹⁶⁵ Novy Widyowati, 55.

Datum 42 can be identified as an expressive act of the thanking category because, in the dialogue above, Sophie and Markl clearly say “*thanks*” and “*thank you.*” They say this to express their gratitude for the bread given by Howl. Additionally, thanking expressive act occurs when the speaker expresses gratitude to the addressee for providing a service for the speaker.¹⁶⁶ The conversation happened when Howl, Markl, and Sophie had breakfast at the dinner table. Howl, as the host, offers bread to Markl and Sophie for breakfast. As a form of appreciation and gratitude, Markl and Sophie thanked Howl.

Datum 43/ HMC/ Th

Markl : We got all the laundry put away, Sophie.
 Sophie : Oh, **thank you**, Markl.

In datum 43, a conversation between Sophie and Markl contains a thanking expressive act. The dialogue above shows that Sophie expresses her gratitude towards Markl. It can be seen clearly from her words “*thank you,*” which is considered thanking. Moreover, thanking is to show gratitude to somebody.¹⁶⁷ The conversation happened when Sophie was sitting on the edge of the lake, enjoying the view in the afternoon. After a while, Markl came to see Sophie tell her that he had taken dry clothes from the clothes horse. After hearing this, Sophie immediately thanked Markl for what he had done.

Datum 44/ HMC/ Th

Sophie : Pay up! **Thanks**, have a nice day.
 Seller : Thank you, come again.

In datum 44, a conversation between Sophie and a seller contains an expressive act. The dialogue above shows Sophie expressing gratitude towards the seller. It can be seen clearly from her words “*thanks,*” which is considered thanking. Thus, thanking is when people thank

¹⁶⁶ Patricia Ronan, “*Categorizing expressive speech acts in the pragmatically annotated SPICE Ireland corpus*”, *Iceme Journal*, Vol 39, 2015, 29.

¹⁶⁷ Albert Sidney Hornby., 1235.

someone for something they did for them.¹⁶⁸ The conversation above happened when Sophie and Markl went to the nearest market to buy some vegetables. After finished choosing the vegetables to buy, Sophie asked Markl to pay for them, and she thanked the seller.

Datum 45/ HMC/ Th

Sophie : **Thank you**, Turnip-head. How did you get to be so kind?

In datum 45, there is a conversation between Sophie and Turnip-head that contains thanking expressive act. The dialogue above shows Sophie expressing gratitude towards Turnip. It can be seen clearly from her words “*thank you*,” which is considered thanking. In short, thanking is a psychological statement uttered by someone to express gratitude to the listener.¹⁶⁹ The conversation happened after Sophie had a fight with Howl over a misunderstanding. She decided to go out of the castle to calm down, without realizing she was crying loudly that accompanied by heavy rain. Turnip-head, worried about Sophie, brought her an umbrella and kept Sophie out of the rain. Sophie, touched by Turnip’s kindness, she then thanked him.

Datum 46/ HMC/ Th

Suilliman : So, you are Howl's mother, are you?

Sophie : Yes, I'm Mrs. Pendragon.

Sulliman : You must be tired, please have a seat

Sophie : **Thank you.**

In datum 46, a conversation between Sophie and Madam Sulliman contains an expressive act. The dialogue above shows Sophie expressing gratitude towards Madam Sulliman. It can be seen clearly from her words “*thank you*,” which is considered thanking.

¹⁶⁸ Risa Dewi Rahmawati, 86.

¹⁶⁹ Reisha Nareswara1 and Bambang Suseno, “*A Pragmatic Analysis of Expressive Speech Acts in the Movie Venom*”, 45.

Thanking is defined as an emotion of gratitude used to express appreciation for something.¹⁷⁰

Sophie thanked Madam Sulliman for having her sit down. After a long journey, Sophie was finally able to rest her feet.

Datum 47/ HMC/ Th

Sophie : I hope you and your new husband will be very happy.
 Sophie's mother : **Thank you, Sophie.** Bye
 Sophie : Bye, mother.

In datum 47, a conversation between Sophie and her stepmother contains an expressive act. It can be seen clearly from Sophie's stepmother's words "*thank you,*" which is considered thanking. By using thanking expression it can be a way for the speaker to convey his or her gratitude for the feeling of compassion.¹⁷¹ The conversation happens when Sophie and her stepmother meet each other after a long time apart. Her mother came to see Sophie and wanted to take her home, live with their new family, but Sophie politely refused her stepmother's request. They could not be together any longer because Sophie's mother planned to hurry home to prepare for her second wedding. Knowing that her stepmother will remarry, Sophie gives hope and prayers to her stepmother so that they are always happy and happily married. Sophie's mother, touched by her child's hope, expressed her gratitude by saying thanks to Sophie.

Datum 48/ HMC/ Th

Markl : Don't leave, Sophie! I love you, you have to stay
 Sophie : I love you, too, Markl. I'll stay.
 Markl : Really? 'Cause we're a family now.
 Sophie : Yes, we're a family.
 Markl : **Thank you, Sophie**

¹⁷⁰ Sri Rahmadani Sitorus, *Expressive Speech Act in Stand Up Comedy: A Case of Julio Torres' Performance at the Risk! Live Show*, (Thesis, Universitas Sumatera Utara, 2019), 44.

¹⁷¹ *Ibid.*, 44.

In datum 48, the researcher found the expressive act of thanking used by Markl. Markl said “*thank you*” to express his gratitude toward Sophie because instead of deciding to go, she does not leave him and stay beside him. Hence, an expression of thanking is a type of statement made by someone to express their appreciation for something that has been done.¹⁷² This conversation happened after Sophie’s mother left them. Markl is afraid that Sophie will leave him. He then asked Sophie not to leave him. Sophie affectionately hugged Markl and said that she would stay and not leave him. Markl, who heard these words, was very happy and thanked Sophie for not leaving him.

Datum 49/ HMC/ Th

Calcifier : I can't do it by myself. How about your eyes?

Sophie : Huh? How about this? **Thanks, Calcifier!** You're fantastic!

Calcifier : Imagine what I could have done with your eyes or your heart.

In datum 49, the researcher found the expressive act of thanking used by Sophie. Sophie says “*thanks, Calcifier*” to express her gratitude towards Calcifier because he wants to help Sophie move the castle to Howl’s place. In brief, thanking expressive acts are a speech that occurs due to numerous causes, such as when speakers have received the kindness of the hearer or an action in the form of particular commodities.¹⁷³ The conversation happened when Sophie asked Calcifier for help to move Howl’s Castle to where Howl was. However, Calcifier was too weak to move the castle at that time, so he needed something from Sophie that could make him strong. Sophie instead gave her hair to Calcifier, then very quickly after Calcifier received Sophie’s hair, he turned into very strong and able to move the castle. Sophie, feel relieved that

¹⁷² *Ibid.*, 15.

¹⁷³ Fitria Kurniawati et cetera, “Forms of Expressive Speech Act on the Drama Script “*Presiden Kita Tercinta (Our Beloved President)*” by Agus Noo”, American Journal of Humanities and Social Sciences Research, Vol. 5 No. 10, 2021, 47.

the castle was finally able to move, she showed her gratitude to Calcifier by thanking him and giving him a compliment.

Datum 50/ HMC/ Th

- Sophie : Please. Please give it back.
 The witch : You really want it that badly?
 Sophie : Yes.
 The witch : All right then. You'd better take good care of it. Here, dear.
 Sophie : **Thank you**, you have a big heart.

In datum 50, a conversation between Sophie and the witch contains a thanking expressive act. It can be seen clearly from Sophie's words "*thank you*," which is considered thanking. The utterances are categorized as thanking expressive acts because Sophie intends to express her gratitude towards the witch for giving Howl's heart back. Thus, thanking is a way for the speakers to convey their appreciation for the feeling of compassion.¹⁷⁴ This conversation happens when Sophie asks the witch to return Howl's heart to her. Previously, the witch had deliberately taken Howl's heart, which was merged with the Calcifier. Calcifier's power came from Howl's heart. So, without Howl's heart, he instantly loses his power. Sophie, who knew this with a gentle attitude and desperately asked the witch to return Howl's heart. The witch touched by what Sophie did then gave her heart to her. Sophie gladly expressed her gratitude to the witch by thanking her.

12. Wishing

According to Searle's theory, expressive wishing is a type of speech used by the speaker to express an emotion of desire or wish for something to become a reality.¹⁷⁵ In the previous

¹⁷⁴ Sri Rahmadani Sitorus, "*Expressive Speech Act in Stand Up Comedy: A Case of Julio Torres' Performance at the Risk! Live Show*", 44.

¹⁷⁵ *Ibid.*, 16.

finding above, it had been interpreted that there were 3 data that had been classified as expressive acts of wishing. The following are further explanation of them.

Datum 51/ HMC/ Ws

- Sophie : Why don't you just give up? You're killing yourself.
 The witch : I've waited... for 50 years now, to be invited here. Ever since that Suliman banished me to live in the Wastes.
 Sophie : Well, **good luck** then. Too bad I'm not younger, or I'd lend you a hand.

In datum 51, there is a conversation between the witch and Sophie that contains a wishing act. The dialogue above shows that Sophie hopes the witch of the waste can reach the palace's top floor. It can be seen clearly from Sophie's words "*good luck*," which is considered a wish. Moreover, wishing is an intense desire or strong feeling that people have for anything they want to have or do.¹⁷⁶ The incident occurred when Sophie and the witch came to meet Madam Sulliman at the palace. The road to the palace is tough. They have to climb hundreds of stairs to get to the palace. Even though Sophie was young but her physical condition was old, she felt exhausted. On the other hand, the witch of the waste does look old, she suffers a lot when stepping down the stairs. Sophie, who was far in front of the witch, gave good luck to the witch to encourage her and wished her.

Datum 52/ HMC/ Ws

- Howl : I can give you 5 minutes of invisibility, so use it wisely.
 Sophie : Howl!
 Howl : **Good luck!**

In datum 52, there is a conversation between Howl and Sophie that contains a wishing act. The dialogue above shows that Howl hopes that Sophie and the others on the airplane can reach the castle safely. It can be seen clearly from Howl's words "*good luck*," which is considered a wish. Furthermore, the expression of wishing is defined as an expression of

¹⁷⁶ *Ibid.*, 29

desire.¹⁷⁷ The conversation occurred when they ran away from the pursuit of Madam Sulliman's monster. While on the way, Howl decides to part with Sophie. He does not want her to be in danger. He tried to fight the monster himself. He tricked the enemy by creating duplicates of those who rode the flying boats. Howl will bewitch Sophie's real flying boat into invisible to the enemy for a few minutes. When Howl was done with his preparations, he quickly pushed Sophie away from him and wished them good luck as a sign of hope that they made it to their destination safely.

Datum 53/ HMC/ Ws

Sophie : **I hope you and your new husband will be very happy.**
 Sophie's mother : Thank you Sophie. Bye.
 Sophie : Bye, mother.

In datum 53, a conversation between Sophie and Sophie's stepmother contains a wishing act. The dialogue above shows that Sophie hopes that her two stepmother's marriage will run smoothly and they will always be happy. It can be seen clearly from Sophie's words, "*I hope you and your new husband will be very happy,*" which is considered a wish. In brief, the expression of wishing is defined as an expression of desire.¹⁷⁸ The conversation happened when Sophie and her stepmother met after a long time. When going to separate from her stepmother, Sophie wishes her mother and her new husband to run smoothly and become a happy family.



¹⁷⁷ *Ibid.*, 16

¹⁷⁸ *Ibid.*, 29.

CHAPTER III

THE LANGUAGE CONTEXT OF EXPRESSIVE ACTS PERFORMED BY THE MAIN CHARACTER IN HOWL'S MOVING CASTLE MOVIE

Based on the statement of the problem and research objectives, this chapter described the relevant theories, findings, and discussions related to the second statement of the problem. The research findings and discussion that are adapted to the statement of the problem and research objectives are explained narratively.

A. Theoretical Background

In a scientific research activity, all the analysis must be supported by relevant theories related to the problem and the research's objective to explain the problem to be studied. In obtaining theories, the researcher must be guided by science. Acquiring knowledge by learning is a mental process that occurs in a person, which involves thinking activities. This session explained further theories related to the research conducted by the researcher. It consist of language context, the function of language, and the ethnography of communication.

1. Language Context

Context is part of a description or sentence that can support or add clarity to the meaning of a situation that has to do with an event. The discipline of linguistics that uses context as the primary tool for understanding meaning is pragmatics. Nadar defines context as an environmental situation in a broad sense that allows participants to interact and which makes their speech understandable.¹

On the other hands, Kridalaksana defines context as (1) aspects of the physical or social environment that are related to certain utterances and (2) knowledge that both the speaker and

¹ Nadar, *Pragmatik dan Penelitian Pragmatik*, (Yogyakarta: Graha Ilmu, 2013), 3.

the listener share so that the listener understands what the speaker means.¹ It means that context is space and time that includes specific physical and social environments in understanding a text, namely nonverbal events or the entire background of the text. Moreover, According to Mulyana, context can be considered as the cause and reason for the occurrence of a conversation.² Whether it is associated with the meaning, intent, or information, everything related to speech depends on the context behind the speech event. The following is an example that explained further about context:

Mother : *Are you going to Dieng tomorrow?*
 Son : *Don't worry mom, I already bought a jacket.*
 Mother : *Alright then.*³

Here is a conversation between a mother and her son. The mother asked for confirmation whether her son was going to Dieng. The son does not answer yes or no but instead answers with no relevance to the question. But seeing the response from the mother, it turns out that her son's answer is not a matter and is understood by the mother. The son may have told his mother about his plan to go to Dieng in the previous conversation. Because the mother already knew that the Dieng area was cold, she suggested him to bring a thick jacket, which at that time, her son had not bought yet. Hence, in the illustration above, the mother's asking whether he went to Dieng or not was interpreted by her son as her mother's concern because previously, he had not bought the jacket. This example may be deduced that revealing the intended meaning based on the speaker and the hearer is insufficient.

From the statement above, it can be stated that when a speaker speaks to convey something, sometimes the speech is difficult for the hearer to understand, so the speaker must understand the context of the conversation. Context is an essential support to clarify an

¹ Harimurti Kridalaksana, *Kamus Linguistik Edisi Keempat*, (Jakarta: Gramedia Pustaka Utama, 2011), 134.

² Mulyana, *Kajian wacana*, (Yogyakarta: Tiara Wacana, 2005), 21.

³ Akhmad Saifudin., 109.

intention because the context contains background knowledge that speakers and hearers may own. If the context of each statement is different, the identical utterance will have a distinct meaning.

2. The Function of Language

Language, as the sole means of human communication, serves a variety of functions in the life of society. According to Trudgill, language has several tasks, including providing information, conveying messages, expressing sentiments, persuading people, entertaining people, and exchanging opinions.⁴ Following V.A. Avrorin, the concept of the language function can be defined as the practical manifestation of the essence of language, the realization of its purpose in the system of social phenomena, the specific action of language due to its very nature, without which language cannot exist, as there is no matter without movement.⁵

In line with Halliday, a functional approach to language means, first of all, (1) investigating how language is used, (2) trying to find out what the purpose that language serves for people, (3) and how people can achieve these purpose through speaking and listening, reading and writing.⁶ Furthermore, language functions are used also to express the purpose or aim in speaking by adapting the situation and place.⁷ It means that language functions have function to deliver some meaning to the hearer to understand what the speaker's said. Holmes states that language functions are divided into six categories. Their functions include

⁴ Sri Devi Arista and Sri Minda Murni, *Language Functions Used by the Main Character in Sherlock Holmes II: A Game of Shadows Movie*, State University of Medan, 2020, 83

⁵ Alyona Korneeva et cetera, "*Functions of language in the social context*", CILDIAH, Vol. 9 No.64, 2019, 2

⁶ Sri Devi Arista and Sri Minda Murni, 84.

⁷ Hotnida I. Simanjuntak and Sondang Manik, "*Function of Language Found in Economical News*", The Epistime Journal of Linguistic and Literature, Vol. 1 No. 2, 2015, 2.

expressive, directive, poetic, phatic, referential, and metalinguistic.⁸ The following are the six types of language functions that will be discussed:

a. Expressive Function

Expressive function means to express the speaker's feelings. The expressive function aims to convey the speaker's emotion or expression. It is to directly express the speakers' attitude toward what they speak about. It tends to produce an impression of a particular emotion, whether genuine or feigned. It means that the addresser's own toward the content of the message is emphasized.⁹

b. Directive Function

It's an attempt to get someone to do something. It means that language is used to cause (or prevent) overt action. This function is most commonly found in commands and requests. Directive function focuses on the addressee; it means that the speaker needs the reaction from the hearer or to make someone perform a particular action. The directive function aims to convey the speaker's commands.¹⁰

c. Referential Function

Referential function means to provide information. Essentially, a referential function is the communication of information. This function affirms or denies propositions, as in science or the statement of fact. These sentences have a truth value; that is, the sentences are either true or false (recognizing that people might not know what that actual value is). Hence, they are essential for logic. The referential function focuses on the context. It means

⁸ Sri Devi Arista and Sri Minda Murni, 85.

⁹ *Ibid.*, 85.

¹⁰ *Ibid.*, 85.

the referent or subject matter of discourse and what it refers to. In short, the aim of the referential function is to convey the information.¹¹

d. Metalinguistic Function

Metalinguistic function means to comment on the language itself. It focuses attention on the code itself to clarify it or negotiate it. It is the function of language about language. A metalinguistic function is also predominant in questions like “Sorry, what did you say?” where the code is misunderstood and needs correction or clarification. The metalinguistic function aims to convey the code analysis.¹²

e. Poetic Function

Poetic function means to focus on an aesthetic feature of language. It is in which the particular form chosen is the essence of the message. Messages convey more than just the content. They always contain a creative ‘touch’ of our own. These additions have no purpose other than to make the messages ‘nicer’. The word poetic does not refer to writing poetry but the ability to manipulate language creatively. The poetic function aims to convey pleasure.¹³

f. Phatic Function

Phatic function means expressing solidarity and empathy with others. The phatic function helps establish contact and refers to the communication channel. It either opens the channel or checks that it works for social reasons. This function is used for sociability. Therefore sometimes vernacular words are used in this function. The phatic use of

¹¹ *Ibid.*, 85.

¹² *Ibid.*, 86.

¹³ *Ibid.*, 86.

language is a characteristic mainly of speech. However, it can also be noticed in a specific type of writing, as in letters.¹⁴

3. Ethnography of Communication

The study and scope of communication science can be fairly broad and requires in-depth study, because the social field cannot always be explained by standard calculations. Ethnography of Communication (EOC) is a communication approach that stresses the need for understanding speech codes in order to create shared understanding and meaning within a cultural community.¹⁵ According to Donald Carbaugh, ethnography of communication is an approach, a perspective, and method to and is the study of culturally distinctive means and meanings of communication.¹⁶

Dell Hymes introduced ethnography of communication, a natural way of transferring knowledge and sustaining social status with roles or social interactions in an ethnic group.¹⁷ He states that to speak a language fully, one must master its vocabulary, grammar and the context in which words are employed.¹⁸ Since communication requires language and interaction, learning a language is critical, and individuals should also consider studying the culture.

This is in line with Dell Hymes' proposal that there is no one-size-fits-all approach to communication. People communicate in a variety of ways, and the concept of communication itself is evolving.¹⁹ As a result, Dell Hymes devised the mnemonic S-P-E-A-K-I-N-G model.

¹⁴ *Ibid.*, 86.

¹⁵ Hepburn, "Ethnography of Communication in Praxis in the Literature Classroom" *Journal of Instructional Research*, Vol. 5 No. 1, 2016, 50.

¹⁶ Manas Ray, "A study on Ethnography of communication: A discourse analysis with Hymes' speaking model", *Journal of Education and Practice*, Vol. 2 No. 6, 2011, 34

¹⁷ *Ibid.*, 34.

¹⁸ Ni Putu Santhi Widiastuti et al, "Ethnography of Communication: The Analysis of Dell Hymes's Speaking on Balinese Wedding Proposal", 185.

¹⁹ *Ibid.*, 185.

Hymes' model consists of eight components, each of which is designated with the term SPEAKING. In any case, this mnemonic has no theoretical value and is only a tool for analyzing speech events. The letter S represents Situation, the letter P represents Participants, the letter E represents Ends, the letter A represents Act Sequence, the letter K denotes Key, the letter I represents Instrumentalities, the letter N represents Norms, and the letter G represents Genre.²⁰ The following is the explanation of each component.

a. (S) Setting and Scene

Setting is the first component to consider when determining the time and location of a communication event. The choice of language or the variety of languages in diverse mattresses is heavily influenced by the background or time and place of talking.²¹ For example.

Sophie : I'm sorry, but the shop's closed now, ma'am. I could have sworn I locked that door, must've forgotten.

The witch : What a tacky shop. I've never seen such tacky, little hats. Yet, you're by far the tackiest thing here.

The setting of the conversation above taken place at Shophie's hat shop in the evening

b. (P) Participant

Speakers and listeners, senders and receivers, addressers and addressees, and other aspects are referred to as participants or persons involved in speech events. In a speech event, the speaker's role can be switched to that of a listener, and vice versa, however the position of preacher cannot be switched because it is a monologue.²² For example.

The participants in the conversation above are Sophie and the witch.

²⁰ Niah et cetera, "A Discourse Analysis on Conversation of "Talk Indonesia" on Metro Tv", English Education Study Program of FKIP Untan, 2020, 2.

²¹ Imam Qalyubi, "The implementation of Hymes's "SPEAKING" theory on the ethnography of communication", International Conference on English Language Teaching, State Islamic Institute (IAIN) Palangka Raya Indonesia, 2017, 19.

²² Imam Qalyubi, 21.

c. (E) Ends

Ends are the outcomes or objectives that participants in a communication event will accomplish, it is purposes, goals, and outcomes. The goals to be addressed in a speech are called ends. Because it is the last goal of a speech, it is referred to as end.²³ For example. *The ends of the conversation above is that Sophie wants to make the witch of the waste leave her shop.*

d. Act Sequences

Act sequence refers to the stages in acting on a speech. It also concerns the form and content of the conversation expressed in the event of the utterance. The content and form of the message in an address must be fundamental to conveying something. The paradox between the state, the content, and saying it must become an inseparable link and cover each other's flaws and strengths.²⁴

In analyzing the act sequences spoken by the main character in Howl's Moving Castle movie, the researcher focused on turn-taking and adjacency pairs. In general, turn-taking is the process through which people in a conversation decide who will speak next.²⁵ Once a topic has been selected and a conversation has begun, turn-taking issues occur. Sacks identified three ways in which a change in speaker can be organized: the next speaker can be selected by the previous speaker, a speaker can self-select, or the present speaker can continue speaking.²⁶ The following is the explanation of turn taking's strategies.

²³ *Ibid.*, 21.

²⁴ Imam Qalyubi, "The implementation of Hymes's "SPEAKING" theory on the ethnography of communication", 21.

²⁵ Shazia Akbar Ghilzai, *Conversational Analysis of Turn taking Behavior and Gender Differences in Multimodal Conversation*, article, 2015, 2.

²⁶ Yvonne Earnshaw, "Navigating Turn-Taking and Conversational Repair in an Online Synchronous Course", *Online Learning Journal*, Vol. 21 No. 4, 2017, 316.

- 1) **Current speaker selects another speaker** (this means if the next speaker is already chosen by the current speaker, he/she has to speak and other participants have no right to take the turn).²⁷
- 2) **Current speakers may 'self-select' and continue speaking** (this means participants can self-select themselves if the next speaker has not been chosen by the current speaker).²⁸
- 3) **Nobody self-select, the current speaker may continue** (it means that when no one is nominated by the current speaker and no one want to self-select him/herself, then current speaker can keep the turn).²⁹

Meanwhile, adjacency pairs are the utterances in a dialogue which occurs in pairs. Sacks and Schegloff stated that adjacency pair is the most basic forms of speech that is used to produced conversation.³⁰ On the other hand, it is an ordered pair of adjacent utterances spoken by two different speakers. The second utterance is required after the first has been spoken. Adjacency pairs are used to build a variety of very complex conversations. McCarthy claims that utterance pairs are mutually dependent. For example, a question implies an answer, and an answer implies a question.³¹ To understand the types of adjacency pairs, the following categories of adjacency pairs are presented.

1) Greeting

The pattern of greeting and introduction are commonly used in opening conversation. The first participant greets and introduces to the second participant or to

²⁷ Candrika Citra Sari, "Conversation Analysis: Turn-Taking Mechanism and Power Relation in Classroom Setting", *Celtic: A Journal of Culture, English Language Teaching, Literature, & Linguistics*, Vol. 7 No. 2, 2020, 119.

²⁸ *Ibid.*, 119.

²⁹ *Ibid.*, 119.

³⁰ Muhammad Rum, "Discourse Analysis: Analysing Adjacency Pairs of Teacher and Students.", *Journal on English Language Teaching and Learning, Linguistics and Literature*, Vol. 5 No. 2, 2018, 196.

³¹ *Ibid.*, 196.

the other participant in this case audience. The second participant reply the first participant. The process of adjacency pairs happen automatically as a common system in conversation.³² For example.

Neil : *Hello and welcome to 6 minutes English, I'm Neil*

Alice : *Hi, I'm Alice*

2) Question

Question - Expected Answer/Unexpected Answer type is a type of adjacency pairs which is produced when a person asking the question about something to someone. There are 2 responses of this type: expected answer and unexpected answer/nonanswer. Expected answer indicates the preferred response, while unexpected answer/non-answer indicates the dispreferred response.³³ For example.

Neil : *How do you get to work?*

Alice : *I cycle*

3) Opinion Provide

This combination showed that the first participant tells the second participant about certain events, state, or affairs. The second speaker responds to the first participant's information by agreeing to it.³⁴ For example.

Alice : *Well, I'll have to see if I can catch you on your way into the building, I'm intrigued about this sporty Neil I didn't know about!*

Neil : *'Intrigued' means to be very interested in something. Well, Alice, I'm flattered. And today's show is about commuting –or travelling between your home and your work.*

The first participant tells the second participant about something she heard, and the second participant then expresses an opinion on the situation. The second person

³² Lukman Isgianto, "The Adjacency Pairs Analysis on 'Six Minutes English' Conversation Script of Bbc Learning English: A Study of Discourse Analysis", Internationa Seminar Prasasti III: Current Research in Linguistic, 2016, 438.

³³ *Ibid.*, 438.

³⁴ *Ibid.*, 439.

then adds something to the information. This pattern demonstrates that the first participant expresses her viewpoint, and the second participant concurs.

4) Assessment

The first participant expresses his or her feeling, judgment or evaluation about certain events, people or objects. Moreover, the response to this pattern is an agreement, stating that the second participant agrees to what the first participant's opinion.³⁵ For example.

Alice : *The American researcher must be talking about commuters who aren't engaged in active travel, mustn't she? Because if you cycle a longer distance then you are being more physically active.*

Neil : *I think you are right, for once, Neil!*

5) Suggestion

In conversation activity the participants may propose the suggestion to give the options about the topic being discussed. The suggestion pattern looks like the Question-Answer, however the meaning is different in contextual.³⁶ For example.

Neil : *Why don't you hop on your bike, Alice? Then we can both wear Lycra to work*

Alice : *That's fantastic idea, Neil! Moving on!*

6) Command

The structure Command (*Ooh, get out, guys!*) is responded by Acceptance (*I'm leaving*). The Adjacency Pair structure is simply identified in a conversation. What makes it unique is that the utterance which implies Acceptance allows the reader to

³⁵ *Ibid.*, 439.

³⁶ *Ibid.*, 439.

figure out that Command does not have to be responded by “Yes” or “No” response.³⁷

Example.

Anna : *Ooh, get out, guys!*

Sofia : *I'm leaving*

7) Blame

Another variety is Blame (Why do you have to point out how stupid everyday is all the time?) which is followed by Admission (I thought it was funny). The first act of speech might cause an offense if responded by the second speaker. Fortunately, Admission as implied in the second statement enables the first speaker to reduce emotion and the second speaker not to be offended.³⁸ For example.

Key : *Why do you have to point out how stupid everyday is all the time?*

Ayla : *I thought it was funny*

8) Offer

The structure Offer (What can I get you?) is followed by Refusal (Um, I'm not sure). An expected response for the first pair part is accepting an offer. However, refusing the offer is considered as an unexpected second pair part which is a dispreferred response. The first pair part, Offer, does not expect the second pair part, Refusal. As a natural conversation, such dispreferred act of speech might be commonly found between first and second utterances.³⁹ For example.

A : *What can I get you?*

B : *Um, I'm not sure*

³⁷ Heri Mudra, “Adjacency Pairs as Uttered in the Conversations of Sofia Coppola’s *Lost in Translation* Movie Script.”, Pusat Kajian Humaniora (Center for Humanities Studies), Vol. 17 No. 1, 2018, 132.

³⁸ *Ibid.*, 132.

³⁹ *Ibid.*, 132.

9) Suggestion

The structure Suggest (Well, you better get some sleep) is responded by Refusal (No, actually, they gave me off tomorrow). This second pair part reveals that the use of negation in dispreferred second pair part is not sufficient for refusing a suggestion. The second speaker opts to describe the reason for stating a negation which makes it more prestigious.⁴⁰ For example.

- A : *Well, you better get some sleep*
 B : *No, actually, they gave me off tomorrow*

10) Order

The structure Order (Tell her I said she's gotta eat something) is responded by Acceptance (I'm just trying to get her to eat something). One way of accepting Order is by saying "Yes" or "No". This second pair part is not selected by the second speaker. The second pair part shows that accepting Order by describing Acceptance is more appropriate compared to a mere agreement. Such description ensures the first speaker.⁴¹ For example.

- A : *Tell her I said she's gotta eat something!*
 B : *I'm just trying to get her to eat something*

11) Information

The structure Information (My name is Kawasaki) is followed by Acknowledgement (I've heard about you). The choice of preferred response, Acknowledgement, is intended to commend on the information which introduced a

⁴⁰ *Ibid.*, 133.

⁴¹ *Ibid.*, 132.

name. The utterance which implies Acknowledgement shows that the name has been popular and well known by a lot of people.⁴² For example.

A : *My name is Kawasaki*

B : *I've heard about you*

12) Invitation

The structure Invitation (It is a big honor to be invited to this show) is followed by Refusal (I'am surprised and honored, but I think I need to check with my agent). Such choice of response is considered as a more polite response as it is declarative rather than imperative.⁴³ For example.

A : *Can you come to my birthday party next week?*

B : *I'd love to, but I'm sorry at the same time I have to go visit my grandma in the Hospital*

13) Apology

This type of adjacency pairs occurs when someone doing something wrong and wants to excuse. In this conversation the speaker asks apology to someone, the speaker minimizes the apology to the people.⁴⁴ For example.

A : *Please, I'm sorry for the accident*

B : *It's okay. No matter.*

14) Complaint

Complaint This type of adjacency pair indicates that the first pair part does not feel satisfied about something. The response of a complaint is apology.⁴⁵ For example.

A : *I have a problem with my internet connection. A few days ago I bought Cleverfren internet package, but it is not work well. Its motto is "I hate*

⁴² *Ibid.*, 131.

⁴³ *Ibid.*, 133.

⁴⁴ Nova Lina Pardede et cetera, "An Analysis Adjacency Pairs of Conversation in Black Panther Movie", *Prasasti: Journal of Linguistics*, Vol. 6 No. 2, 2021, 204.

⁴⁵ Indarti, "Adjacency Pairs Analysis on Teaching-Learning Process.", *English Language and Literature International Conference*, Vol. 2, 2018, 206.

slow”, but it is very contradictive. I get slow internet speed. I must wait for a few minute to open Facebook site.

B : First, I have to know where you are.

A : I’m in Malang.

A : I’m sorry Sir, but there is not our coverage area. You can’t get fast internet speed if you are not in our coverage area.

15) Compliment

The first pair part gives praises to the second pair part in order to respect him or her. The expected response is acceptance, and the unpredicted response is rejection.⁴⁶

For example.

A : You look so cute in that dress!

B : Thanks

16) Leave-taking

This type of adjacency pair describes how the first pair part ends a conversation.⁴⁷

For example.

A : See you

B : See you

17) Threat

The first pair part expresses something that can be harmful to the second pair part. The expression to defeat threat is called counter threat.⁴⁸ For example.

A : You got to get out of here or I’ll call the security

B : No, I won’t

⁴⁶ *Ibid.*, 206.

⁴⁷ *Ibid.*, 206.

⁴⁸ *Ibid.*, 206.

18) Warning

This type describes that the first pair part warns the second pair part about something that can danger himself or herself. The response of warning is acknowledgement showing that he or she realises a possible problem.⁴⁹ For example.

A : *Watch out! Don't sit here, there are some bugs*

B : *Oh thank you!*

The following example is the act sequence in the conversation between Sophie and the witch above.

The acts sequence of the conversation between Sophie and the witch above contains turn-taking's strategy current speaker selects another speaker and the adjacency pairs of the conversation is apologizing-refusal.

e. **(K) Key**

Key, which is related to the way or tone of the conversation.⁵⁰ The tone in this key is designed to represent the intonation of a conversation, whether it is delivered slowly, fast, or in a rush. Additionally, tone relates to a person's high or low intonation. For example.

In the conversation between Sophie and the witch above, Sophie uses various tones of speech, such as the phrase "I'm sorry, but the shop's closed now, ma'am." Which indicates a rising voice, a tone of voice that looks displeased with a shocked face knowing the witch maliciously entered her shop.

f. **(I) Instrumentalist**

The instrumentalist is a communication tool or channel used in a communication such as face to face communications with participants using oral or verbal communication but

⁴⁹ *Ibid.*, 206.

⁵⁰ Ayu Fri Hartini et al, 22.

is remotely telephoned or by letter medium, Short Message Service (SMS) or other channels.⁵¹ For example.

In the conversation between Sophie and the witch above, they talk face to face.

g. (N) Norm

Hymes assumed that speech is rule-governed behavior. The researcher's task is to infer such rules from systematic observation and recording of spontaneous verbal interaction. It refers to the specific behaviors and properties attached to speaking and how these may be viewed by someone who does not share them, like loudness, silence, gaze return, and so on.⁵² To be accepted in a language community, a speaker needs to properly understand the rules that apply in that society, including understanding the proper use of language according to certain language functions.

In other words, one must obey the rules in every social bond. A speaker will be considered impolite when they violate the applicable rules. The concept of politeness is closely related to the right and wrong strategies of a person's attitude as measured by a tool called a norm.⁵³ Not everyone applies politeness when conveying a message, ideas, opinions, et cetera, yet some people deliberately do not maintain a polite attitude when speaking.

There are two types of norms that exist in a conversation, namely politeness and impoliteness. Yule state that politeness is a system of interpersonal relations designed to facilitate interaction by human interaction by minimizing potential conflict and

⁵¹ Imam Qalyubi, 22.

⁵² Zand-Vakili, Kashani, and Tabandeh, "The Analysis of Speech Events and Hymes' SPEAKING Factors in the Comedy Television Series: 'FRIENDS.'", *New Media and Mass Communication*, Vol. 2 No. 1, 2012, 30.

⁵³ Elvi Syahrin, *Strategi Kesantunan Sebagai Kompetensi Pragmatik Dalam Tindak Tutur Direktif Bahasa Prancis*, Fakultas Bahasa dan Seni Universitas Negeri Medan, 2017, 4.

confrontation inherent in all human interchange.⁵⁴ It can be said that politeness is the application of good manners or etiquette in everyday situations. Meanwhile, impoliteness is the use of utterances or actions that attack one's interlocutor and cause disharmony and social disturbance rather than promoting social harmony.⁵⁵ In short, people should consider cultural norms when behaving courteously, as one norm may be acceptable in one society but not in another. The following example is the norm contained in the conversation.

*The norm in the conversation between Sophie and the witch above is the norm of politeness, where Sophie uses polite words when admonishing the witch to leave her shop. Politeness is essentially about considering others' feelings about how they should be treated in interactions, which includes behaving in a way that demonstrates appropriate concern for interactors' social status and social relationships.*⁵⁶

h. (G) Genre

Genre is a model or category of conversation content or variety refers to the variety of languages used. In a speech event there are several choices of use categories of the mandate to be conveyed, whether in the form of dialog, poetry, chanting, proverb, tale, prayer, motivation, advice, learning or information, and so on.⁵⁷ For example.

The genre of the conversation between Sophie and the witch is "dialogue conversation".

⁵⁴ Muhammad Ariz Dafiqi et cetera, "The Analysis of Impoliteness Strategies Found in Carnage Movie Script", Artikel Ilmiah Mahasiswa, 2016, 1.

⁵⁵ *Ibid.*, 2.

⁵⁶ Penelope Brown, "Politeness and Language, International Encyclopedia of the Social & Behavioral Sciences", Elsevier, Vol. 18 No. 2, 2015, 326.

⁵⁷ Imam Qalyubi, 22.

B. Finding

The data finding of this chapter is taken from data finding in the previous chapter. Since the researcher has examined the conversations in *Howl Moving Castle*, which contain expressive acts, this chapter examines the speaking model included in these conversations. The researcher used Dell Hymes' speaking model to determine the context and components of the speaking model in the conversation in *Howl's Moving Castle* movie that contains expressive acts. The finding of this chapter is described as follow.

1. Apologizing

According to the data finding in the previous chapter, there were 4 data belonging to the apologizing expressive acts. The following are the findings of Dell Hymes' speaking model of each data.

a. D1/HMC/Ap

Sophie	: I'm sorry, but the shop's closed now, ma'am. I could have sworn I locked at door, must've forgotten.
The witch	: What a tacky shop. I've never seen such tacky, little hats. Yet, you're by far the tackiest thing here.

The setting (S) of the conversation happened at Sophie's hat shop at night. The participants (P) of the conversation are Sophie and the witch of the waste. While the conversation ends (E) is, Sophie is the owner of the hat shop and the witch is the buyer where they do not know each other. The witch suddenly came to Sophie's shop during the closing hours of the shop, Sophie did not serve purchases outside of working hours then politely asked the witch to leave her shop.

The act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the conversation is apologizing-refusal. Hence, the conversation's key (K) is that Sophie uses a soft and polite tone when asking the witch to leave her shop. The instrumentalist (I) of

the conversation is oral and face-to-face conversation. Then, the norm (N) contains in the conversation is a norm of politeness. Politeness is the practice of appropriate manners or etiquette in order to avoid offending others.⁵⁸ Last, the genre (G) of the conversation is in the form of dialogue.

b. D2/ HMC/ Ap

The witch : That idiot, Suliman, finally realized how much she needs my powers.

Sophie : If you're so great, why don't you break the spell you put on me?

The witch : I'm sorry, dear. My talent lies in casting spells, not breaking them.

The setting (S) of the conversation took place on the road to the palace in the morning. The participants (P) of the conversation are Sophie and the witch of the waste. Meanwhile, the conversation ends (E) is Sophie, a young woman who gets cursed by the witch and becomes an old lady. She meets the witch of the waste when she is on the way to the palace. When she had done listening to the witch's chatter about madam Sulliman, she then asked the witch to destroy the spell on her. However, the witch could not break the spell.

The act sequence (A) of the conversation is Sophie and the witch above, they do the "current speaker selects another speaker" turn-taking rule, then the adjacency pairs contained in the conversation is asking-answer. Moreover, the conversation's key (K) is that Sophie uses a slightly high pitch that indicates she speaks angrily. Furthermore, the instrumentalist (I) of the conversation is oral and face-to-face conversation. Next, the norm (N) in the conversation is impoliteness. Impoliteness is defined as the use of strategies aimed at causing social conflict and disharmony by attacking someone's face.⁵⁹ Following all others, the genre (G) of the conversation is in the form of dialogue.

⁵⁸ Penelope Brown, "Politeness and Language, *International Encyclopedia of the Social & Behavioral Sciences*", 327.

⁵⁹ Waliyadin, "The Impoliteness in the Charlie Pippin: A Pragmatic Study", *Jurnal Vision*, Vol. 5 No. 2, 2016, 97.

c. D3/ HMC/ Ap

Sophie : No, wait, Howl! Don't go out there! It's too dangerous.

Howl : Another wave's coming and Calcifer is too weak to stop the bombs.

Sophie : Let's run, don't fight them, Howl.

Howl : Sorry, I've had enough of running away, Sophie. And now, I've got something I wanna protect. It's you.

The setting (S) in the conversation between Sophie and Howl happened in the castle at night. The participants (P) of the conversation are Howl and Sophie. Then ends (E) of the conversation is, Howl is Sophie's lover who is facing war. When he meets Sophie, Sophie asks Howl not to go to war but Howl refuses Sophie's suggestion. He said he must go to war to protect Sophie and his family from the monsters sent by Madame Sulliman.

The act sequence (A) of the conversation is Sophie using the strategy "current speaker selects another speaker" in doing turn-taking, and the adjacency pairs contained in the conversation is suggesting - refusal. While the key (K) of the conversation is Howl uses a soft voice when he speaks toward Sophie. Then, the instrumentalist (I) used is oral and face-to-face conversation. Moreover, the norm (N) contains in the conversation is the norm of politeness. Politeness is the practice of appropriate manners or etiquette in order to avoid offending others.⁶⁰ Last, the genre (G) of the conversation is in the form of dialogue.

d. D4/ HMC/ Ap

Sophie : Howl. I'm sorry. Did I come too late? I didn't mean to make you wait this long. I need you to take me to Calcifer, if you can.

The setting (S) in the conversation took place on the edge of a cliff at night. The participants (P) of the conversation are Sophie and Howl. Meanwhile, the conversation

⁶⁰ Penelope Brown, "Politeness and Language, *International Encyclopedia of the Social & Behavioral Sciences*", 327.

ends (E) is Sophie met Howl in a ravine. She saw Howl was in the form of a bird and lost his consciousness as a human. Sophie apologizes to Howl for being late to meet him and makes Howl wait for her long enough. Although Howl could not speak, he accepted Sophie's apology by escorting Sophie to the Calcifier's.

The act sequence (A) of the conversation is Sophie using the “self-select” strategy in doing turn-taking, then the adjectpairs contained in the conversation is apologizing - acceptance. The conversation's key (K) is that Sophie uses a low, soft tone, which indicates she is worried and guilty about Howl. Then, the instrumentalist (I) used is oral and face-to-face conversation. Furthermore, the norm (N) contains in the conversation is the norm of politeness, which is the application of good manners or etiquette in everyday situations.⁶¹ Last, the genre (G) of the conversation is in the form of dialogue.

2. Compliment

According to the data finding in the previous chapter, there were 3 data belonging to the compliment expressive acts. The following is the finding of Dell Hymes' speaking model of each data.

a. D5/ HMC/ Cp

Sophie : Calcifer, Calcifer! Are you the one moving the castle?

Calcifier : Of course, I am, no one else does any work around here.

Sophie : I am thoroughly impressed. You're a first-class fire demon, I like your spark.

Calcifier : She likes my spark!

The setting (S) happened in Howl's castle in the morning. There are two participants (P) in the conversation they are Sophie and Calcifier. The ends (E) of the conversation is that Sophie is Calcifier's friend who also lives in Howl's castle. When Sophie first entered Howl's castle, she didn't realize that it was Calcifier who moved the castle. Then, after a

⁶¹ *Ibid.*, 73.

while, she was there, she opened the castle window from the inside, which made her realize that the castle could move in any direction because of the Calcifier. Sophie admiringly gave Calcifier a compliment.

The act sequence (A) of the conversation uses the strategy of "current speaker selects another speaker" in doing turn-taking, and the adjacency pairs contained in the conversation are compliment-response. The conversation's key (K) is that Sophie used a cheerful tone that indicated that she was amazed and happy to see how powerful Calcifier was. The instrumentalist (I) of the conversation is oral and a face-to-face conversation. Moreover, the norm (N) of the conversation is the norm of politeness, where Sophie compliments Calcifier sincerely and uses utterances that make Calcifier feel good. Politeness is the practice of appropriate manners or etiquette in order to avoid offending others.⁶² And the genre (G) of the conversation is in the form of dialogue.

b. D6/ HMC/ Cp

Calcifier : All right, I need something of yours, Sophie.

Sophie : What is that?

Calcifier : I can't do it by myself. How about your eyes?

Sophie : Huh? How about this? Thanks, Calcifer! You're fantastic!

Calcifier : Imagine what I could have done with your eyes or your heart.

The setting (S) of the conversation happened in Howl's castle in the evening. There are two participants (P) in the conversation they are Calcifier and Sophie. The ends (E) of the conversation is that Sophie asks Calcifier to help move the castle towards Howl. At first, Calcifier could not fulfill Sophie's request, but he agreed to help with one condition Sophie had to give her hair. Sophie is happy with it and then praises Calcifier that he is a great fire demon.

⁶² Penelope Brown, "Politeness and Language, *International Encyclopedia of the Social & Behavioral Sciences*", 327.

The act sequence (A) of the conversation is using the turn-taking strategy of "current speaker selects another speaker" and the adjacency pairs contained in the conversation are request-acceptance. The key (K) used by Sophie is a high tone that shows admiration and pleasure for Calcifier, who has helped her. The instrumentalist (I) of the conversation is oral and a face-to-face conversation. Hence, the norm contains in the conversation is the norm (N) of politeness. Politeness is closely related to the right and wrong strategies of a person's attitude as measured by a tool called a norm.⁶³ Last, the genre (G) of the conversation is in the form of dialogue.

c. D7/ HMC/ Cp

- Howl : What's going on? What am I doing here? I feel terrible like there's a weight on my chest
 Sophie : A heart's a heavy burden.
 Howl : Wow, Sophie, your hair looks just like starlight. It's beautiful.
 Sophie : You think so? So do I!

The setting (S) of the conversation took place on the edge of a cliff in the morning. The participant (P) of the conversation is Howl and Sophie. The conversation ends (E) is that Howl wakes up from his unconscious. He sees Sophie's appearance, which is far different from before. He is fascinated by Sophie's beauty with her new short hair. He sincerely wants to complement Sophie's new look. The act sequence (A) of the conversation uses the turn-taking strategy of "current speaker selects another speaker," and the adjacency pairs contained in the conversation are compliment-response. The conversation's key (K) that Howl uses is a low tone that shows his gentle nature towards Sophie. Meanwhile, the instrumentalist (I) of the conversation is oral and face-to-face conversation. The conversation's norm (N) is the norm of politeness. Politeness is closely

⁶³ Elvi Syahrin, *Strategi Kesantunan Sebagai Kompetensi Pragmatik Dalam Tindak Tutur Direktif Bahasa Prancis*, Fakultas Bahasa dan Seni Universitas Negeri Medan, 2017, 4.

related to the right and wrong strategies of a person's attitude as measured by a tool called a norm.⁶⁴ And the genre (G) of the conversation is in the form of dialogue.

3. Disliking

According to the data finding in the previous chapter, there were 3 data belonging to the disliking expressive acts. The following is the finding of Dell Hymes' speaking model of each data.

a. D8/ HMC/ DI

Howl	: Bon appétit
Markl	: I can't remember the last time we had a real breakfast.
Sophie	: Even the manners are a mess in this house

The setting (S) of the conversation took place in Howl's castle in the morning. There are three participants (P) in the conversation: Markl, Sophie, and Howl. The ends (E) of the conversation is, Sophie is an uninvited guest at Howl's Castle. However, Howl allowed Sophie to stay in his castle. When morning came, Howl asked Markl and Sophie for breakfast together. They enjoyed their food, especially Markl, who had not tasted meat in a long time. He eats his food in a mess, like a person who hasn't eaten for one year. Sophie, who saw Markl's behaviour, did not like the way he was eating, mumbled to herself that the manners in this house were messed up.

The act sequence (A) of the conversation is, they used the turn-taking strategy of "current speakers may 'self-select' and continue speaking," and the adjacency pairs contained in the conversation is expressing unhappiness. The conversation's key (K) that Sophie uses is a low tone that shows her annoyance at Markl. In contrast, the instrumentalist (I) of the conversation is oral and face-to-face conversation. The

⁶⁴ *Ibid.*, 4.

conversation's norm is the norm (N) of impoliteness. And the genre (G) of the conversation is in the form of dialogue.

b. D9/ HMC/ DI

Seller : All our fish were caught fresh this morning.
 Markl : I hate fish.

The setting (S) of the conversation took place in a market in the morning. There are two (p) participants in the conversation: Markl and Sophie. The conversation ends (E) is Markl and Sophie went to a nearby market to buy some groceries. While stopping at the fish shop, Sophie chose some fish in good condition for her to buy. But Markl told Sophie that he didn't like fish in a loud voice. He does this so that Sophie does not buy fish

The act sequence (A) of the conversation is they used the turn-taking strategy of "current speakers may 'self-select' and continue speaking," and the adjacency pairs contained in the conversation is expressing unhappiness. Meanwhile, the conversation's key (K) is that Markl uses harsh words and is not interested in buying fish. Then, the instrumentalist (I) of the conversation is oral and face-to-face conversation. Furthermore, the conversation's norm (N) is a social norm of impoliteness. And the genre (G) of the conversation is in the form of dialogue.

c. D10/ HMC/ DI

Markl : I hate potatoes.
 Sophie : Pay up

The setting (S) of the conversation happened in a market in the evening. The participant (P) in the conversion is Markl and Sophie. The ends (E) of the conversation is after Markl and Sophie left the fish shop, they decided to buy some vegetables at the greengrocer. Sophie chose potatoes in good condition for her to buy. From the beginning, they stopped at the vegetable shop. Markl, standing next to Sophie, had an angry and

displeased face. He then expresses his dislike for potatoes by saying he hates potatoes, and he does so that Sophie does not buy potatoes. In contrast, the act sequence of the conversation is casual. The conversation's key (K) is Markl using slightly harsh words with a somewhat high tone that shows dislike. The instrumentalist (I) of the conversation is oral and face-to-face. Hence, the norm (N) contains in the conversation is a social norm of impoliteness. Last, the genre (G) of the conversation is in the form of dialogue.

4. Exclamation

According to the data finding in the previous chapter, there were 5 data belonging to the exclamation expressive acts. The following is the finding of Dell Hymes' speaking model of each data.

a. D11/ HMC/ Ex

Howl : Sophie, you. You sabotaged me! Look! Look what you've done to my hair!
Look!
Sophie : What a pretty colour.
Howl : It's hideous! You completely ruined my magic potions in the bathroom.
Sophie : I just organized things, Howl, nothing's ruined.
Howl : Wrong! Wrong! I specifically ordered you not to get carried away.

The setting (S) of the conversation took place in Howl's castle in the morning. The participants (P) of the conversation are Sophie and Howl. While the conversation ends (E) is Sophie had just come home from the market. She suddenly heard Howl scream out her name. Howl shouted at Sophie loudly, saying that Sophie had sabotaged him. Howl showed his anger by yelling at Sophie, saying that Sophie had destroyed his magic potion in the bathroom, which had kept his hair black. However, due to Sophie's ignorance of this, she accidentally cleans Howl's bathroom and makes the magic potion disappear

The act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the

conversation is accusing-denying. The conversation's key (K) is that Howl uses a high pitch, indicating that he is furious with Sophie. Then, the instrumentalist (I) used in the conversation is oral and face-to-face conversation. Furthermore, the norm (N) in the conversation is a social norm of impoliteness. Impoliteness is defined as the use of strategies aimed at causing social conflict and disharmony by attacking someone's face.⁶⁵ The genre (G) of the conversation is in the form of dialogue.

b. D12/ HMC/ Ex

Sulliman : If Howl reports to me and vows to use his magic to serve the kingdom, I will show him how to break from his demon. If not, I'll strip him of all his powers, just like her.

Sophie : That is enough! Now I understand why Howl was so concerned about coming to see you. It's a trap! You lure people here with an invitation from the King and then you strip them of all their powers.

The setting (S) of the conversation took place in the palace in the morning. There are two participants (P) in the conversation they are Sophie and madame Sulliman. The conversation ends (E) is Sophie visited the kingdom to meet Madam Sulliman, the royal witch. She was there to convey Howl's message that Howl could not join the battlefield. Madam Sulliman heard Sophie's statement, was offended, and threatened Howl if he did not go to the battlefield. Madam Sulliman would make Howl lose his magical powers. Sophie stood up from her seat defended Howl and denied all accusations made by madame Sulliman against Howl. She replied to Madam Sulliman's words that she knew, in fact, she invited Howl to the kingdom because she wanted to remove Howl's magical powers.

The act sequence (A) of the conversation is used the "current speakers may 'self-select' and continue speaking" strategy in doing turn-taking, then the adjacency pairs contained in the conversation is accusing-denying. The conversation's key (K) that Sophie

⁶⁵ Waliyadin, "The Impoliteness in the Charlie Pippin: A Pragmatic Study", 97.

uses is a rising tone that shows how angry she is toward Madame Sulliman. While the instrumentalist (I) of the conversation is oral and face-to-face conversation. The conversation's norm (N) is the norm of impoliteness. And the genre (G) of the conversation is in the form of dialogue.

c. D13/ HMC/ Ex

Howl : What's the matter?

Sophie : It's. You're scaring me! I have this weird feeling that you're going to leave.
Howl, tell me what's going on. Please, I don't care if you're a monster.

Howl : I'm just setting things up, so that all of you can live a comfortable life, Sophie. With all the flowers you've got in this valley, you could easily open up a flower shop. Right? I'm sure you'd be good at it.

Sophie : So you are going away

The setting (S) of the conversation took place in Howl's secret garden in the morning. There are two participants (P) in the conversation: Sophie and Howl. The conversation ends (E) is Sophie sensed something odd about Howl. He was behaving unusually. Sophie felt that Howl was showing her the place of his childhood, wanting to leave Sophie. Sophie expressed her worry and sadness by saying Howl scared her. Basically, Sophie wants to persuade Howl not to go to war. Howl, sensitive to Sophie's feelings, he then calms her down. He says softly to Sophie that he wants to win this war and make all those closest to him live comfortably.

The act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the conversation are asking for clarification - supplying clarification. The conversation's key (K) is that Sophie uses a low tone of voice that conveys sadness and fear of losing Howl. While the instrumentalist (I) of the conversation is oral and face-to-face conversation. The conversation's norm (N) is the norm of politeness. And the genre (G) of the conversation is in the form of dialogue.

d. D14/ HMC/ Ex

- Howl : Those things are Suliman's henchmen. Let's go! Faster, we need to take off! All right, you're going in!
- Sophie : No! Don't let go!
- Markl : Sophie? What happened?
- Sophie : I'm too old to be treated like this!

The setting (S) of the conversation happened in Howl's secret garden in the morning. The conversation participant (P) is Howl and Sophie. The ends (E) of the conversation is, Sophie and Howl escape from enemies chasing them. They escape by flying, at which point Howl transforms himself into a half-bird and takes Sophie's hand. Howl wants to fight the enemies, but he doesn't want to involve Sophie, so he purposely drops Sophie from his grip towards the castle. Sophie shows her anger at Howl, she wants to scold Howl because he threw Sophie from the height to get into the castle.

The act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the conversation are command - rejection. The conversation's key (K) is that Sophie uses a rising tone that indicates she is very angry with Howl. The instrumentalist (I) of the conversation is oral and face-to-face. Hence, the norm (N) contains in the conversation is a social norm of impoliteness. Last, the genre (G) of the conversation is in the form of dialogue.

e. D15/ HMC/ Ex

- Sophie : You coming with us, hop on.
- Calcifier : I can't! It's impossible, no one, but Howl, can take me out of this heart.
- Sophie : There's no time to lose, Calcifer, we have to try something.
- Calcifier : Don't do this! No! No! No! Help! Crazy lady with a shovel! Don't! If you take me out that door, the castle could collapse!
- Sophie : Good.

The setting (S) of the conversation happened in Howl's castle at night. The conversation participant (P) is Calcifier and Sophie. The end (E) of the conversation is that Sophie brought Calcifier out of Howl's castle. In fact, the castle can stand and move because of Calcifier is in the castle. If Calcifier is taken out, the castle would be destroyed instantly. Therefore, Calcifier was afraid and worried when Sophie would take him out. He screamed for help to stop Sophie from taking him out of the castle. But Sophie heeded Calcifier's words and took him outside anyway. In short, Calcifier does not want Sophie to take him out of the castle.

In contrast, the act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the conversation are command - rejection. The conversation's key (K) is that Calcifier uses a rising tone that indicates he is anxious if Sophie takes him out of the castle, the fire inside him will be extinguished, and Howl's castle will collapse. The instrumentalist (I) of the conversation is oral and face-to-face. Hence, the norm (N) contains in the conversation is a social norm of impoliteness. Last, the genre (G) of the conversation is in the form of dialogue.

5. Farewell

According to the data finding in the previous chapter, there were 4 data belonging to the farewell expressive acts. The following is the finding of Dell Hymes' speaking model of each data.

a. D16/ HMC/ Frs

Sophie : The shop was just so important to father and I'm the eldest, I don't mind.
 Lettie : I'm not asking what father would've wanted, I want to know what you want. Well.
 Sophie : See you later, Lettie. Good seeing you again.
 Lettie : You too.

Sophie : I'd better be going.

The setting (S) of the conversation took place in Lettie's workplace in the morning. The participants (P) of the conversation are Sophie and Lettie. While the conversation ends (E) is, Sophie and Lettie met after a long time. At that time, Lettie's workplace was bustling. Sophie could not stay long to visit her sister. She was afraid she would disturb her sister's work. So she said goodbye to Lettie and hoped that they could meet again.

The act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the conversation is leave-taking. The conversation's key (K) is that Sophie uses a low, soft tone, which indicates she should leave Lettie in a hurry. Then, the instrumentalist (I) used in the conversation is oral and face-to-face conversation. Furthermore, the norm (N) contains in the conversation is the norm of politeness. The genre of the conversation is in the form of dialogue.

b. D17/ HMC/ Fr

Sophie : I'm sure Howl won't eat the heart of a shrivelled, old lady, like me. It's been a pleasure meeting you. Even if you are my least favourite vegetable. Take care, Turnip-head.

The setting (S) of the conversation took place at the door of Howl's castle in the evening. There are two participants (P) in the conversation: Sophie and Turnip-head. The conversation ends (E) is Sophie managed to enter Howl's castle. Previously, Sophie could get into the Howl castle thanks to Turnip's help. As Sophie entered the castle, she saw Turnip behind her, following her. Instantly Sophie bids Turnip farewell.

The act sequence (A) of the conversation is used the "current speakers may 'self-select' and continue speaking" strategy in doing turn-taking, then the adjacency pairs contained in the conversation is leave-taking. The conversation's key (K) that Sophie uses

is a soft tone that she is grateful for meeting Turnip-head. In contrast, the instrumentalist (I) of the conversation is oral and face-to-face conversation. The conversation's norm (N) is the norm of politeness. And the genre (G) of the conversation is in the form of dialogue.

c. D18/ HMC/ Fr

Markl : Dust your ship with this powder and the winds will favour it.
 A little girl : Thanks
 Markl : Farewell, child.

The setting (S) of the conversation took place in Howl's secret garden in the morning. There are two participants (P) in the conversation: Sophie and Howl. The conversation ends (E) is there is a little girl came to Howl's castle to pick up her mother's potion. Markl, who was at the castle at that time, gave the potion to the girl. When the girl was about to leave the castle, Mark said to spread the potion on the ship. After that, the girl left the castle, Markl who knew the girl was going to leave, then said goodbye to her.

The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation leave-taking. The conversation's key (K) is that Markl uses a low, cheerful tone of voice, indicating that he is being friendly to the little girl. While the instrumentalist (I) of the conversation is oral and a face-to-face conversation. The conversation's norm (N) is the norm of politeness. And the genre (G) of the conversation is in the form of dialogue.

d. D19/ HMC/ Fr

Sophie : I hope you and your new husband will be very happy.
 Sophie's stepmother : Thank you, Sophie. Bye.
 Sophie : Bye. Mother.

The setting (S) of the conversation took place in Howl's castle in the morning. There are two participants (P) in the conversation: Sophie and and Sophie's stepmother. The conversation ends (E) is Sophie's stepmother came to visit Sophie. After a while in the

castle, Sophie's stepmother decided to leave. Sophie's mother was in a hurry with the excuse that she would be preparing for her second wedding. Sophie escorted her stepmother to the front of the castle. She said goodbye and wished her mother's marriage to go smoothly and be happy married.

The act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the conversation is leave-taking. The conversation's key (K) is that Sophie uses a slightly elevated tone to indicate that she is happy with her stepmother's second marriage. While the instrumentalist (I) of the conversation is oral and a face-to-face conversation. The conversation's norm (N) is the norm of politeness. And the genre (G) of the conversation is in the form of dialogue.

6. Greeting

According to the data finding in the previous chapter, there were 5 data belonging to the greeting expressive acts. The following is the finding of Dell Hymes' speaking model of each data.

a. D20/ HMC/ Gr

- Markl : Mister mayor, good day.
 Mr. Mayor : Good afternoon, sir, would the great wizard, Jenkins, be at home?
 Markl : I'm afraid that my master is out at the moment. I speak for him in his absence.
 Mr. Mayor : An invitation from His Majesty, the King. The time for war's upon us. His Majesty requires that every witch and wizard aid our homeland. Wizard Jenkins must report to the palace immediately. That is all.

The setting (S) of the conversation took place in Howl's castle in the morning. There are two participants (P) in the conversation: Markl and Mr. major. The conversation ends is Mr Major came to Howl's castle to inform him that the king invited howl to go to the kingdom. But at that time, Howl was not in the castle, so Markl greeted Mr Major. When

Markl opened the door, he welcomed Mr Mayor to make the atmosphere more friendly. The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is greeting - greeting. The conversation's key (K) is that Markl uses a low tone of voice and friendly words toward Mr Major. In contrast, the instrumentalist (I) of the conversation is face-to-face conversation. The conversation's norm (N) is the norm of politeness. And the genre of the conversation is in the form of dialogue.

b. D21/ HMC/ Gr

Old man : Good morning.

Sophie : Good morning.

The setting (S) of the conversation took place in front of Howl's castle in the afternoon. There are two participants (P) in the conversation: Sophie and an older man. The conversation ends (E) is Sophie was going to the market to buy cooking ingredients. Then when she was on the way to go there, she met an older man who greeted her. Sophie greeted him back. It certainly shows the existence of friendly interactions and polite behaviour to others, even though the person is just known. The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is greeting - greeting. The conversation's key (K) is that Sophie uses a low tone accompanied by a smile on her face. While the instrumentalist (I) of the conversation is face-to-face conversation. The conversation's norm (N) is the norm of politeness. And the genre (G) of the conversation is in the form of dialogue.

c. D22/ HMC/ Gr

Sophie : Howl, hello

Howl : Good morning, everyone. Glad you're home.

Markl : Master Howl, we can keep this dog, can't we?

The setting (S) of the conversation took place in dining room in the morning. There are three participants (P) in the conversation: Markl, Sophie, and Howl. The conversation ends (E) is Markl and Sophie were having breakfast in the dining room. Howl came down the stairs, following them for breakfast. When they saw Howl was already in the dining room, Markl and Sophie said good morning to Howl. It shows how their relationship grew closer like a family. The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is greeting - greeting. The conversation's key (K) is that Sophie and Markl use soft and friendly sentences when greeting each other. In contrast, the instrumentalist (I) of the conversation is face-to-face conversation. The conversation's norm (N) is the norm of politeness. And the genre (G) of the conversation is in the form of dialogue.

d. D23/ HMC/ Gr

Sophie : Hi Turnip-head. This isn't gonna be easy.

The setting (S) of the conversation took place in Howl's castle in the afternoon. There are two participants (P) in the conversation they are Sophie and Turnip-head. The conversation ends (E) is Sophie comes out of the castle for a breath of morning air. Turnip-head who saw Sophie from a distance approached her. Sophie greets Turnip and says that the events they are going through will not be easy. The act sequence (A) of the conversation is used the “current speakers may ‘self-select’ and continue speaking” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is greeting - greeting. The conversation's key (K) is that Sophie uses a low tone of voice and uses soft sentences. Meanwhile, the instrumentalist (I) of the conversation is oral and face-to-face

conversation. The conversation's norm (N) is the norm of politeness. And the genre (G) of the conversation is in the form of dialogue.

e. D24/ HMC/ Gr

Markl : Good night, Sophie.

Sophie : Good night, Markl.

Markl : Don't worry about Master Howl, Sophie. Sometimes, he likes to go away for days on end.

The setting (S) of the conversation took place in Sophie's bedroom at night. There are two participants (P) in the conversation they are Sophie and Markl. The conversation ends (E) is Sophie was in the bedroom sewing some hats. She heard a knock on her bedroom door from the outside. It was Markl knocking on the door. When Markl entered the room, he said goodnight to Sophie, to which Sophie also replied.

The act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the conversation is greeting - greeting. The conversation's key (K) is that Markl uses soft and warm words to Sophie. Meanwhile, the instrumentalist (I) of the conversation is oral and face-to-face conversation. The conversation's norm (N) is the norm of politeness. And the genre (G) of the conversation is in the form of dialogue.

7. Lamenting

According to the data finding in the previous chapter, there were 2 data belonging to the lamenting expressive acts. The following is the finding of Dell Hymes' speaking model of each data.

a. D25/ HMC/ LM

Howl : I specifically ordered you not to get carried away. Now I'm repulsive. I can't live like this

Sophie : Come on, it's not that bad. You should look at it now, this shade is even better.

Howl : I give up...I seek no point in living, if I can't be beautiful.

The setting (S) in the conversation took place in living room in the morning. The participants (P) of the conversation are Sophie and Howl. The conversation ends (E) is Howl finished taking a shower and saw his hair turning black. He then came down from upstairs looking for Sophie. The moment he saw Sophie, he was angry and told Sophie that she had made the potion in his bathroom disappear, thus turning his hair black. Howl felt deeply lost and saddened by the change in his hair color. He looks like a person who doesn't have the strength to live. Even Howl summons a dark spirit because of his deep sorrow. Howl wants to express his anger and sadness to Sophie, who has cleaned the potion in his bathroom, where this potion keeps Howl's hair blonde.

The act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the conversation is expressing accusing - temporising. The conversation's key (K) is that Howl uses a rising tone and a slightly harsh words when talking to Sophie. Then, the instrumentalist (I) used in the conversation is oral and face-to-face conversation. Furthermore, the norm (N) contains in the conversation is a social norm of impoliteness. The genre (G) of the conversation is in the form of dialogue.

b. D26/ HMC/ Lm

Sophie : Heen, what've I done? I poured water on Calcifer. What if I've killed Howl, too?

The setting (S) in the conversation took place in the gorge in the evening. The participants (P) of the conversation are Sophie and Heen. Meanwhile, the conversation ends (E) is, Sophie wants to express her sadness and regret to Heen. At that time, Sophie came out of the castle after dousing Calcifer with water. Howl's castle without Calcifer's power will collapse and be damaged. Therefore after Sophie flushed Calcifer, the castle

immediately collapsed which caused Sophie to fall from the castle, but luckily she survives. When she realized she was outside the castle, she wept bitterly, regretting her actions and fearing that her actions could cost Howl and Calcifer's lives.

The act sequence (A) of the conversation is used the "current speakers may 'self-select' and continue speaking" strategy in doing turn-taking, then the adjacency pairs contained in the conversation is expressing unhappiness. The conversation's key (K) is that Sophie uses a low tone of voice accompanied by sobs that describe how fragile she is. Then, the instrumentalist (I) used in the conversation is face-to-face conversation. Furthermore, the norm (N) contains in the conversation is a norm of politeness. The genre (G) of the conversation is in the form of dialogue.

8. Mocking

According to the data finding in the previous chapter, there were 4 data belonging to the mocking expressive acts. The following is the finding of Dell Hymes' speaking model of each data.

a. D27/ HMC/ Mo

Sophie : I'm sorry, but the shop's closed now, ma'am. I could have sworn I locked that door, must've forgotten.

The witch : What a tacky shop. I've never seen such tacky, little hats. Yet, you're by far the tackiest thing here.

The setting (S) in conversation took place at Sophie's hat shop at night. The participants (P) of the conversation are Sophie and the witch. While the conversation ends (E) is, the witch insulted Sophie not without reason. Shee learns that Sophie and Howl met before. She envied them because Howl and the witch used to be a couple, but they had separated. In addition, the witch also wants to have Howl's heart. Therefore, when the

witch knew Sophie and Howl had met, she immediately went to Sophie's hat shop. she deliberately mocks Sophie and bewitches her into an old woman.

The act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the conversation is expressing unhappiness. The conversation's key (K) is that the witch uses impolite and disrespectful sentences toward Sophie. Then, the instrumentalist (I) used in the conversation is oral and face-to-face conversation. Furthermore, the norm (N) contains in the conversation is a social norm of impoliteness. The genre (G) of the conversation is in the form of dialogue.

b. D28/ HMC/ Mo

Sophie's stepmother : Sophie! Sophie?

Sophie : Don't come in here. I've got a bad cold. I don't want you to
It

Sophie's stepmother : You sound ghastly, like some 90 year-old woman. Well... If
you insist.

The setting (S) in conversation took place at Sophie's house in the morning. The participants (P) of the conversation are Sophie and Sophie's stepmother. While the conversation ends (E) is, Sophie's stepmother expressed her surprise after hearing her daughter's voice was different from usual by saying words that seemed to make the atmosphere funny. However, it made her a less concerned mother about her child. Sophie was feigning illness at the time and would not let her stepmother enter her room. She did that so her stepmother would not see Sophie's physical condition turning into an older woman.

The act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the conversation is requesting - accepting. The conversation's key (K) is Sophie's stepmother

using reproachful and disrespectful words toward Sophie. Then, the instrumentalist (I) used in the conversation is oral and face-to-face conversation. Furthermore, the norm (N) contains in the conversation is a social norm of impoliteness. The genre (G) of the conversation is in the form of dialogue.

c. D29/ HMC/ Mo

The witch : Look who's here, the tacky, little girl from the hat shop.
 Sophie : The witch of the waste!

The setting (S) in conversation took place on the way to the palace at noon. The participants (P) of the conversation are Sophie and the witch. Meanwhile, the conversation ends (E) is Sophie and the witch of the waste accidentally crossed paths to meet Madam Sulliman. The witch who passed by arrogantly spat out give Sophie's mocking words. This shows how much the witch hates Sophie, so every time she meets Sophie, she always saying bad words to Sophie.

The act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the conversation is expressing unhappiness. The conversation's key (K) is that the witch uses reproachful and disrespectful words toward Sophie. Then, the instrumentalist (I) used in the conversation is oral and face-to-face conversation. Furthermore, the norm (N) contains in the conversation is a social norm of impoliteness. The genre (G) of the conversation is in the form of dialogue.

d. D30/ HMC/ Mo

The witch : So tell me, what business do you have here at the palace?
 Sophie : Job hunting. I'm sick of working for Howl. And what about yourself?
 The witch : I received a royal invitation. That idiot, Suliman, finally realized how much sheneeds my powers

The setting (S) in conversation took place on the way to the palace at noon. The participants (P) of the conversation are Sophie and the witch. While the conversation ends (E) is The witch insulted Madame Sulliman because she was angry with her, who had driven her from the palace and thrown her into the waste. She thought that Madam Sulliman had recognized her greatness, so she invited the witch of the waste to the palace. She confidently and arrogantly insulted Madame Sulliman.

The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is expressing unhappiness. The conversation's key (K) is that the witch uses harsh, reproachful, and disrespectful words when talking about madame Sulliman. Then, the instrumentalist (I) used in the conversation is oral and face-to-face conversation. Furthermore, the norm (N) contains in the conversation is a social norm of impoliteness. The genre (G) of the conversation is in the form of dialogue.

9. Pleasure

According to the data finding in the previous chapter, there were 5 data belonging to the pleasure expressive acts. The following is the finding of Dell Hymes’ speaking model of each data.

a. D31/ HMC/ P1

Sophie : It's nice and warm in there, so I'm going in.

The setting (S) of the conversation happened in Howl's castle at night. The conversation participant (P) is Turnip-head and Sophie. The ends (E) of the conversation is Sophie intends to express a sense of relief and joy at finally being able to enter Howl’s Castle. She said this to Turnip, who had helped her find a temporary shelter. It is Howl’s castle. In contrast, the act sequence (A) of the conversation is used the “current speakers

may ‘self-select’ and continue speaking” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is informing. The conversation's key (K) is that Sophie uses a low tone and pleasant words when talking to Turnip-head. The instrumentalist (I) of the conversation is oral and face-to-face. Hence, the norm (N) contains in the conversation is the norm of politeness. Last, the genre (G) of the conversation is in the form of dialogue.

b. D32/ HMC/ PI

Sophie : It's beautiful.
 Markl : Yeah, it's called Star Lake.

The setting (S) of the conversation happened in the balcony in the afternoon. The participant (P) of the conversation are Markl and Sophie. The ends (E) of the conversation is Sophie was standing on the balcony. She realized that Calcifier was moving Howl's castle and taking her to a beautiful place. While she was enjoying the atmosphere in the morning and the beautiful lake, suddenly Markl approached Sophie and told her that the lake was called Star Lake. In short, Sophie wants to express her joy and amazement to Markl after seeing the view of the lake in the afternoon.

In contrast, the act sequence (A) of the conversation is used the “current speakers may ‘self-select’ and continue speaking” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is stating - agreeing. The conversation's key (K) is that Sophie uses a low tone and pleasant words when talking to Markl. The instrumentalist (I) of the conversation is oral and face-to-face. Hence, the norm (N) contains in the conversation is the norm of politeness. Last, the genre (G) of the conversation is in the form of dialogue.

c. D33/ HMC/ PI

Sophie : Don't you love early morning markets? And just look at the water. I've

never seen the ocean before. It's beautiful.

Markl : It always looks like that.

The setting (S) of the conversation happened on the way to the market in the morning. The conversation participant (P) is Markl and Sophie. The ends (E) of the conversation is Sophie intends to express her joy and enthusiasm when she sees a beach view that she sees for the first time. The conversation happened when Sophie and Markl came out of the castle to go to the market to buy groceries. While on the trip, Sophie was full of enthusiasm and happily enjoyed the scenery in front of her, namely the beautiful beach surrounded by mountains.

The act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the conversation is seeking agreement - agreeing. The conversation's key (K) is that Sophie uses a low tone and pleasant words when talking to Markl. The instrumentalist (I) of the conversation is oral and face-to-face. Hence, the norm (N) contains in the conversation is the norm of politeness. Last, the genre (G) of the conversation is in the form of dialogue.

d. D34/ HMC/ PI

Howl : See that new colour on the dial? There's a new portal. It's a present for you.

Come See. You like it? It's my secret garden.

Sophie : It's incredible. Did you use your magic to make this?

Howl : Only a little, just to help the flowers grow.

The setting (S) of the conversation happened in Howl's secret garden in the morning. The conversation participant (P) is Howl and Sophie. The ends (E) of the conversation is Sophie feels happy and amazed by the beauty of the scenery around her. The incident occurred when Howl took Sophie to a new place by using a new portal door. Howl takes Sophie to his secret garden, which he frequented as a child. Howl also put a little magic on the place to make it look even more beautiful. The scenery in that place was full of flowers,

blue clouds that cooled the eyes, and the cool air made Sophie express her amazement and joy.

The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is informing - acknowledging. The conversation's key (K) is that Sophie uses a low tone and pleasant words when talking to Howl. The instrumentalist (I) of the conversation is oral and face-to-face. Hence, the norm (N) contains in the conversation is the norm of politeness. Last, the genre (G) of the conversation is in the form of dialogue.

e. D35/ HMC/ PI

Sophie : Did you use your magic to make this?
 Howl : Only a little, just to help the flowers grow.
 Sophie : This place is gorgeous, Howl! It's like a dream.

The setting (S) of the conversation happened in Howl's secret garden in the morning. The participants (P) of the conversation are Howl and Sophie. The ends (E) of the conversation is that Sophie wants to express her joy and amazement at the flower garden in front of her eyes. In contrast, The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is expressing satisfaction. The conversation's key (K) is that Sophie uses a low tone and pleasant words when talking to Howl. The instrumentalist (I) of the conversation is face-to-face. Hence, the norm (N) contains in the conversation is the norm of politeness. Last, the genre (G) of the conversation is in the form of dialogue.

10. Protesting

According to the data finding in the previous chapter, there were 2 data belonging to the protesting expressive acts. The following is the finding of Dell Hymes' speaking model of each data.

a. D36/ HMC/ Pr

- Sophie : All right, Calcifer, let's get cooking.
 Calcifier : I don't cook! I'm a scary and powerful fire demon.
 Sophie : How would you like a bucket of cold water in your face? Or maybe I should tell Howl about our bargain?
 Calcifier : Uh! Stupid me, I never should have let her in here!

The setting (S) of the conversation took place in the kitchen in the morning. There are two participants (P) in the conversation they are Sophie and Calcifier. The conversation ends (E) is Calcifier doesn't want to let Sophie cook using his fire. The act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the conversation is requesting - rejecting. The conversation's key (K) is that Calcifier uses a rising tone that expresses anger and disagreement with Sophie. Then, the instrumentalist (I) of the conversation is oral and face-to-face conversation. The conversation's norm (N) is a social norm of impoliteness. And the genre (G) of the conversation is in the form of dialogue.

b. D37/ HMC/ Pr

- Markl : You're not working for the Witch of the Waste, are you?
 Sophie : I would never work for that witch, she's the one who... Actually. If I ever get my hands on that witch, I'm gonna wring her fat neck!

The setting (S) of the conversation took place in the dining room in the morning. There are two participants (P) in the conversation they are Sophie and Markl. The conversation ends (E) is Sophie wants to tell Markl that she is not the witch from the waste. The act sequence (A) of the conversation is used the "current speaker selects another

speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is accusing – denying. The conversation's key (K) is Sophie uses a rising tone that shows anger and disapproval towards Markl. Then, the instrumentalist (I) of the conversation is oral and face-to-face conversation. The conversation's norm (N) is a social norm of impoliteness. And the genre (G) of the conversation is in the form of dialogue.

11. Thanking

According to the data finding in the previous chapter, there were 13 data belonging to the thanking expressive acts. The following is the finding of Dell Hymes’ speaking model of each data.

a. D38/ HMC/ Th

Young boy : Excuse me, could you use some help?
 Sophie : I'll be fine, but thanks for offering. That was really kind

The setting (S) of the conversation happened on the bridge in the morning. The participants (P) of the conversation are Sophie and a young boy. Hence, the conversation ends is Sophie wants to reject the help of the young man who helps her cross the bridge in a polite way. The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is offering help - declining. Moreover, the conversation's key (K) is that Sophie used a low tone of voice and friendly words when talking to the young man. The instrumentalist (I) of the conversation is face-to-face communication. Then, the norm (N) contains in the conversation is the norm of politeness. Last, the genre (G) of the conversation is in the form of dialogue.

b. D39/ HMC/ Th

A farmer : You're crazy if you do this, grandma! There's nothing but witches and wizards out there.

Sophie : Thank you, I'll keep that in mind.

The setting (S) of the conversation happens on the way to The Waste in the morning. The participants (P) of the conversation are Sophie and a farmer. Meanwhile, the conversation ends (E) is Sophie wants to thank the farmer for warning her. The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is warning - acknowledging. Moreover, the conversation's key (K) is that Sophie used a soft and polite tone when thanking the farmer. The instrumentalist (I) of the conversation is face-to-face communication. Then, the norm (N) contains in the conversation is the norm of politeness. Last, the genre (G) of the conversation is in the form of dialogue.

c. D40/ HMC/ Th

Sophie : Thank you, this cane is perfect. It's just what I need.

The setting (S) of the conversation happened on the way to The Waste in the afternoon. There are two participants (P) in the conversation they are Sophie and Turnip-head. Meanwhile, the ends (E) of the conversation is, that Sophie wants to thank Turnip-head for giving her a cane. The act sequence (A) of the conversation is used the “current speakers may ‘self-select’ and continue speaking” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is thanking - acknowledging. Moreover, the conversation's key (K) is that Sophie used a soft and polite tone when thanking Turnip-head. The instrumentalist (I) of the conversation is face-to-face communication. Then, the norm (N) contains in the conversation is the norm of politeness. Last, the genre (G) of the conversation is in the form of dialogue.

d. D41/ HMC/ Th

Sophie : Oh my shawl, thank you.

The setting (S) of the conversation happened in front of the castle door in the late afternoon. The participants (P) of the conversation are Sophie and Turnip-head. Meanwhile, the conversation ends (E) is Sophie wants to thank Turnip-head for turning her shawl upside down. The act sequence (A) of the conversation is used the “current speakers may ‘self-select’ and continue speaking” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is thanking - acknowledging. Moreover, the conversation's key (K) is that Sophie uses a soft and polite tone when thanking Turnip. The instrumentalist (I) of the conversation is face-to-face communication. Then, the norm (N) contains in the conversation is the norm of politeness. Last, the genre (G) of the conversation is in the form of dialogue.

e. D42/ HMC/ Th

Howl : Bread, Markl.
 Markl : Thanks.
 Howl : Sophie
 Sophie : Yes, thank you

The setting (S) of the conversation happened in the morning and took place in the dining room. The participant (P) in the conversation is Howl, Markl, and Sophie. While the conversation's ends (E) is Howl wanted to give some bread to Markl and Sophie. The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is thanking - acknowledging. Furthermore, the key (K) is Howl used soft and friendly words while offering the bread. The instrumentalist (I) used is oral and face-to-face conversation. Next, the norm (N) contained in the conversation is the norm of politeness, where Markl

and Sophie appreciate and are grateful for the bread that Howl gave. Last, the genre (G) used in the conversation is in the form of dialogue.

f. D43/ HMC/ Th

Markl : We got all the laundry put away, Sophie.

Sophie : Oh, thank you, Markl.

The setting (S) of the conversation happened by the lake in the afternoon. The participant (P) in the conversation is Markl and Sophie. Meanwhile, the conversation's ends (E) is Markl wants to tell Sophie that Markl has taken the laundry they were drying earlier. The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is thanking - acknowledging. Furthermore, the key (K) is that Sophie uses a low tone of voice and soft words that show her gratitude for Markl. The instrument (I) used is oral and face-to-face conversation. Next, the norm (N) contained in the conversation is the norm of politeness, where Sophie appreciates and is grateful for what Markl has done. Last, the genre (G) used in the conversation is in the form of dialogue.

g. D44/ HMC/ Th

Sophie : Pay up! Thanks, have a nice day.

Seller : Thank you, come again.

The setting (S) of the conversation happened in the morning and took place in the fish shop. The participant (P) in the conversation is Seller and Sophie. Meanwhile, the conversation (E) is Sophie and Markl went to the nearest market to buy some vegetables. After finished choosing the vegetables to buy, Sophie asked Markl to pay for them, and she thanked the seller. The act sequence (A) of the conversation is used the “current speakers may ‘self-select’ and continue speaking” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is thanking - acknowledging. Furthermore,

the key (K) is that Sophie used soft and friendly words when thanking to the seller. The instrumentalist (I) used is oral and face-to-face conversation. Next, the norm (N) contained in the conversation is the norm of politeness, where Sophie appreciates the service she received from the fish seller. Last, the genre (G) used in the conversation is in the form of dialogue.

h. D45/ HMC/ Th

Sophie : Thank you, Turnip-head. How did you get to be so kind?

The setting (S) in conversation happened in the evening and took place outside the castle. The participant (P) in the conversation is Sophie and Turnip-head. Meanwhile, the conversation ends (E) is Sophie wants to thank Turnip-head for bringing her an umbrella to keep her out of the rain. The act sequence (A) of the conversation is used the “current speakers may ‘self-select’ and continue speaking” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is thanking. Furthermore, the key (K) is that Sophie used soft and warm words when tanking to Turnip-head. The instrumentalist (I) used is oral and face-to-face conversation. Next, the norm (N) contained in the conversation is the norm of politeness, where Sophie appreciates and is grateful for the umbrella that Turnip-head has given her. Last, the genre (G) used in the conversation is in the form of dialogue.

i. D46/ HMC/ Th

Suilliman : So, you are Howl's mother, are you?

Sophie : Yes, I'm Mrs. Pendragon.

Sulliman : You must be tired, please have a seat

Sophie : Thank you.

The setting (S) in conversation happened in the morning and took place in the palace. The participant (P) in the conversation is madame Sulliman and Sophie.

Meanwhile, the conversation's ends (E) is Sophie wants to thank madame Sulliman for inviting her to sit down. The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is thanking - acknowledging. Furthermore, the key (K) is that Sophie used a low tone of voice and polite words. The instrumentalist (I) used is oral and face-to-face conversation. Next, the norm (N) contained in the conversation is the norm of politeness, where Sophie thanks Madame Sulliman for inviting her to sit down. Last, the genre (G) used in the conversation is in the form of dialogue.

j. D47/ HMC/ Th

Sophie : I hope you and your new husband will be very happy.
 Sophie's mother : Thank you, Sophie. Bye
 Sophie : Bye, mother.

The setting (S) of the conversation happened in the morning and took place in a car parked by the side of the road. The participant (P) in the conversation is Sophie's stepmother and Sophie. Meanwhile, the conversation ends (E) is Sophie's stepmother would like to thank Sophie for giving her best wishes and prayers for her and her new husband. The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is thanking - acknowledging. Furthermore, the key (K) is Sophie's stepmother using a soft voice and friendly words. The instrumentalist (I) used is oral and face-to-face conversation. Next, the norm (N) contained in the conversation is the norm of politeness, where Sophie's stepmother thanks Sophie for taking her home and giving her hope that she and her new husband will be a happy family. Last, the genre (G) used in the conversation is in the form of dialogue.

k. D48/ HMC/ Th

Markl : Don't leave, Sophie! I love you, you have to stay
 Sophie : I love you, too, Markl. I'll stay.
 Markl : Really? 'Cause we're a family now.
 Sophie : Yes, we're a family.
 Markl : Thank you, Sophie

The setting (S) of the conversation happened in the morning and took place in front of the castle door. The participant (P) in the conversation is madame Markl and Sophie. Meanwhile, the conversation ends (E) is Markl wants to get Sophie not to leave him, he then thanks to Sophie for not leaving him. The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is thanking - acknowledging. Furthermore, the key (K) is Markl using a low tone and sad words followed by sobs. Next, the norm (N) contained in the conversation is the norm of politeness. Last, the genre (G) used in the conversation is in the form of dialogue.

l. D49/ HMC/ Th

Calcifier : I can't do it by myself. How about your eyes?
 Sophie : Huh? How about this? Thanks, Calcifer! You're fantastic!
 Calcifier : Imagine what I could have done with your eyes or your heart.

The setting (S) in the conversation happened in the evening and took place in Howl's castle. The participant (P) in the conversation is madame Calcifier and Sophie. Meanwhile, the conversation ends (E) is Sophie wants Calcifer to move the castle to where Howl is now. The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is thanking - acknowledging. Furthermore, the key (K) is that Sophie uses a rising tone of voice that expresses pleasure and gratitude to Calcifier for helping her to move the castle. The instrumentalist (I) used is oral and face-to-face conversation. Next,

the norm (N) contained in the conversation is the norm of politeness, where Sophie thanks Calcifier for helping her to move Howl's castle. Last, the genre (G) used in the conversation is in the form of dialogue.

m. D50/ HMC/ Th

Sophie : Please. Please give it back.
 The witch : You really want it that badly?
 Sophie : Yes.
 The witch : All right then. You'd better take good care of it. Here, dear.
 Sophie : Thank you, you have a big heart.

The setting (S) of the conversation happened in the morning and took place in the crumbling Howl castle. The participant (P) in the conversation is the witch and Sophie. Meanwhile, the conversation ends (E) is Sophie wants to ask the witch to return Howl's heart to her. The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is thanking - acknowledging. Furthermore, the key (K) is that Sophie used a low tone of voice and soft and polite words. The instrumentalist (I) used is oral and face-to-face conversation. Next, the norm (N) contained in the conversation is the norm of politeness, where Sophie thanks the witch, who was willing and kind enough to restore Howl's heart. Last, the genre (G) used in the conversation is in the form of dialogue.

12. Wishing

According to the data finding in the previous chapter, there were 3 data belonging to the wishing expressive acts. The following is the finding of Dell Hymes' speaking model of each data.

a. D51/ HMC/ Ws

Sophie : Why don't you just give up? You're killing yourself.
 The witch : I've waited... for 50 years now, to be invited here. Ever since that Suliman banished me to live in the Wastes.

Sophie : Well, good luck then. Too bad I'm not younger, or I'd lend you a hand.

The setting (S) of the conversation took place in the palace in the morning. There are two participants (P) in the conversation: Sophie and the witch of the waste. The conversation ends (E) is Sophie wants to advise the witch to give up because she was worried about the witch who had to walk up hundred of stairs. She also hopes that she can help the witch, but, sadly she could not. The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is advising - rejecting. The conversation's key (K) that Sophie uses is a rising tone that shows how passionate she is to encourage the witch. Meanwhile, the instrumentalist (I) of the conversation is oral and face-to-face conversation. The conversation's norm (N) is the norm of politeness. And the genre (G) of the conversation is in the form of dialogue.

b. D52/ HMC/ Ws

Howl : I can give you 5 minutes of invisibility, so use it wisely.

Sophie : Howl!

Howl : Good luck!

The setting (S) of the conversation took place on the airplane at noon. There are two participants (P) in the conversation: Sophie and Howl. The conversation ends (E) is Howl wishes Sophie safely to her destination. The act sequence (A) of the conversation is used the “current speaker selects another speaker” strategy in doing turn-taking, then the adjacency pairs contained in the conversation is expressing hope or wishes. The conversation's key (K) that Howl uses is pleasant words and a slightly high pitched voice to encourage Sophie. While the instrumentalist (I) of the conversation is oral and face-to-face conversation. The conversation's norm (N) is the norm of politeness. And the genre (G) of the conversation is in the form of dialogue.

c. D53/ HMC/ Ws

Sophie : I hope you and your new husband will be very happy.
 Sophie's mother : Thank you Sophie. Bye.
 Sophie : Bye, mother.

The setting (S) of the conversation happened in the morning and took place in a car parked by the side of the road. The participant (P) in the conversation is Sophie's stepmother and Sophie. Meanwhile, the conversation's ends (E) is, Sophie wishes her stepmother and her new husband to be a happy family. The act sequence (A) of the conversation is used the "current speaker selects another speaker" strategy in doing turn-taking, then the adjacency pairs contained in the conversation is expressing hope or wishes. Furthermore, the key (K) is that Sophie used a soft voice and friendly words. The instrumentalist used is oral and face-to-face conversation. Next, the norm (N) contained in the conversation is the norm of politeness. Last, the genre (G) used in the conversation is in the form of dialogue.

C. Discussion

The researcher analyzed the discussion in this section in line with the second statement of the problem regarding the language context of expressive acts performed by the main character in the movie Howl's Moving Castle. The discussion of the finding were explained in-depth discussion as follow.

1. Apologizing

In the previous findings above, it had been interpreted that 4 data had been classified as expressive acts of apologizing. The following are the further explanation of the S-P-E-A-K-I-N-G model for each of them.

a. D1/HMC/Ap

Sophie : I'm sorry, but the shop's closed now, ma'am. I could have sworn I locked that door, must've forgotten.

The witch : What a tacky shop. I've never seen such tacky, little hats. Yet, you're by far the tackiest thing here.

Setting and scene (S) are related to the set of time, place, and situation in the speech.⁶⁶

In the conversation between Sophie and the witch, the time setting is at night, it is shown by Sophie's phrase, *"I'm sorry, but the shop is closed now, ma'am,"* which indicates that the shop is closed at night. While the location is in Sophie's hat shop, it is shown in Sophie's phrase, *"the shop's closed now"*. Then, participants (P) are related to speakers and interlocutors in a conversation.⁶⁷ The participants of the conversation above are Sophie, the hat shop owner, and the witch, the customer who barged into Sophie's hat shop.

Moreover, ends (E) is related to the intent and purpose of the utterance.⁶⁸ In the conversation above, Sophie's intent and purpose had been explained just as the witch of the waste barged into her shop. As the owner of the hat shop, Sophie wants the witch of the waste as a buyer to leave her shop. Sophie asked the witch to leave her shop not without reason. She had previously closed the shop and locked her shop from the inside, which indicated that she did not serve purchases outside of working hours. But the witch with her magical powers was able to get into Sophie's hat shop with ease.

Meanwhile, the act sequence (A) refers to the actual form and content of what is said, such as the specific words used, how they are utilized, and how what is said relates to the actual matter at hand.⁶⁹ It can be seen from the conversation above that the witch of the waste using turn-taking's rule "current speaker selects another speaker." It indicates that

⁶⁶ Dwi Santoso et cetera, *"Expressive Speech Acts in Lakon Politik Republik Episode of Mata Najwa Talkshow"*, 22.

⁶⁷ *Ibid.*, 22.

⁶⁸ *Ibid.*, 22.

⁶⁹ Elham Zand-Vakili et al, *"The Analysis of Speech Events and Hymes' SPEAKING Factors in the Comedy Television Series: "Friends"*, 30.

if the next speaker has been chosen by the present speaker, he or she must speak and no other participants may take the floor.⁷⁰ Indirectly in the above conversation, Sophie pointed the witch to speak after her. It can be seen by Sophie's words, "*the shop is closed now, ma'am*" the word "*ma'am*" refers to the witch. In other words, Sophie wants the witch to answer her words. However, the witch answered Sophie's words arrogantly. Hence, the adjacency pair in the conversation above is apologizing-refusal. An apology is a word or statement saying sorry for something that has been done wrong or that causes a problem.⁷¹ Before asking the witch of the waste to leave her shop, Sophie used an apologetic sentence to show that she did not want her words to offend the witch. The witch had disliked Sophie from the start, refused her apology, and instead acted recklessly by mocking Sophie.

This conversation had key (K) which is tone, manner, or spirit of the speech.⁷² The key that Sophie used is soft and polite words when handling the witch. It can be seen clearly when she saw the witch of the waste enter her shop by barging in. She used the phrase "*I'm sorry*", which identified that she wanted to be nice to the witch and did not want the witch to get offended.

Then, instrumentalist (I) is a communication tool or channel used in communication.⁷³ In the conversation between Sophie and the witch, they spoke face-to-face. It happens when the witch meets Sophie suddenly by breaking into Sophie's shop door, they then interact directly. The norm (N) in a conversation is the social rules of what is proper in conversation.⁷⁴ The norm in the conversation between Sophie and the witch is

⁷⁰ Candrika Citra Sari, "*Conversation Analysis: Turn-Taking Mechanism and Power Relation in Classroom Setting*", 119.

⁷¹ Gatri Asti Putri Indarti, "*Adjacency Pairs Analysis on Teaching-Learning Process*", 206.

⁷² Asrika Mayang Putri, *Gaya Bahasa Tokoh Giselle dalam Film Enchanted: Sebuah Analisis Sintaksis dan Psikolinguistik*, (Skripsi, Universitas Indonesia, 2009), 2.

⁷³ Imam Qalyubi, 22.

⁷⁴ Elham Zand-Vakili et al, "*The Analysis of Speech Events and Hymes' SPEAKING Factors in the Comedy Television Series: 'Friends'*", 30.

politeness. To avoid offending others, politeness is the practice of proper manners and etiquette.⁷⁵ It can be shown by Sophie's phrase, "I'm sorry", which indicated that Sophie respected the witch even though she had barged into her shop. And following others, genre (G) is the type of speech that is being given.⁷⁶ Sophie and the witch talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

b. D2/ HMC/ Ap

The witch : That idiot, Suliman, finally realized how much she needs my powers.

Sophie : If you're so great, why don't you break the spell you put on me?

The witch : I'm sorry, dear. My talent lies in casting spells, not breaking them.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech takes place.⁷⁷ The conversation above takes place on the road to the palace and occurs in the morning. They met each other on their way to fulfill an invitation from Madame Sulliman. There were two kinds of participants (P) involved in the conversation above they are the witch as the speaker and Sophie as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.⁷⁸

The conversation between Sophie and the witch above has one of the Dell Hymes's speaking models, which is ends (E), it is the speech's aim and goals, and any of the speech's outcomes.⁷⁹ In the conversation above, Sophie met the witch on the way to the palace by chance. She responded to the witch's words awkwardly because she remembered that she

⁷⁵ Penelope Brown, "Politeness and Language, *International Encyclopedia of the Social & Behavioral Sciences*", 327.

⁷⁶ *Ibid.*, 30.

⁷⁷ Grace Nana Aba Dawson-Ahmoah, " *Analysis of the Speech Events in an M-Net African Drama Series- Tinsel*", *International Journal of Language and Literature*, Vol. 5 No. 2, 2017, 63.

⁷⁸ Linea Dorothea, *Analysis of Speaking Activities in Pathway to English: A Textbook Based on 2013 Curriculum*, (Thesis, Universitas Kristen Satya Wacana), 18.

⁷⁹ erman, Bloner Sinurat, and Ihsan Tanama Sitio, " *Ethnography of Communication Analysis in the Short Story of Romeo and Juliet*", *CITS*, Vol. 2, 2019, 44-45.

had turned into an older woman because of the witch who bewitched her. Then after a while, the witch spoke. Sophie asked the witch of the waste to remove the curse from her. However, the witch says honestly that she could not get rid of the curse. She can only spell a curse but cannot remove it.

Hence, the act sequence (A) is form and order of the event.⁸⁰ In the conversation between Sophie and the witch above, they do the “current speaker selects another speaker” turn-taking rule. It means that the current speaker chooses the other speakers for the next speaker.⁸¹ It indicates that when making the conversation, Sophie pointed to the witch of the waste to speak next. It can be seen from the sentence *"If you're so great, why don't you break the spell you put on me?"* there is a pronoun "you", which indicates that Sophie directly pointed the witch to speak/answer her question, and then the witch answered Sophie's question. At the same time, the adjacency pairs contained in the conversation above are question-answers. In short, a question is a kind of adjacency pair formed when a person starts asking questions about something to another person.⁸² Where in asking something, of course, there is an answer. In the conversation, the witch answered Sophie's question honestly that she could not turn her back into a young woman. She said that she could only cast spells but could not dispel the magic.

Meanwhile, the term key (K) relates to the tone, style, or spirit with which a message is presented.⁸³ In the conversation above, Sophie says, *"If you're so great, why don't you*

⁸⁰ Inayah Kurnia Astuti, *The Analyzing of Speaking Model by Dell Hymes about the Simple Conversation*, 5. <http://docplayer.net/35162347-The-analyzing-of-speaking-model-by-dell-hymes-about-the-simple-conversation-written-by-inayah-kurnia-astuti.html> (Accessed on 24th April, 2022).

⁸¹ Nur Saraswati and Waode Hamsia, “*A Study of Turn Taking Used In Radio Talk Show Under The Topic ‘Gender Equality And Women’s Empowerment’*”, TELL Journal, Vol. 5 No. 2, 2017, 62.

⁸² Lukman Isgianto, “*The Adjacency Pairs Analysis on ‘Six Minutes English’ Conversation Script of Bbc Learning English: A Study of Discourse Analysis*”, 438.

⁸³ Linea Dorothea, *Analysis of Speaking Activities in Pathway to English: A Textbook Based on 2013 Curriculum*, 16.

break the spell you put on me?" based on the sentence, there is an emotional conversation with angry expressions, a raised voice, and a way of speaking that looks displeased. It indicates that Sophie expresses her anger toward the witch of the waste who had cursed her to be an old woman and she wanted the witch to break the spell on her.

Then, instrumentalist (I) refers to forms and styles of speech.⁸⁴ The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and the witch who accidentally met on the way to the palace. Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions.⁸⁵ In the conversation above, the norm contained in it is impoliteness. Impoliteness is a bad attitude toward certain behaviors that occur in particular situations.⁸⁶ It can be seen how the witch of the waste easily denounces Madame Sulliman by saying *"that idiot, Suliman"* and how Sophie asks the witch in a slightly harsh and irritated tone toward the witch. While genre (G) is the kind of speech act or event.⁸⁷ Sophie and the witch talk to each other in dialogue.

c. D3/ HMC/ Ap

Sophie : No, wait, Howl! Don't go out there! It's too dangerous.

Howl : Another wave's coming and Calcifer is too weak to stop the bombs.

Sophie : Let's run, don't fight them, Howl. Please.

Howl : Sorry, I've had enough of running away, Sophie. And now, I've got something I wanna protect. It's you.

Setting (S) was the first category to be completed. It is the location of the activities and the overall scene in which they take place.⁸⁸ The conversation between Sophie and

⁸⁴ Inayah Kurnia Astuti, *The Analyzing of Speaking Model by Dell Hymes about the Simple Conversation*, 5.

⁸⁵ *Ibid.*, 5.

⁸⁶ *Ibid.*, 5.

⁸⁷ *Ibid.*, 6.

⁸⁸ Linea Dorothea, *Analysis of Speaking Activities in Pathway to English: A Textbook Based on 2013 Curriculum*,

Howl above took place in the castle at night. At that time, Howl went to meet Sophie at the castle, and he protected Sophie from being chased by monsters. In addition, the atmosphere was tense at night, and the bombs continued to fall, so Howl stopped fighting and saved his family members, including Sophie. The next category is participant (P), a wide range of elements between speakers and listeners or those involved in a speech event.⁸⁹ From the conversation above, it can be stated that Sophie is a speaker and Howl is a listener. Sophie tells Howl not to go to war, then Howl refuses Sophie's advice and decides to continue his fight.

Moreover, the term ends (E) is the outcomes or goals that participants in a communication event will accomplish.⁹⁰ The goal of the conversation above is that Sophie asked Howl not to go to war. They met at the castle at that time, and the building was not as sturdy as before. Sophie saw Howl in his bird form, feeling sad and unwilling that Howl had sacrificed himself to join the war against monsters and bombers. Sophie doesn't want anything wrong to happen to Howl. Therefore, she asks Howl not to go to war and run away with him to a place far from the hustle and bustle of war.

The fourth category is act sequence (A), which refers to the actual form and content of what is said, such as the exact words used, how they are used, and how what is said relates to the matter at hand.⁹¹ The conversation above has a turn-taking rule: "current speaker selects another speaker". It means that the current speaker chooses the other speakers for the next speaker.⁹² The researcher concluded that Sophie and Howl used the

⁸⁹ Imam Qalyubi, "The implementation of Hymes's "SPEAKING" theory on the ethnography of communication", 20.

⁹⁰ *Ibid.*, 21.

⁹¹ Grace Nana Aba Dawson-Ahmoah, "Analysis of the Speech Events in an M-Net African Drama Series- Tinsel", 63.

⁹² Nur Saraswati and Waode Hamsia, "A Study Of Turn Taking Used In Radio Talk Show Under The Topic 'Gender Equality And Women's Empowerment'", TELL Journal, Vol. 5 No. 2, 2017, 62.

rule because Sophie clearly said the name “*Howl*” when starting a conversation, which indicates that she appointed Howl to be the next speaker. After hearing his name spoken, Howl felt that he should take Sophie’s advice. It shows that the adjacency pairs contained in the conversation above are suggestion-refusal. So, a proposal, piece of counsel, or concept for consideration is referred to as a suggestion.⁹³ However, in the end, Howl rejects Sophie’s suggestion and continues the war for their common good.

Then, the term key (K) is used to describe cues that establish the speech act's tone, style, or spirit.⁹⁴ In the conversation above, Sophie expresses her sadness and concern for Howl by showing a sad expression, her voice shaking with tears, and a soft tone that indicates she doesn't want to lose Howl on the battlefield. Hence, the instrumentalist (I) of the conversation refers to the choice of a channel.⁹⁵ They talk face-to-face and orally. It can be seen that they met in person at the castle.

Furthermore, the term norm (N) is related to the participant’s behavioral norms.⁹⁶ In the conversation between Howl and Sophie above, the researcher identified that politeness is the norm contained in it. It can be seen by the way Sophie advises Howl by saying “*please,*” which indicates that Sophie wants Howl to be in a safe place. Following others, the variety of languages utilized is referred to as genre (G). It is a model or category of conversation material.⁹⁷ Sophie and Howl talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

⁹³ *Ibid.*, 66.

⁹⁴ *Ibid.*, 63.

⁹⁵ *Ibid.*, 63.

⁹⁶ Imam Qalyubi, 22.

⁹⁷ *Ibid.*, 22.

d. D4/ HMC/ Ap

Sophie : Howl. I'm sorry. Did I come too late? I didn't mean to make you wait this long.
I need you to take me to Calcifer, if you can.

Setting (S) was the first category to be completed. It is the location of the activities and the overall scene in which they take place.⁹⁸ The conversation above takes place on the cliff edge and occurs at night. At that time, Sophie had returned from Howl's past when Howl was a teenager. She then met him when the sun was not showing its bright side. Participant (P) is a wide range of elements between speakers and listeners or those involved in a speech event.⁹⁹ From the conversation above, it can be stated that Sophie is a speaker and Howl is a listener.

The next categories is ends (E), it is the speech's aim and goals, and any of the speech's outcomes.¹⁰⁰ The essence of the conversation above has a purpose. Sophie wants to apologize to Howl because he has been waiting for Sophie for a long time. It can be seen by Sophie's words, "I'm sorry, Howl," which shows that Sophie is sorry that she just met Howl. Even though Howl was in bird form, lost his human consciousness, and could not speak, he sincerely forgave Sophie. Howl shows his sincerity by escorting Sophie to Calcifer's place.

The fourth category is act sequence (A), which refers to the form and order of the event.¹⁰¹ In the conversation above, Sophie does the current speakers may 'self-select' and

⁹⁸ Linea Dorothea, *Analysis of Speaking Activities in Pathway to English: A Textbook Based on 2013 Curriculum*, 13.

⁹⁹ Imam Qalyubi, "The implementation of Hymes's "SPEAKING" theory on the ethnography of communication", 20.

¹⁰⁰ Herman, Bloner Sinurat, and Ihsan Tanama Sitio, "Ethnography of Communication Analysis in the Short Story of *Romeo and Juliet*", 44-45.

¹⁰¹ Inayah Kurnia Astuti, *The Analyzing of Speaking Model by Dell Hymes about the Simple Conversation*, 5. <http://docplayer.net/35162347-The-analyzing-of-speaking-model-by-dell-hymes-about-the-simple-conversation-written-by-inayah-kurnia-astuti.html> (Accessed on 24th April, 2022).

continue speaking. It means that participants can self-select themselves if the current speaker has not chosen the next speaker.¹⁰² The researcher concluded that Sophie used the turn-taking strategy because, in that scene, only Sophie could speak while Howl and Turnip-head could not speak. So, Sophie took the initiative to start a conversation by calling the name "Howl" when she met Howl. At the same time, the adjacency pairs contained in the conversation are apologizing - accepting. An apology is a word or statement saying sorry for something that has been done wrong or that causes a problem.¹⁰³ When Sophie finds out Howl has been waiting for her for a long time, she immediately apologizes to him by saying, "*I'm sorry,*" which shows that she is sorry and gives a reason why she has been away for so long.

Then, the term key (K) is used to describe cues that establish the speech act's tone, style, or spirit.¹⁰⁴ In the conversation above, Sophie uses a low, soft tone, which indicates she is worried and guilty about Howl. It can be seen by the words "*Howl. I'm sorry. Did I come too late? I didn't mean to make you wait this long,*" which shows the intonation of a soft and gentle voice accompanied by sobs. Hence, an instrumentalist (I) is a communication tool or channel used in communication.¹⁰⁵ In the conversation between Sophie and the witch, they spoke orally and face-to-face. It happens when Sophie meets Howl on the brink.

The norm (N) in a conversation is the social rules of what is proper in conversation.

¹⁰⁶ The norm in the conversation between Sophie and the witch is politeness. To avoid

¹⁰² Candrika Citra Sari, "*Conversation Analysis: Turn-Taking Mechanism and Power Relation in Classroom Setting*", 119.

¹⁰³ Gatri Asti Putri Indarti, "*Adjacency Pairs Analysis on Teaching-Learning Process*", 206.

¹⁰⁴ *Ibid.*, 63.

¹⁰⁵ Imam Qalyubi, 22.

¹⁰⁶ Elham Zand-Vakili et al, "*The Analysis of Speech Events and Hymes' SPEAKING Factors in the Comedy Television Series: "Friends"*", 30.

offending others, politeness is the practice of proper manners and etiquette. It can be shown by Sophie's phrase, "*I'm sorry,*" which indicates that Sophie sincerely expresses her regret and guilt to Howl, who has been waiting for her for such a long time. Howl, of course, forgave Sophie from the start. Last, genre (G) is the type of speech that is being given.¹⁰⁷ Sophie and Howl talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

2. Compliment

In the previous findings above, it had been interpreted that 3 data had been classified as expressive acts of compliment. The following are the further explanation of the S-P-E-A-K-I-N-G model for each of them.

a. D5/ HMC/ Cp

Sophie : Calcifer, Calcifer! Are you the one moving the castle?
 Calcifier : Of course, I am, no one else does any work around here.
 Sophie : I am thoroughly impressed. You're a first-class fire demon, I like your spark.
 Calcifier : She likes my spark!

Setting and scene (S) are related to the speech's set of time, place, and situation.¹⁰⁸

In the conversation between Sophie and Calcifier above, the time setting is in the morning. While the location is in Howl's castle, it is shown in Sophie's words, "*Are you the one moving the castle?*" this clearly indicates that the scene takes place in the castle. Then, participants (P) are related to speakers and interlocutors in a conversation.¹⁰⁹ The participants of the conversation above are Sophie, a young woman who is bewitched to become a grandmother and then enters Howl's castle to become a housekeeper. And Calcifier, a fire demon who can move Howl's castle.

¹⁰⁷ *Ibid.*, 30.

¹⁰⁸ Dwi Santoso et cetera, "*Expressive Speech Acts in Lakon Politik Republik Episode of Mata Najwa Talkshow*", 22.

¹⁰⁹ *Ibid.*, 22.

Moreover, ends (E) is related to the intent and purpose of the utterance. (E) In the conversation above, Sophie praises Calcifier for having extraordinary powers to be able to move Howl's castle. When Sophie was about to clean the castle's top floor, the incident occurred. She opened every window in the castle. When Sophie saw the scenery outside, Sophie was amazed at the castle that could move in all directions. She then asks Calcifier if he is the one who moved the castle. With pride, Calcifier said that he had moved the castle. Sophie was amazed at the Calcifier and gave it a sentence of praise that read, *"I am thoroughly impressed. .you're a first-class fire demon. I like your spark."*

Meanwhile, the act sequence (A) refers to the actual form and content of what is said, such as the specific words used, how they are utilized, and how what is said relates to the actual matter at hand.¹¹⁰ It can be seen from the conversation above that Calcifier uses turn-taking's rule "current speaker selects another speaker." It indicates that if the present speaker has chosen the next speaker, they must speak, and no other participants may take the floor.¹¹¹ Indirectly in the above conversation,¹¹¹ Sophie pointed to Calcifier speaking after her. It can be seen by Sophie's words, *"Calcifer, Calcifer! Are you the one moving the castle?"* the word *"Calcifier"* refers to Calcifier, a fire demon. In other words, Sophie wanted to hear the answer from Clacifier. Then Calcifier answered Sophie's question. Hence, the adjacency pair in the conversation above is a compliment - response. A compliment is when the speaker wants to please the hearer or says to seduce the speaker. It may occur as a result of the speaker's good deeds.¹¹² In the conversation above, Sophie's

¹¹⁰ Elham Zand-Vakili et al, *"The Analysis of Speech Events and Hymes' SPEAKING Factors in the Comedy Television Series: "Friends"*, 30.

¹¹¹ Candrika Citra Sari, *"Conversation Analysis: Turn-Taking Mechanism and Power Relation in Classroom Setting"*, 119.

¹¹² Risa Dewi Rahmawati, *An Analysis of Expressive Speech Acts Used in Crazy Rich Asian Movie*, 91.

goal is to compliment Calcifier, and Calcifier also responds to Sophie's compliment. It shows that the conversation above is a compliment-response adjacency pair.

This conversation had key (K), which is the speech's tone, manner, or spirit. ¹¹³ The key that Sophie used was a cheerful tone that indicated that she was amazed and happy to see how powerful Calcifier was. It can be seen clearly that when she first opened the castle window, he shouted the name Calcifier twice, which showed that she was very enthusiastic and amazed by the greatness of the castle that Calcifier was moving.

Then, instrumentalist (I) is a communication tool or channel used in communication. ¹¹⁴ In the conversation between Sophie and Calcifier, they spoke orally without meeting face to face. This was because, at that time, Sophie was on the second floor of the castle while Calcifier was in the furnace on the first floor of the castle. Sophie spoke loudly so that the Calcifier downstairs could hear her voice. Therefore they speak indirectly or indirectly face-to-face. The norm (N) in a conversation is the social rules of what is proper in conversation. The norm in the conversation between Sophie and the witch is politeness. ¹¹⁵ To avoid offending others, politeness is the practice of proper manners and etiquette. It can be shown by Sophie's phrase, "*I am thoroughly impressed. You're a first-class fire demon,*" which indicated that Sophie admired Calcifier by giving a polite and friendly sentence. .and following others, genre (G) is the type of speech that is being given. ¹¹⁶ Sophie and Calcifier talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

¹¹³ Asrika Mayang Putri, *Gaya Bahasa Tokoh Giselle dalam Film Enchanted: Sebuah Analisis Sintaksis dan Psikolinguistik*, 2.

¹¹⁴ Imam Qalyubi, 22.

¹¹⁵ Elham Zand-Vakili et al, "*The Analysis of Speech Events and Hymes' SPEAKING Factors in the Comedy Television Series: "Friends"*", 30.

¹¹⁶ *Ibid.*, 30.

b. D6/ HMC/ Cp

Calcifier : All right, I need something of yours, Sophie.

Sophie : What is that?

Calcifier : I can't do it by myself. How about your eyes?

Sophie : Huh? How about this? Thanks, Calcifer! You're fantastic!

Calcifier : Imagine what I could have done with your eyes or your heart.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech takes place.¹¹⁷ The conversation above takes place in Howl's castle and occurs in the evening. Sophie and Calcifier were discussing how to move the castle. There were two kinds of participants (P) involved in the conversation above they are Calcifier as the speaker and Sophie as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.¹¹⁸

The conversation between Sophie and Calcifier above has one of the Dell Hymes's speaking models, which is ends (E), it is the speech's aim and goals, and any of the speech's outcomes.¹¹⁹ In the conversation above, Sophie asks Calcifier to help move the castle towards Howl. At first, Calcifier could not fulfill Sophie's request, but he agreed to help with one condition Sophie had to give her hair. Sophie is happy with it and then praises Calcifier that he is a great fire demon.

¹¹⁷ Grace Nana Aba Dawson-Ahmoah, " *Analysis of the Speech Events in an M-Net African Drama Series- Tinsel*", 63.

¹¹⁸ Linea Dorothea, *Analysis of Speaking Activities in Pathway to English: A Textbook Based on 2013 Curriculum*, 18.

¹¹⁹ erman, Bloner Sinurat, and Ihsan Tanama Sitio, " *Ethnography of Communication Analysis in the Short Story of Romeo and Juliet*", 44-45.

Hence, the act sequence (A) is the form and order of the event.¹²⁰ In the conversation between Sophie and Calcifier above, they do the “current speaker selects another speaker” turn-taking rule. It means that the current speaker chooses the other speakers for the next speaker.¹²¹ It indicates that when making the conversation, Calcifier pointed to Sophie to speak next. It can be seen from the sentence “*I need something of yours, Sophie,*” there is a pronoun “*your*” and a name “*Sophie,*” which indicates that Calcifier directly pointed Sophie to speak/answer her question, and then Sophie answered Calcifier’s questions. At the same time, the adjacency pairs contained in the conversation above are request-acceptance. In short, the act of asking for something, or the thing requested, is known as a request.¹²² When asking for help or something, of course, someone must use polite sentences. In the conversation above, Sophie uses polite and friendly sentences, so Calcifier wants to help her.

Meanwhile, the term key (K) relates to the tone, style, or spirit with which a message is presented.¹²³ In the conversation above, Sophie says, “*thanks, Calcifer! You’re fantastic!*” Based on the sentence, there are conversations full of happiness and admiration. It can be seen that Sophie uses a high tone that shows admiration and pleasure for Calcifier, who has helped her. Then, instrumentalist (I) refers to forms and styles of speech.¹²⁴ The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Calcifier, who was at Howl’s castle.

¹²⁰ Inayah Kurnia Astuti, *The Analyzing of Speaking Model by Dell Hymes about the Simple Conversation*, 5. <http://docplayer.net/35162347-The-analyzing-of-speaking-model-by-dell-hymes-about-the-simple-conversation-written-by-inayah-kurnia-astuti.html> (Accessed on 24th April, 2022).

¹²¹ Nur Saraswati and Waode Hamsia, “*A Study of Turn Taking Used In Radio Talk Show Under The Topic ‘Gender Equality And Women’s Empowerment’*”, 62.

¹²² Lukman Isgianto, “*The Adjacency Pairs Analysis on ‘Six Minutes English’ Conversation Script of Bbc Learning English: A Study of Discourse Analysis*”, 438.

¹²³ Linea Dorothea, *Analysis of Speaking Activities in Pathway to English: A Textbook Based on 2013 Curriculum*, 16.

¹²⁴ Inayah Kurnia Astuti, *The Analyzing of Speaking Model by Dell Hymes about the Simple Conversation*, 5.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions.¹²⁵ In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette.¹²⁶ It can be seen how Calcifier and Sophie talk. They already know each other, so when they talk, they still use a polite nature to avoid offending someone. In contrast, genre (G) is the kind of speech act or event.¹²⁷ Sophie and the witch talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

c. D7/ HMC/ Cp

- Howl : What's going on? What am I doing here? I feel terrible like there's a weight on my chest
 Sophie : A heart's a heavy burden.
 Howl : Wow, Sophie, your hair looks just like starlight. It's beautiful.
 Sophie : You think so? So do I!

Setting and scene (S) are related to the speech's set of time, place, and situation.¹²⁸ In the conversation between Sophie and Howl above, the time setting is in the morning. While the location is on the edge of a cliff. Then, participants (P) are related to speakers and interlocutors in a conversation.¹²⁹ The participants of the conversation above are Sophie, a young woman who is bewitched to become a grandmother and then enters Howl's castle as a housekeeper. And Howl, a magician from the waste.

Moreover, ends (E) is related to the intent and purpose of the utterance. In the conversation above, Howl would like to compliment how beautiful Sophie is with her new

¹²⁵ *Ibid.*, 5.

¹²⁶ Penelope Brown, "Politeness and Language, *International Encyclopedia of the Social & Behavioral Sciences*", 327.

¹²⁷ *Ibid.*, 6.

¹²⁸ Dwi Santoso et cetera, "Expressive Speech Acts in Lakon Politik Republik Episode of Mata Najwa Talkshow", 22.

¹²⁹ *Ibid.*, 22.

look. It can be seen from the sentence uttered by Howl, “*wow, Sophie, your hair looks just like starlight. It’s beautiful*”, which shows that Howl compliments Sophie. The incident happens after Howl wakes up from his unconscious. He sees Sophie’s appearance, which is far different from before. He is fascinated by Sophie’s beauty with her new short hair. He sincerely wants to complement Sophie’s new look.

Meanwhile, the act sequence (A) refers to the actual form and content of what is said, such as the specific words used, how they are utilized, and how what is said relates to the actual matter at hand. It can be seen from the conversation above that Calcifier uses turn-taking’s rule “current speaker selects another speaker.” It indicates that if the present speaker has chosen the next speaker, they must speak, and no other participants may take the floor. Indirectly in the above conversation, Howl pointed Sophie to speak after him. It can be seen by Howl’s words, “*wow, Sophie, your hair looks just like starlight. It’s beautiful*” the word “*Sophie*” refers to Sophie. In other words, Howl wanted to hear an answer from Sophie. Sophie then responded to Howl’s statement. Hence, the adjacency pair in the conversation above is a compliment - response. Compliment is when the speaker wants to please the hearer or says to seduce the speaker. It may occur as a result of the speaker’s good deeds. In the conversation above, Howl’s goal is to compliment Sophie, and Sophie also responds to the compliment by saying, “*you think so? So do I!*”. It shows that the conversation above is a compliment-response adjacency pair.

This conversation had key (K), which is the speech’s tone, manner, or spirit. The key that Howl uses is a low tone that shows his gentle nature towards Sophie. It could be seen clearly when he opened his eyes the first time he saw Sophie standing in front of him. With a slightly weak condition, he praised Sophie by using a slightly soft voice but still paying attention to Sophie.

Then, instrumentalist (I) is a communication tool or channel used in communication. In the conversation between Sophie and Howl, they spoke orally and face-to-face. They were in the castle's ruins, and the first person Howl saw was Sophie, who was in front of him. The norm (N) in a conversation is the social rules of what is proper in conversation. The norm in the conversation between Sophie and the witch is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. It can be shown by Sophie's phrase, "*wow, Sophie, your hair looks just like starlight. It's beautiful*", which indicates that Howl admired Sophie by giving a polite and friendly sentence. And following others, genre (G) is the type of speech that is being given. Sophie and Howl talk to each other in dialogue. .it means that dialogue involves more than one person or character in a movie.

3. Disliking

In the previous findings above, it had been interpreted that 3 data had been classified as expressive acts of disliking. The following are the further explanation of the S-P-E-A-K-I-N-G model for each of them.

a. D8/ HMC/ DI

Howl : Bon appétit
 Markl : I can't remember the last time we had a real breakfast.
 Sophie : Even the manners are a mess in this house

Setting and scene (S) are related to the set of time, place, and situation in the speech. In the conversation between Sophie and Markl above, the time setting is in the morning. While the location is in Howl's castle. Then, participants (P) are related to speakers and interlocutors in a conversation. The participants of the conversation above are Sophie, a young woman who is bewitched to become a grandmother and then enters Howl's castle as a housekeeper. And Markl, a student raised by Howl.

Moreover, ends (E) is related to the intent and purpose of the utterance. In the conversation above, Sophie is an uninvited guest at Howl's Castle. However, Howl allowed Sophie to stay in his castle. When morning came, Howl asked Markl and Sophie for breakfast together. They enjoyed their food, especially Markl, who had not tasted meat in a long time. He eats his food in a mess, like a person who hasn't eaten for one year. Sophie, who saw Markl's behavior, did not like the way he was eating, mumbled to herself that the manners in this house were messed up. It can be seen by Sophie's words, "*even the manners are a mess in this house,*" which shows that Sophie feels neither like nor happy.

Meanwhile, the act sequence (A) refers to the actual form and content of what is said, such as the specific words used, how they are utilized, and how what is said relates to the actual matter at hand. It can be seen from the conversation above that Sophie uses turn-taking's rule "current speakers may 'self-select' and continue speaking." It indicates that participants can self-select themselves if the current speaker has not chosen the next speaker. Indirectly in the above conversation, Sophie pointed herself to speak next. Since Markl as a current speaker gives no sign that he is appointing someone to speak after him. Sophie was talking to herself in such a low voice that she didn't have to wait for someone to finish speaking to speak next. Hence, the adjacency pair in the conversation above expresses unhappiness. A person expresses unhappiness when they experience dissatisfaction or are not content or pleased with anything. In the conversation above, Sophie shows her displeasure by saying, "*even the manners are a mess in this house.*"

This conversation had key (K), which is the tone, manner, or spirit of the speech. The key that Sophie uses is a low tone that shows her annoyance at Markl. It can be seen clearly when he says, "*even the manners are a mess in this house*" this indicates that Sophie is

saying it in a low voice so that Markl doesn't hear it. Then, instrumentalist (I) is a communication tool or channel used in communication. In the conversation between Sophie and Markl, they spoke orally and face-to-face. They were in the dining room together, so that they could interact directly.

The norm (N) in a conversation is the social rules of what is proper in conversation. The norm in the conversation between Sophie and the witch is impoliteness. Impoliteness is a lousy attitude toward certain behaviors that occur in particular situations. This is said to be impoliteness because Sophie indirectly mocked Markl when he said, "*even the manners are a mess in this house,*" Sophie as a person older than Markl, must understand that children often eat in a slightly messy way. She should have advised Markl instead of muttering to herself, saying she didn't like the castle's manners. And following others, genre (G) is the type of speech that is being given. Sophie and Markl talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

b. D9/ HMC/ DI

Seller : All our fish were caught fresh this morning.

Markl : I hate fish.

Setting and scene (S) are related to the set of time, place, and situation in the speech.¹³⁰ In the conversation between Markl and seller above, the time setting is in the morning. While the location is in the market, it is shown in seller's words, "*all our fish were caught fresh this morning*", ini jelas menunjukkan bahwa scene tersebut terjadi di toko ikan yang berada di pasar. Then, participants (P) are related to speakers and interlocutors in a

¹³⁰ Dwi Santoso et cetera, "*Expressive Speech Acts in Lakon Politik Republik Episode of Mata Najwa Talkshow*", 22.

conversation.¹³¹ The participants of the conversation above are Seller, seorang pria penjual ikan di pasar dan Markl seorang murid yang diajar Howl.

Moreover, ends (E) is related to the intent and purpose of the utterance.¹³² In the conversation above, Markl menunjukkan rasa tidak sukanya pada ikan. It can be seen by Markl's words "*I hate fish*", yang menunjukkan bahwa ia benci ikan. Percakapan tersebut terjadi saat Markl and Sophie went to a nearby market to buy some groceries. While stopping at the fish shop, Sophie chose some fish in good condition for her to buy. But Markl told Sophie that he didn't like fish in a loud voice. He does this so that Sophie does not buy fish

Henceforth, the act sequence (A) refers to the actual form and content of what is said, such as the specific words used, how they are utilized, and how what is said relates to the actual matter at hand. It can be seen from the conversation above that Markl uses turn-taking's rule "current speakers may 'self-select' and continue speaking." It indicates that participants can self-select themselves if the current speaker has not chosen the next speaker. Indirectly in the above conversation, Markl pointed himself to speak next. The fish's seller gave no sign that Markl should be the next speaker. Markl took the initiative to speak after the seller finished speaking. He just wanted to express his dislike. Hence, the adjacency pair in the conversation above expresses unhappiness. People express unhappiness when they experience dissatisfaction or are not content or pleased with anything. In the conversation above, Markl shows his displeasure by saying, "*I hate fish*" the word "*hate*" shows how much he dislikes fish.

¹³¹ *Ibid.*, 22.

¹³² *Ibid.*, 22.

This conversation had key (K), which is the tone, manner, or spirit of the speech. The key that Markl used is harsh words and a rising tone that indicates he is not interested in buying fish. It can be seen clearly when he says, “*I hate fish,*” where he shows his dislike. Then, instrumentalist (I) is a communication tool or channel used in communication. In the conversation between Markl and the seller above, they spoke orally and face-to-face. They were in the market to buy fish and met the seller in person.

The norm (N) in a conversation is the social rules of what is proper in conversation. The norm in the conversation between Sophie and the witch is impoliteness. Impoliteness is a lousy attitude toward certain behaviors that occur in particular situations. When Markl said he didn’t like fish, he said it right in front of the fishmonger. This, of course, is impolite because Markl’s words can make the seller offended and angry. And following others, genre (G) is the type of speech that is being given. Markl and the seller talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

c. D10/ HMC/ DI

Markl : I hate potatoes.
 Sophie : Pay up

Setting and scene (S) are related to the set of time, place, and situation in the speech. In the conversation between Sophie and Markl above, the time setting is in the morning. While the location is in the market. Then, participants (P) are related to speakers and interlocutors in a conversation. The participants of the conversation above are Sophie, a young woman who was bewitched into a grandmother and later entered Howl’s castle as a housekeeper, and Markl, a student taught by Howl.

Moreover, ends (E) is related to the intent and purpose of the utterance. In the conversation above, Markl shows his dislike for potatoes. It can be seen by Markl’s

words, “*I hate potatoes,*” which shows that he hates fish. The conversation happened when Markl and Sophie left the fish shop. They decided to buy some vegetables at the greengrocer. Sophie chose potatoes in good condition for her to buy. From the beginning, they stopped at the vegetable shop. Markl, standing next to Sophie, had an angry and displeased face. He then expresses his dislike for potatoes by saying he hates potatoes, and he does so that Sophie does not buy potatoes.

Henceforth, the act sequence (A) refers to the actual form and content of what is said, such as the specific words used, how they are utilized, and how they relate to the actual matter at hand. It can be seen from the conversation above that Sophie uses turn-taking’s rule “current speakers may ‘self-select’ and continue speaking.” It indicates that participants can self-select themselves if the current speaker has not chosen the next speaker. Indirectly in the above conversation, Sophie pointed herself to speak next. After Markl said he didn’t like potatoes, he didn’t appoint Sophie to be the next speaker. Sophie pointed herself to speak next because she felt tired of hearing Markl’s ramblings and told Markl to pay for the groceries. Hence, the adjacency pair in the conversation above expresses unhappiness. People express unhappiness when they experience dissatisfaction or are not content or pleased with anything. In the conversation above, Markl shows his displeasure by saying, “I hate potatoes” the word “hate” shows how much he dislikes fish.

This conversation had key (K), which is the tone, manner, or spirit of the speech. The key that Markl used is slightly harsh words with a somewhat high tone that shows dislike. It can be seen clearly when he says, “*I hate potatoes,*” where he doesn’t like them. Then, instrumentalist (I) is a communication tool or channel used in communication. In the conversation between Markl and Sophie above, they spoke orally and face-to-face. They

are in the market to buy fish together, and of course, they interact directly. The norm (N) in a conversation is the social rules of what is proper in conversation.

The norm in the conversation between Sophie and the witch is impoliteness. Impoliteness is a lousy attitude toward certain behaviors that occur in particular situations. When Markl said he didn't like potatoes, he said it right in front of the greengrocer. This, of course, is impolite because Markl's words can make the seller offended and angry. And following others, genre (G) is the type of speech that is being given. Markl and Sophie talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

4. Exclamation

In the previous findings above, it had been interpreted that 5 data had been classified as expressive acts of exclamation. The following are the further explanation of the S-P-E-A-K-I-N-G model for each of them.

a. D11/ HMC/ Ex

- Howl : Sophie, you. You sabotaged me! Look! Look what you've done to my hair!
Look!
- Sophie : What a pretty colour.
- Howl : It's hideous! You completely ruined my magic potions in the bathroom.
- Sophie : I just organized things, Howl, nothing's ruined.
- Howl : Wrong! Wrong! I specifically ordered you not to get carried away.

Setting and scene (S) are related to the set of time, place, and situation in the speech.

¹³³ In the conversation between Sophie and Howl above, the time setting is in the morning. While the location is in the Howl's castle. Then, participants (P) are related to speakers and interlocutors in a conversation. ¹³⁴ The participants of the conversation above are

¹³³ Dwi Santoso et cetera, "Expressive Speech Acts in Lakon Politik Republik Episode of Mata Najwa Talkshow", 22.

¹³⁴ *Ibid.*, 22.

Sophie, a young woman who was bewitched into a grandmother and then entered Howl's castle as a housekeeper, and Howl, a witch from The Waste.

Moreover, ends (E) is related to the intent and purpose of the utterance. In the conversation above, Sophie had just come home from the market. She suddenly heard Howl scream out her name. Howl shouted at Sophie loudly, saying that Sophie had sabotaged him. Howl showed his anger by yelling at Sophie, saying that Sophie had destroyed his magic potion in the bathroom, which had kept his hair black. However, due to Sophie's ignorance of this, she accidentally cleans Howl's bathroom and makes the magic potion disappear.

Henceforth, the act sequence (A) refers to the actual form and content of what is said, such as the specific words used, how they are utilized, and how they relate to the actual matter at hand. It can be seen from the conversation above that Sophie uses turn-taking's rule "current speaker selects another speaker." It indicates that if the present speaker has chosen the next speaker, they must speak, and no other participants may take the floor. Indirectly in the above conversation, Howl pointed Sophie to speak after him. It can be seen by Howl's words, "*Sophie, you. You sabotaged me!*" the word "*Sophie*" and the pronoun "*you*" refer to Sophie. In other words, Howl wanted to hear an answer from Sophie. To which Sophie responded to Howl's question. Hence, the adjacency pair in the conversation above is accusing-denying. Accusing involves laying blame or responsibility on a person or object. In the conversation above, Howl's goal is to blame Sophie for making the potion in her bathroom disappear. However, Sophie mistook Howl's intentions by saying that he was only cleaning the bathroom and not destroying the potion. This shows that the conversation above is an accusing-denying adjacency pair.

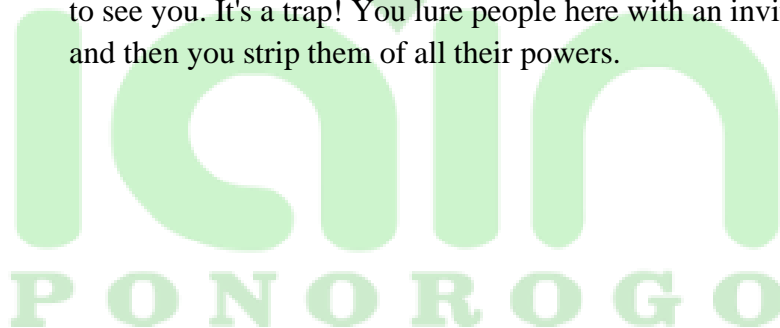
This conversation had key (K), which is the tone, manner, or spirit of the speech. The key is that Howl uses a high pitch, indicating that he is furious with Sophie. It can be seen clearly when he says, “*it’s hideous! You completely destroyed my magic potions in the bathroom*”. It shows that Howl is very angry with Sophie. Then, instrumentalist (I) is a communication tool or channel used in communication. In the conversation between Howl and Sophie above, they spoke orally and face-to-face. They were at the castle and met face to face.

The norm (N) in a conversation is the social rules of what is proper in conversation. The norm in the conversation between Sophie and the witch is impoliteness. Impoliteness is a lousy attitude toward certain behaviors that occur in particular situations. When Howl said that Sophie had crushed the potion in the bathroom, he used a slightly harsh and dead tone of voice. This would hurt Sophie’s feelings and violate good manners when speaking. And following others, genre (G) is the type of speech that is being given. Markl and Sophie talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

b. D12/ HMC/ Ex

Sulliman : If Howl reports to me and vows to use his magic to serve the kingdom, I will show him how to break from his demon. If not, I'll strip him of all his powers, just like her.

Sophie : That is enough! Now I understand why Howl was so concerned about coming to see you. It's a trap! You lure people here with an invitation from the King and then you strip them of all their powers.



Setting and scene (S) are related to the set of time, place, and situation in the speech.

¹³⁵ In the conversation between Sophie and madame Sulliman above, the time setting is in the morning. While the location is in the palace. Then, participants (P) are related to speakers and interlocutors in a conversation. ¹³⁶ The participants of the conversation above are Sophie, a young woman who is bewitched to become a grandmother and then enters Howl's castle as a housekeeper. And madame Sulliman, the main antagonist in this movie.

Moreover, ends (E) is related to the intent and purpose of the utterance. In the conversation above, Sophie visited the kingdom to meet Madam Sulliman, the royal witch. .she was there to convey Howl's message that Howl could not join the battlefield. Madam Sulliman heard Sophie's statement, was offended and threatened Howl if he did not go to the battlefield. Madam Sulliman would make Howl lose his magical powers. Sophie stood up from her seat, defended Howl and denied all accusations made by madame Sulliman against Howl. She replied to Madam Sulliman's words that Sophie knew. In fact, she invited Howl to the kingdom because she wanted to remove Howl's magical powers.

Meanwhile, the act sequence (A) refers to the actual form and content of what is said, such as the specific words used, how they are utilized, and how what is said relates to the actual matter at hand. I can be seen from the conversation above that Sophie uses turn-taking's rule "current speakers may 'self-select' and continue speaking". It indicates that participants can self-select themselves if the current speaker has not chosen the next speaker. Indirectly in the above conversation, Sophie pointed herself to speak next. In the conversation above, Madame Sulliman has not yet appointed Sophie to speak. He was about to continue his speech, but Sophie immediately interrupted and stopped Madame

¹³⁵ Dwi Santoso et cetera, "*Expressive Speech Acts in Lakon Politik Republik Episode of Mata Najwa Talkshow*", 22.

¹³⁶ *Ibid.*, 22.

Sulliman from speaking again. Hence, the adjacency pair in the conversation above is accusing-denying. Accusing involves laying blame or responsibility on a person or object. In the conversation above, Madame Sullima continues to accuse Howl of being a witch who disobeys orders from the kingdom. As Howl's closest person, Sophie disagreed with the statement and defended Howl.

This conversation had key (K), which is the tone, manner, or spirit of the speech. The key that Sophie uses is a rising tone that shows how angry she is toward Madame Sulliman. It can be seen clearly when she says, "*that is enough!*" she firmly interrupts and stops Madame Sulliman from continuing to speak ill of Howl. Sophie was unhappy to hear Madame Sulliman accuse and say bad things about Howl. She felt that everything Madame Sulliman said was not true. Then, instrumentalist (I) is a communication tool or channel used in communication. In the conversation between Sophie and Madame Sulliman, they spoke orally and face-to-face. They were in the royal parlour and met each other.

The norm (N) in a conversation is the social rules of what is proper in conversation. The norm in the conversation between Sophie and the witch is impoliteness. Impoliteness is a lousy attitude toward certain behaviours that occur in particular situations. This is called impoliteness because many Madame Sulliman's words accuse and vilify Howl. This is certainly against etiquette when talking to other people. And following others, genre (G) is the type of speech that is being given. Sophie and Markl talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

c. D13/ HMC/ Ex

Howl : What's the matter?

Sophie : It's. You're scaring me! I have this weird feeling that you're going to leave.

Howl, tell me what's going on. Please, I don't care if you're a monster.

Howl : I'm just setting things up, so that all of you can live a comfortable life, Sophie. With all the flowers you've got in this valley, you could easily open up a flower

shop. Right? I'm sure you'd be good at it.
 Sophie : So you are going away

Setting and scene (S) are related to the set of time, place, and situation in the speech.¹³⁷ In the conversation between Sophie and Howl above, the time setting is in the morning. While the location is in Howl's secret garden. Then, participants (P) are related to speakers and interlocutors in a conversation.¹³⁸ The participants of the conversation above are Sophie, a young woman who is bewitched to become a grandmother and then enters Howl's castle as a housekeeper. And Howl, a magician from the waste.

Moreover, ends (E) is related to the intent and purpose of the utterance.¹³⁹ In the conversation above, Sophie sensed something odd about Howl. He was behaving unusually. Sophie felt that Howl was showing her the place of his childhood, wanting to leave Sophie. Sophie expressed her worry and sadness by saying Howl scared her.

Henceforth, the act sequence (A) refers to the actual form and content of what is said, such as the specific words used, how they are utilized, and how they relate to the actual matter at hand.¹⁴⁰ It can be seen from the conversation above that Calcifier uses turn-taking's rule "current speaker selects another speaker." It indicates that if the present speaker has chosen the next speaker, they must speak, and no other participants may take the floor. Indirectly in the above conversation, Howl pointed Sophie to speak after him. It can be seen by Howl's words, "*what's the matter?*" where the question is addressed directly to Sophie. In other words, Howl wanted to hear an answer from Sophie. To which Sophie responded to Howl's question. Hence, the adjacency pair in the conversation above

¹³⁷ Dwi Santoso et cetera, "*Expressive Speech Acts in Lakon Politik Republik Episode of Mata Najwa Talkshow*", 22.

¹³⁸ *Ibid.*, 22.

¹³⁹ *Ibid.*, 22.

¹⁴⁰ Elham Zand-Vakili et al, "*The Analysis of Speech Events and Hymes' SPEAKING Factors in the Comedy Television Series: "Friends"*", 30.

asks for clarification - supplying clarification. To clarify something means to make it easier to understand, usually by explaining it. In the conversation above, Sophie wanted to hear an explanation from Howl. He didn't want anything wrong to happen to Howl, so he wanted Howl to clarify what was happening to Howl. And then Howl answered all of Sophie's worried questions. This shows that the conversation above asks for clarification - supplying clarification adjacency pairs.

This conversation had key (K), which is the tone, manner, or spirit of the speech.¹⁴¹ The key that Howl used is a low tone of voice that conveys sadness and fear of losing Howl. It can be seen clearly when Sophie says, *"you're scaring me! I have this weird feeling that you're going to leave."* Sophie showed concern and sobbed slightly as she said that. Then, instrumentalist (I) is a communication tool or channel used in communication.¹⁴² In the conversation between Sophie and Howl, they spoke orally and face-to-face. They were in Howl's secret garden, enjoying the beautiful view in the morning. The norm (N) in a conversation is the social rules of what is proper in conversation.¹⁴³ The norm in the conversation between Sophie and the witch is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. They already know each other, and they always use friendly sentences when they talk. In the conversation above, it is said that politeness is because there is no indication that either Sophie or Howl have violated the manners in speaking. And following others, genre (G) is the type of speech that is being

¹⁴¹ Asrika Mayang Putri, *Gaya Bahasa Tokoh Giselle dalam Film Enchanted: Sebuah Analisis Sintaksis dan Psikolinguistik*, 2.

¹⁴² Imam Qalyubi, 22.

¹⁴³ Elham Zand-Vakili et al, *"The Analysis of Speech Events and Hymes' SPEAKING Factors in the Comedy Television Series: "Friends"*, 30.

given.¹⁴⁴ Sophie and Howl talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

d. D14/ HMC/ Ex

- Howl : Those things are Suliman's henchmen. Let's go! Faster, we need to take off! All right, you're going in!
 Sophie : No! Don't let go!
 Markl : Sophie? What happened?
 Sophie : I'm too old to be treated like this!

Setting and scene (S) are related to the speech's set of time, place, and situation. In the conversation between Sophie and Howl above, the time setting is in the morning. Meanwhile, the location is in Howl's secret garden. Then, participants (P) are related to speakers and interlocutors in a conversation. The conversation participants above are Sophie, a young woman who is bewitched to become a grandmother and then enters Howl's castle as a housekeeper, and Howl, a wizard from the waste.

Moreover, ends (E) are related to the utterance's intent and purpose. In the conversation above, Sophie and Howl escape from enemies chasing them. They escape by flying, at which point Howl transforms himself into a half-bird and takes Sophie's hand. Howl wants to fight the enemies, but he doesn't want to involve Sophie, so he purposely drops Sophie from his grip towards the castle. Sophie shows her anger at Howl. She wants to scold Howl because he threw Sophie from the height to get into the castle.

Henceforth, the act sequence (A) refers to the actual form and content of what is said, such as the specific words used, how they are utilized, and how they relate to the actual matter at hand. It can be seen from the conversation above that Howl uses turn-taking's rule "current speaker selects another speaker." It indicates that if the present speaker has chosen the next speaker, they must speak, and no other participants may take the floor.

¹⁴⁴ *Ibid.*, 30.

Indirectly in the above conversation, Howl pointed Sophie to speak after him. It can be seen by Howl's words, "*All right, you're going in!*" there is a pronoun, "*you,*" which refers to Sophie. It clearly shows that Howl, as the current speaker, appointed Sophie to be the next speaker. Furthermore, the adjacency pair in the conversation above asks for command - rejection. A command is to give someone an order or to tell someone to do something. In the conversation above, Howl told Sophie to jump from a height into his castle. Sophie wasn't brave enough to let go of Howl's hand, screaming at him not to let go. It shows that the conversation above is a command-rejecting adjacency pair.

This conversation had a key (K), which is the speech's tone, manner, or spirit. The key that Sophie uses is a rising tone that indicates she is very angry with Howl. It can be seen clearly when Sophie says, "*I'm too old to be treated like this!*" Sophie showed her anger at Howl by speaking in a slightly high-pitched voice. Then, instrumentalist (I) is a communication tool or channel used in communication. In the conversation between Sophie and Howl, they spoke orally and face-to-face. The two of them together escape from the monster chase.

The norm (N) in a conversation is the social rules of what is proper in conversation. The norm in the conversation between Sophie and the witch is impoliteness. Impoliteness is a bad attitude toward certain behaviors that occur in particular situations. This is said to be impolite because Howl dropped Sophie from a height without getting Sophie's permission first. Howl knew that although Sophie was actually a young woman, at that moment, Sophie was physically an older woman. So, Howl had better drop Sophie from a height gently so that it wouldn't hurt Sophie. And following others, genre (G) is the type of speech that is being given. Sophie, Markl, and Howl talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

e. D15/ HMC/ Ex

- Sophie : You coming with us, hop on.
 Calcifier : I can't! It's impossible, no one, but Howl, can take me out of this heart.
 Sophie : There's no time to lose, Calcifer, we have to try something.
 Calcifier : Don't do this! No! No! No! Help! Crazy lady with a shovel! Don't! If you take me out that door, the castle could collapse!
 Sophie : Good.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above takes place in Howl's castle at night. Sophie and Markl are discussing how to move the castle back. Two kinds of participants (P) were involved in the conversation above. They are Sophie as the speaker and Calcifier as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation between Sophie and Calcifier above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie brought Calcifier out of Howl's castle. The castle can stand and move because Calcifier is in the castle. If Calcifier is taken out, the castle would be destroyed instantly. Therefore, Calcifier was afraid and worried when Sophie would take him out. He screamed for help to stop Sophie from taking him out of the castle. But Sophie heeded Calcifier's words and took him outside anyway. In short, Calcifier does not want Sophie to take him out of the castle.

Hence, the act sequence (A) is the form and order of the event. In the conversation between Sophie and the witch above, they do the "current speaker selects another speaker" turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that Sophie pointed to Calcifier to speak next when making the conversation. It can be seen from the sentence "*you coming with us, hop on,*" there is a

pronoun “*you*,” which indicates that Sophie directly pointed Calcifier to speak next. .at the same time, the adjacency pairs in the conversation above are command - rejection. In short, a command is to give someone an order or to tell someone to do something. In the above conversation, Sophie asks Calcifier to get ready. She will take Calcifier out of the castle. But Calcifier firmly refused Sophie’s orders by shouting. However, in the end, Sophie was able to bring Calcifier out of the castle.

Meanwhile, the term key (K) relates to the tone, style, or spirit with which a message is presented. In the conversation above, Calcifier says, “*don’t do this! No! No! No! Help! Crazy lady with a shovel!*” based on the sentence, a rising tone of voice is accompanied by a fearful expression, a way of speaking that looks displeased. It indicates that Calcifier expresses his discomfort and fear of Sophie.

Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Calcifier, who met in person at the castle. Moreover, the norm (N) of the conversation is social rules governing the event and the participants’ actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. Although Calcifier disobeyed Sophie’s orders, Sophie was doing it all for their common good. If Sophie had not acted tough and decisive on Calcifier, bad things could have happened to them. It is called politeness because he did it for good, not to make Calcifer suffer. In contrast, genre (G) is the kind of speech act or event. Sophie and Calcifier talk to each other in dialogue.

5. Farewell

In the previous findings above, it had been interpreted that 4 data had been classified as expressive acts of farewell. The following are the further explanation of the S-P-E-A-K-I-N-G model for each of them.

a. D16/ HMC/ Frs

- Sophie : The shop was just so important to father and I'm the eldest, I don't mind.
 Lettie : I'm not asking what father would've wanted, I want to know what you want. Well.
 Sophie : See you later, Lettie. Good seeing you again.
 Lettie : You too.
 Sophie : I'd better be going.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above takes in Lettie's workplace in the morning. Sophie took the time to visit her sister at work. Two kinds of participants (P) were involved in the conversation above. They are Sophie as the speaker and Lettie as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation between Sophie and Lettie above has one of the Dell Hymes's speaking models, which is ends (E), the speech's aim and goals, and any of the speech's outcomes. In the conversation above, Sophie and Lettie met after a long time. At that time, Lettie's workplace was bustling. Sophie could not stay long to visit her sister. She was afraid she would disturb her sister's work. So she said goodbye to Lettie and hoped that they could meet again.

Hence, the act sequence (A) is the form and order of the event. In the conversation between Sophie and the witch above, they do the "current speaker selects another speaker" turn-taking rule. The current speaker chooses the other speakers for the next speaker. When making the conversation, it indicates that Sophie pointed to Lettie to speak next. It can be

seen from the sentence “*see you later, Lettie. Good seeing you again,*” there is a pronoun “*you*” and the name “*Lettie,*” which indicates that Sophie directly pointed to Lettie as the next speaker. At the same time, the adjacency pairs contained in the conversation above are leave-taking. .this type of adjacency pair describes how the first pair part ends a conversation. In the above conversation, Sophie clearly says, “*see you later, Lettie,*” which is a sentence that indicates that Sophie wants to end the conversation.

Furthermore, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie uses is Sophie uses a low, soft tone, which indicates she should leave Lettie in a hurry. Sophie knew that her sister was very busy with her work. Therefore, she immediately said goodbye to her sister so that her presence would not disturb her sister. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Lettie, who had not seen each other for a long time and had the opportunity to meet at Lettie’s workplace.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants’ actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. .it can be seen how Sophie, as a good sister, wants to understand that her sister is busy with her work. Before leaving Lettie, Sophie would have said goodbye to Sophie first. It shows that Lettie and Sophie have a good relationship. In contrast, genre (G) is the kind of speech act or event. Sophie and the witch talk to each other in dialogue.

Sophie : I'm sure Howl won't eat the heart of a shrivelled, old lady, like me. It's been a pleasure meeting you. Even if you are my least favourite vegetable. Take care, Turnip-head.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. Sophie managed to reach the front door of Howl's castle. He muttered to himself in the cold and early evening. The conversation above takes place in front of the castle's entrance and occurs in the evening. The next category is a participant (P), a wide range of elements between speakers and listeners or those involved in a speech event. From the conversation above, it can be stated that Sophie is the speaker and Turnip-head is the hearer.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E). It is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie managed to enter Howl's castle. Previously, Sophie could get into the Howl castle thanks to Turnip's help. As Sophie entered the castle, she saw Turnip behind her, following her. Instantly Sophie bids Turnip farewell.

Then, the act sequence (A) is the form and order of the event. In the conversation above, Sophie does the current speakers may 'self-select' and continue speaking. Participants can self-select themselves if the current speaker has not chosen the next speaker. The researcher concluded that Sophie used the turn-taking strategy because there was only Sophie who could speak in that scene. Turnip-head could not talk. So, Sophie took the initiative to start a conversation by mentioning "*Turnip-head.*" At the same time, the adjacency pairs contained in the conversation above are leave-taking. This type of adjacency pair describes how the first pair part ends a conversation. In the above conversation, Sophie clearly says, "*take care, Turnip-head,*" which is a sentence that indicates that Sophie wants to end the conversation and say goodbye to Turnip-head.

Hereafter, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie uses is a soft tone that she is grateful for meeting Turnip-head. Sophie is happy and indebted to Turnip-head for helping Sophie enter Howl's castle. When bidding farewell to Turnip, Sophie expressed her joy and gratitude by using a soft tone and friendly words.

Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Turnip-head, who met each other while searching for Howl's castle. Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. It can be seen how Sophie expresses gratitude and uses a soft tone of voice. Indicates that he is truly indebted to Turnip for helping him. In contrast, genre (G) is the kind of speech act or event. Sophie and the witch talk to each other in dialogue.

c. D18/ HMC/ Fr

Markl : Dust your ship with this powder and the winds will favour it.
 A little girl : Thanks
 Markl : Farewell, child.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above takes place in Howl's castle in the morning. Markl was serving his customer who bought a magic potion in the form of powder. Two kinds of participants (P) were involved in the conversation above. They are Markl as the speaker and a little girl as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation between Markl and the little girl above has one of the Dell Hymes's speaking models, which ends (E). It is the speech's aim and goals and any of the speech's outcomes. In the conversation above, a little girl comes to Howl's castle to pick up her mother's potion. Markl, who was at the castle at that time, gave the potion to the girl. When the girl was about to leave the castle, Mark said to spread the potion on the ship. After that, the girl left the castle, Markl, who knew the girl was going to leave, then said goodbye to her.

The act sequence (A) is the form and order of the event. In the conversation between Markl and the little girl above, they do the "current speaker selects another speaker" turn-taking rule. The current speaker chooses the other speakers for the next speaker. .it indicates that Markl pointed to the little girl to speak next when making the conversation.it can be seen from the sentence "*Dust your ship with this powder, and the winds will favor it*" that there is a possessive pronoun "*your,*" which indicates that Markl directly pointed to the little girl as the next speaker. At the same time, the adjacency pairs in the conversation above are leave-taking. This type of adjacency pair describes how the first pair part ends a conversation. In the conversation above, Markl clearly says "*Farewell, child,*" which is a sentence that indicates that Markl wants to end the conversation.

Henceforth, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Markl uses is Markl uses a low, cheerful tone of voice, indicating that he is being friendly to the little girl. .this can be seen by how he explains the use of the powder that the girl bought with great pleasure and courtesy. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Markl and a little girl who came to castle Howl to buy magic powder.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation between Markl and the little girl above is said to be polite because there is no indication that one of the participants violates the manners in speaking. Instead, the conversation was said to be polite. It was shown by how the little girl said thank you. In contrast, genre (G) is the kind of speech act or event. Markl and the little girl talk to each other in dialogue.

d. D19/ HMC/ Fr

Sophie : I hope you and your new husband will be very happy.
 Sophie's stepmother : Thank you, Sophie. Bye.
 Sophie : Bye. Mother.

Setting (S) refers to the time and place of a speech act, the concrete physical circumstance in which the speech occurs. The conversation above takes place in Howl's castle in the morning. Sophie met her stepmother after a long time. Two kinds of participants (P) were involved in the conversation above. They are Markl as the speaker and Sophie's stepmother as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation between Sophie and Sophie's stepmother above has one of the Dell Hymes's speaking models, which is ends (E), it is the speech's aim and goals, and any of the speech's outcomes. In the conversation above, Sophie's stepmother came to visit Sophie. After a while in the castle, Sophie's stepmother decided to leave. Sophie's mother was in a hurry with the excuse that she would be preparing for her second wedding.

Sophie escorted her stepmother to the front of the castle. .she said goodbye and wished her mother's marriage to go smoothly and be happily married.

Hence, the act sequence (A) is the form and order of the event. In the conversation between Sophie and her stepmother above, they do the "current speaker selects another speaker" turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that Markl pointed to the little girl to speak next when making the conversation. It can be seen from the sentence "*I hope you and your new husband will be very happy,*" there are pronoun "you" and the possessive pronoun "your," which indicates that Sophie directly pointed to her stepmother as the next speaker. At the same time, the adjacency pairs in the conversation above are leave-taking. This type of adjacency pair describes how the first pair part ends a conversation. In the above conversation, Sophie clearly said "*Bye Mother,*" where the sentence indicates that Sophie wants to end the conversation.

Meanwhile, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie uses is Sophie uses a slightly elevated tone to indicate that she is happy with her stepmother's second marriage. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and her stepmother where they met after not seeing each other for a long time.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation between Sophie and her stepmother above is said to be polite because there is no indication that one of the participants violated the manners in speaking.

Instead, the conversation was said to be polite. It was shown by Sophie's stepmother thanking Sophie for praying for her. While genre (G) is the kind of speech act or event. Sophie and her stepmother talk to each other in dialogue.

6. Greeting

In the previous findings above, it had been interpreted that 5 data had been classified as expressive acts of greeting. The following are the further explanation of the S-P-E-A-K-I-N-G model for each of them.

a. D20/ HMC/ Gr

- Markl : Mister mayor, good day.
 Mr. Mayor : Good afternoon, sir, would the great wizard, Jenkins, be at home?
 Markl : I'm afraid that my master is out at the moment. I speak for him in his absence.
 Mr. Mayor : An invitation from His Majesty, the King. The time for war's upon us. His Majesty requires that every witch and wizard aid our homeland. Wizard Jenkins must report to the palace immediately. That is all.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above takes place in Howl's castle in the morning. Markl welcomes Mr. Major. There were two kinds of participants (P) involved in the conversation above: Mr. Mayor as the speaker and Markl as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation between Markl and Mr. Major above has one of the Dell Hymes's speaking models, which is ends (E), it is the speech's aim and goals, and any of the speech's outcomes. In the conversation above, Mr. Major comes to Howl's castle to inform him that the king invited howl to go to the kingdom. But at that time, Howl was not in the castle, so Markl greeted Mr. Major. When Markl opened the door, he welcomed Mr. Mayor to make the atmosphere more friendly.

The act sequence (A) is the form and order of the event. In the conversation between Markl and Mr. Major above, they do the “current speaker selects another speaker” turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that when making the conversation, Markl pointed to Mr. Mayor to speak next. It can be seen from the sentence “*Mister major, good day,*” the words “*Mister Mayor*” showed that Markl directly pointed to Mr. Major as the next speaker. At the same time, the adjacency pairs contained in the conversation above are greeting - greeting. A greeting is something friendly or polite when someone meets other people and gives them the greeting words. In the above conversation, Markl welcomes Mr. Mayor as he opens the castle door, then Mr. Major greets Markl back.

Henceforth, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Markl used is that Markl uses a low tone of voice and nice words toward Mr. Major. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Markl and Mr. Major, who is interested in meeting Howl but because Howl is not in the castle. It was Markl who welcomed Mr. Major.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants’ actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation between Markl and Mr. Mayor above is said to be polite because there is no indication that one of the participants violates the manners in speaking. Instead, the conversation was said to be polite because Markl welcomed Mr. Major politely. He greeted Mr. Mayor by using polite and friendly language. In contrast, genre (G) is the kind of speech act or event. Markl and Mr. Major talk to each other in dialogue.

b. D21/ HMC/ Gr

Old man : Good morning.

Sophie : Good morning.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above takes place in front of Howl's castle in the morning. Markl and Sophie were going to the market to buy groceries. They met an older man who greeted them when they opened the castle door. Two kinds of participants (P) were involved in the conversation above. They are the older man as the speaker and Sophie as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation between Sophie and an older man above has one of the Dell Hymes's speaking models, which is ends (E), it is the speech's aim and goals, and any of the speech's outcomes. In the conversation above, Sophie went to the market to buy cooking ingredients. Then when she was on the way to go there, she met an older man who greeted her. Sophie greeted him back. It certainly shows friendly interactions and polite behavior to others, even though the person is just known.

The act sequence (A) is the form and order of the event. In the conversation between Sophie and the old man above, they do the "current speaker selects another speaker" turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that the older man pointed to Sophie or Markl to speak next when making the conversation. However, in the end, it was Sophie who returned the greeting. The words "good morning" served to greet other people, so it could be said when the old man said that he was showing it to Sophie or Markl. At the same time, the adjacency pairs contained in the conversation above are greeting - greeting. A greeting is something nice or polite when someone meets

other people and gives them the greeting words. In the conversation above, Sophie greets an older man back. The scene occurs when Sophie and Markl open the castle door and are about to go to the market.

Henceforth, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is that Sophie used a low tone accompanied by a smile on her face. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and an older man who passed by on the street.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation between Sophie and an older man above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was said to be polite because Sophie returned the greeting of someone she had just met. It shows there is a friendly nature to others. In contrast, genre (G) is the kind of speech act or event. Markl and Mr. Major talk to each other in dialogue.

c. D22/ HMC/ Gr

Sophie : Howl, hello
 Howl : Good morning, everyone. Glad you're home.
 Markl : Master Howl, we can keep this dog, can't we?

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above takes place in the dining in the morning. Markl and Sophie were having breakfast in the living room, and then Howl followed them to join them for breakfast. There were three kinds of participants (P) involved in the conversation above: Sophie, Markl, and Howl. According to Zand-Vakili

et al., a two or more participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation between Sophie, Markl, and Howl above has one of the Dell Hymes's speaking models: ends (E), it is the speech's aim and goals and any of the speech's outcomes. Markl and Sophie were having breakfast in the dining room in the conversation above. Howl came down the stairs, following them for breakfast. When they saw Howl was already in the dining room, Markl and Sophie said good morning to Howl. It shows how their relationship grew closer like a family.

The act sequence (A) is the form and order of the event. In the conversation between Sophie, Markl, and Howl above, they do the "current speaker selects another speaker" turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that Sophie appointed Howl to be the next speaker when making the conversation. When Sophie learned Howl would be joining them for breakfast, Sophie immediately called out Howl's name and greeted him. At the same time, the adjacency pairs contained in the conversation above are greeting - greeting. Greetings are friendly or polite when someone meets other people and gives them the greeting words. In the above conversation, Sophie and Markl simultaneously greeted Howl, and Howl greeted them back.

Henceforth, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie and Markl used is they used soft and friendly sentences when greeting each other. It shows that they have a good family relationship. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie, Markl, and Howl, who were enjoying eating breakfast in the dining room together.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation between Sophie, Markl and Howl above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation is said to be polite because greeting or being kind to other people can strengthen friendly relations. In contrast, genre (G) is the kind of speech act or event. Sophie, Markl, and Howl talk to each other in dialogue.

d. D23/ HMC/ Gr

Sophie : Hi Turnip-head. This isn't gonna be easy.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above takes place in Howl's castle in the afternoon. Sophie was standing in front of the castle, thinking about Howl's condition. And then Turnip-head came over to Sophie. Two kinds of participants (P) were involved in the conversation above. They are Sophie and Howl. According to Zand-Vakili et al., a two or more participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation between Sophie and Turnip-head above has one of the Dell Hymes's speaking models: ends (E), the speech's aim and goals, and any of the speech's outcomes. In the conversation above, Sophie comes out of the castle for a breath of morning air. Turnip-head, who saw Sophie from a distance, approached her. Sophie greets Turnip and says that the events they are going through will not be easy.

The act sequence (A) is the form and order of the event. In the conversation between Sophie and Turnip above, Sophie does the current speakers may 'self-select' and continue

speaking. It means that participants can self-select themselves if the next speaker has not been chosen by the current speaker. The researcher concluded that Sophie used the turn-taking strategy because, in that scene, only Sophie could speak while Turnip-head could not speak. Sophie took the initiative to start greeting Turnip by calling his name. At the same time, the adjacency pairs contained in the conversation above are greeting - greeting. A greeting is something friendly or polite when someone meets other people and gives them the greeting words. In the above conversation, Sophie greets Turnip. She says, “*Hi Turnip-head,*” which indicates the activity of greeting other people.

Henceforth, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is Sophie uses a low tone of voice and uses soft sentences when greeting Turnip. It shows that they have a good family relationship. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Turnip-head, who were together in front of the castle. Talking about Howl

Moreover, the norm (N) of the conversation is social rules governing the event and the participants’ actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation between Sophie, Markl and Howl above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation is said to be polite because greeting or being kind to other people can strengthen friendly relations. While genre (G) is the kind of speech act or event. Sophie and Turnip-head talk to each other in dialogue

e. D24/ HMC/ Gr

Markl : Good night, Sophie.

Sophie : Good night, Markl.

Markl : Don't worry about Master Howl, Sophie. Sometimes, he likes to go away for days on end.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above takes place in Sophie's bedroom at night. At that time, Markl knocked on Sophie's door. He wanted to say good night to Sophie. Two kinds of participants (P) were involved in the conversation above. They are Markl as the speaker and Sophie as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation between Markl and Sophie above has one of the Dell Hymes's speaking models, which is ends (E), it is the speech's aim and goals, and any of the speech's outcomes. In the conversation above, Sophie was in the bedroom sewing some hats. She heard a knock on her bedroom door from the outside. It was Markl knocking on the door. When Markl entered the room, he said goodnight to Sophie, to which Sophie also replied.

The act sequence (A) is the form and order of the event. In the conversation between Markl and Sophie above, they do the "current speaker selects another speaker" turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that Markl pointed to Sophie to speak next when making the conversation. It can be seen from the sentence "*Good night, Sophie,*" there is a name "*Sophie,*" which indicates that Markl directly pointed to Sophie as the next speaker. At the same time, the adjacency pairs contained in the conversation above are greeting - greeting. A greeting is friendly or polite when someone meets other people and gives them the greeting words. In the conversation above, Markl clearly said, "*Good Night, Sophie,*" where the sentence indicates that Markl wants to end the conversation.

Henceforth, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Markl uses is Markl uses soft and warm words when he greets Sophie. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Markl and Sophie, who met in person at the castle.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation between Markl and Sophie above is polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite, shown by Markl greeting and telling Sophie not to worry too much about Howl. It shows that Markl cares about Sophie. In contrast, genre (G) is the kind of speech act or event. Markl and Sophie talk to each other in dialogue

7. Lamenting

In the previous findings above, it had been interpreted that 2 data had been classified as expressive acts of lamenting. The following are the further explanation of the S-P-E-A-K-I-N-G model for each of them.

a. D25/ HMC/ LM

Howl : I specifically ordered you not to get carried away. Now I'm repulsive. I can't live like this

Sophie : Come on, it's not that bad. You should look at it now, this shade is even better.

Howl : I give up...I seek no point in living, if I can't be beautiful.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above takes place in the living

room in the morning. At that time, Sophie and Markl had just returned from shopping at the market. When they arrived at the castle, they heard Howl shouting Sophie's name. There were two kinds of participants (P) involved in the conversation above: Howl as the speaker and Sophie as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation between Markl and Sophie above has one of the Dell Hymes's speaking models, which is ends (E), it is the speech's aim and goals, and any of the speech's outcomes. In the conversation above, Howl finished taking a shower and saw his hair turning black. He then came down from upstairs looking for Sophie. The moment he saw Sophie, he was angry and told Sophie that she had made the potion in his bathroom disappear, thus turning his hair black. Howl felt deeply lost and saddened by the change in his hair color. He looks like a person who doesn't have the strength to live. Even Howl summons a dark spirit because of his deep sorrow. Howl wants to express his anger and sadness to Sophie, who has cleaned the potion in his bathroom, where this potion keeps Howl's hair blonde.

The act sequence (A) is the form and order of the event. In the conversation between Howl and Sophie above, they do the "current speaker selects another speaker" turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that Mark pointed to Sophie to answer the question when making the conversation. As shown from Howl's words, "*I specifically ordered you not to get carried away,*" there is a pronoun "*you,*" which indicates that Howl directly pointed to Sophie as the next speaker. At the same time, the adjacency pairs contained in the conversation above are accusing - temporizing. Accusing involves laying blame or responsibility on a person or object. In

the conversation above, Howl accuses Sophie of being the one who destroyed the potion in his bathroom, where the potion keeps Howl's hair blonde. However, Sophie initially denies Howl's accusations by saying that she only cleaned her bathroom and didn't destroy her hair concoction.

Meanwhile, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Howl uses is Howl uses a rising tone and slightly harsh words when talking to Sophie. Howl had a reason why he was screaming and so angry at Sophie. It happened because Sophie had destroyed her hair potion in the bathroom. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Howl and Sophie met in person at the castle.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is impoliteness. Impoliteness is a bad attitude toward certain behaviors that occur in particular situations. The conversation between Howl and Sophie above is impolite because when Howl accused Sophie, he used a slightly harsh sentence and a high tone of voice. Howl did not think that his words could hurt other people's hearts. So the conversation is said to be impolite. In contrast, genre (G) is the kind of speech act or event. Howl and Sophie talk to each other in dialogue.

b. D26/ HMC/ Lm

Sophie : Heen, what've I done? I poured water on Calcifer. What if I've killed Howl, too?

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above takes place in the gorge in the evening. At that moment, Sophie and Heen fell into a pretty steep ravine. Two kinds

of participants (P) were involved in the conversation above. They are Sophie as the speaker and Heen as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E), it is the speech's aim and goals, and any of the speech's outcomes. In the conversation above, Sophie wants to express her sadness and regret to Heen. At that time, Sophie came out of the castle after dousing Calcifier with water. Howl's castle without Calcifier's power will collapse and be damaged. Therefore after Sophie flushed Calcifier, the castle immediately collapsed, which caused Sophie to fall from the castle, but luckily she survived. When she realized she was outside the castle, she wept bitterly, regretting her actions and fearing that her actions could cost Howl and Calcifier's lives.

Hence, the act sequence (A) is the form and order of the event. In the conversation above, it can be seen from the conversation above that Sophie uses turn-taking's rule "current speakers may 'self-select' and continue speaking." It indicates that participants can self-select themselves if the current speaker has not chosen the next speaker. Indirectly in the above conversation, Sophie pointed herself to speak next since Heen could not speak because he was someone who was turned into a scarecrow. At the same time, the adjacency pairs contained in the conversation above express unhappiness. People express unhappiness when they experience dissatisfaction or are not content or pleased with anything. Sophie felt sad that what she had done earlier might have hurt Howl. Therefore he expressed his sadness and displeasure to Heen.

Meanwhile, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is Sophie uses a low tone of voice accompanied by sobs that describe how fragile she is. Sophie cried in a trembling voice, afraid that

something bad might happen to Howl. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Heen, who met directly on the cliff.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation between Sophie and Turnip-head above is polite because there is no indication that one of the participants violated the manners in speaking. So the conversation is said to be polite. In contrast, genre (G) is the kind of speech act or event. Sophie and Heen talk to each other in dialogue.

8. Mocking

In the previous findings above, it had been interpreted that 4 data had been classified as expressive acts of mocking. The following are the further explanation of the S-P-E-A-K-I-N-G model for each of them.

a. D27/ HMC/ Mo

Sophie : I'm sorry, but the shop's closed now, ma'am. I could have sworn I locked that door, must've forgotten.

The witch : What a tacky shop. I've never seen such tacky, little hats. Yet, you're by far the tackiest thing here.

Setting and scene (S) are related to the set of time, place, and the situation in the speech. In the conversation between Sophie and the witch, the time setting is at night, is shown by Sophie's phrase, "*I'm sorry, but the shop is closed now, ma'am,*" which indicates that the shop is closed at night. While the location is in Sophie's hat shop, it is shown in Sophie's phrase, "*the shop's closed now.*" Then, participants (P) are related to speakers and interlocutors in a conversation. The conversation participants above are

Sophie, the hat shop owner, and the witch, the customer who barged into Sophie's hat shop.

The conversation between the witch and Sophie above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, the witch insulted Sophie not without reason. She learns that Sophie and Howl met before. The witch envied them because Howl and the witch used to be a couple, but they had separated. In addition, the witch also wants to have Howl's heart. Therefore, when the witch knew Sophie and Howl had met, she immediately went to Sophie's hat shop. She deliberately mocks Sophie and bewitches her into an older woman.

The act sequence (A) refers to the actual form and content of what is said, such as the specific words used, how they are utilized, and how what is said relates to the actual matter at hand. It can be seen from the conversation above that the witch of the waste using turn-taking's rule "current speaker selects another speaker." It indicates that if the present speaker has chosen the next speaker, they must speak, and no other participants may take the floor. Indirectly in the above conversation, Sophie pointed the witch to speak after her. It can be seen by Sophie's words, "*the shop is closed now, ma'am*" the word "*ma'am*" refers to the witch. In other words, Sophie wants the witch to answer her words. However, the witch answered Sophie's words arrogantly. Hence, the adjacency pair in the conversation above is apologizing-refusal. An apology is a word or statement saying sorry for something that has been done wrong or that causes a problem. Before asking the witch of the waste to leave her shop, Sophie used an apologetic sentence to show that she did not want her words to offend the witch. The witch had disliked Sophie from the start, refused her apology, and instead acted recklessly by mocking Sophie.

Henceforth, the term key (K) relates to the tone, style, or spirit with which a message is presented. The witch's key is that the witch uses impolite and disrespectful sentences toward Sophie. He used a slightly high-pitched tone and gave Sophie a disgusted expression. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and the witch who met in person at Sophie's hat shop.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is impoliteness. The conversation between Sophie and the witch is said to be impolite because, in that conversation, the witch clearly uses insulting words such as, "*What a tacky shop. I've never seen such tacky, little hats. Yet, you're by far the tackiest thing here,*" the witch used words that could hurt others. Therefore the witch violated the etiquette of politeness in speaking. In contrast, genre (G) is the kind of speech act or event. The witch and Sophie talk to each other in dialogue.

b. D28/ HMC/ Mo

Sophie's stepmother : Sophie! Sophie?

Sophie : Don't come in here. I've got a bad cold. I don't want you to
it

Sophie's stepmother : You sound ghastly, like some 90 year-old woman. Well... If
you insist.

Setting and scene (S) are related to the speech's set of time, place, and situation. In the conversation between Sophie and her stepmother, the time setting is in the morning. In comparison, the location is Sophie's house. Then, participants (P) are related to speakers and interlocutors in a conversation. The conversation participants above are Sophie and her stepmother. The conversation between Sophie and her stepmother above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any

of the speech's outcomes. In the conversation above, Sophie's stepmother expressed her surprise after hearing her daughter's voice was different from usual by saying words that seemed to make the atmosphere funny. However, it made her a less concerned mother about her child. Sophie was feigning illness at the time and would not let her stepmother enter her room. She did that so her stepmother would not see Sophie's physical condition turning into an older woman.

The act sequence (A) refers to the actual form and content of what is said, such as the specific words used, how they are utilized, and how what is said relates to the actual matter at hand. It can be seen from the conversation above that the witch of the waste using turn-taking's rule "current speaker selects another speaker." It indicates that if the present speaker has chosen the next speaker, they must speak, and no other participants may take the floor. Indirectly in the above conversation, Sophie's stepmother pointed Sophie to speak after her. It can be seen by Sophie's stepmother's words, "*Sophie, Sophie,*" the name "*Sophie*" refers to Sophie. In other words, Sophie's stepmother wants her daughter to answer her calls. Then after hearing her name being called, Sophie immediately answered the call from her stepmother. Hence, the adjacency pair in the conversation above is requesting - accepting. The act of asking for something, or the thing requested, is known as a request. The crux of the above conversation is Sophie asking her stepmother not to come into her bedroom. She had reasons why she did not let her into the room. She was embarrassed when his stepmother found out that Sophie had turned into an older woman. Hearing the request from her stepdaughter, Sophie's stepmother decided not to go into her bedroom.

Meanwhile, the term key (K) relates to the tone, style, or spirit with which a message is presented. The conversation's key is Sophie's stepmother using reproachful and

disrespectful words toward Sophie. As a good parent, he should pay attention and treat his daughter well instead of giving sentences that are not pleasant to hear. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral and not a face-to-face conversation because Sophie's mother only spoke to Sophie behind the door. Her daughter would not allow her to enter her bedroom.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is impoliteness. The conversation between Sophie and her stepmother is impolite because in that conversation, Sophie's stepmother uses insulting words such as, "*You sound ghastly, like some 90 year-old woman,*" Sophie's stepmother uses words that can hurt other people. Therefore Sophie's stepmother violated the manners of politeness in speaking. In contrast, genre (G) is the kind of speech act or event. Sophie and Sophie's stepmother talk to each other in dialogue.

c. D29/ HMC/ Mo

The witch : Look who's here, the tacky, little girl from the hat shop.
 Sophie : The witch of the waste!

Setting and scene (S) are related to the speech's set of time, place, and situation. In the conversation between Sophie and the witch, the time setting is at noon. At the same time, the location is on the way to the palace. Then, participants (P) are related to speakers and interlocutors in a conversation. The conversation participants above are Sophie, a young woman cursed to become an older woman, and the witch, an evil witch. She has bewitched Sophie into an older woman.

The conversation between the witch and Sophie above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's

outcomes. In the conversation above, the conversation happened when Sophie and the witch of the waste accidentally crossed paths to meet Madam Sulliman. The witch who passed by arrogantly spat out give Sophie's mocking words. It shows how much the witch hates Sophie, so that every time she meets Sophie, she always saying insulting comments.

The act sequence (A) refers to the actual form and content of what is said, such as the specific words used, how they are utilized, and how what is said relates to the actual matter at hand. It can be seen from the conversation above that Sophie uses turn-taking's rule "current speaker selects another speaker." It indicates that if the present speaker has chosen the next speaker, they must speak, and no other participants may take the floor. Indirectly in the above conversation, Sophie pointed the witch to speak after her. It can be seen by the witch's words, "*Look who's here, the tacky, little girl from the hat shop*" the word "*the tacky, little girl*" refers to Sophie. In other words, the witch wants to hear an answer from Sophie and wants the witch to answer her words. However, the witch answered Sophie's words arrogantly. Hence, the adjacency pair in the conversation above is expressing unhappiness. People express unhappiness when they experience dissatisfaction or are not content or pleased with anything. From the first meeting Sophie on the street, the witch was not happy with Sophie's presence, then when he started to approach Sophie. He purposely mocked Sophie.

Henceforth, the term key (K) relates to the tone, style, or spirit with which a message is presented. The witch's key is that the witch uses impolite and disrespectful sentences toward Sophie. He used a slightly high-pitched tone and gave Sophie a disgusted expression. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and the witch who met directly on the road to the kingdom.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is impoliteness. The conversation between Sophie and the witch is said to be impolite because, in that conversation, the witch uses words of ridicule such as "*the tacky, little girl from the hat shop,*" the witch uses words that can hurt other people. Therefore the witch violated the etiquette of politeness in speaking. While genre (G) is the kind of speech act or event. The witch and Sophie talk to each other in dialogue

9. Pleasure

In the previous findings above, it had been interpreted that 5 data had been classified as expressive acts of pleasure. The following are the further explanation of the S-P-E-A-K-I-N-G model for each of them.

a. D31/ HMC/ PI

Sophie : It's nice and warm in there, so I'm going in.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above takes place in Howl's castle at night. The participant (P) involved in the above conversation is Sophie. Sophie was happy to finally be able to enter Howl's castle. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie intends to express a sense of relief and joy at finally being able to enter Howl's Castle. She said this to Turnip, who had helped her find a temporary shelter. It is Howl's castle. Hence, the act sequence (A) is the form and order of the event.

It can be seen from the conversation above that Sophie uses turn-taking's rule "current speakers may 'self-select' and continue speaking." It indicates that participants can self-select themselves if the current speaker has not chosen the next speaker. Indirectly in the above conversation, Sophie pointed herself to speak next. When she said that, she actually wanted to inform Turnip-head that she had managed to enter the castle. However, because Turnip could not speak, only Sophie became the current speaker. At the same time, the adjacency pairs contained in the conversation above are informing. Informing is to tell someone about something. In the conversation above, Sophie tells Turnip that she can enter the castle.

Meanwhile, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is Sophie uses a low tone and pleasant words when talking to Turnip-head. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Turnip, a scarecrow that helped Sophie enter Howl's castle.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite, for Sophie was happy to tell Turnip about her condition. In contrast, genre (G) is the kind of speech act or event. Sophie and Turnip-head talk to each other in dialogue.

b. D32/ HMC/ PI

Sophie : It's beautiful.
 Markl : Yeah, it's called Star Lake.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech takes place.¹⁴⁵ The conversation above takes place in the balcony in the afternoon. Sophie dan Markl menikmati pemandangan di balcony. The participants (P) involved in the conversation above are Sophie as the speaker and Markl as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.¹⁴⁶

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above takes place on the balcony in the afternoon. Sophie and Markl enjoyed the view on the balcony. The participants (P) involved in the above conversation are Sophie as the speaker and Markl as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie was standing on the balcony. She realized that Calcifier was moving Howl's castle and taking her to a beautiful place. While she enjoyed the atmosphere in the morning and the beautiful lake, suddenly Markl approached Sophie and told her that the lake was called Star Lake. In short, Sophie wants to express her joy and amazement to Markl after seeing the view of the lake in the afternoon.

Hence, the act sequence (A) is the form and order of the event. It can be seen from the conversation above that Sophie uses turn-taking's rule "current speakers may 'self-

¹⁴⁵ Grace Nana Aba Dawson-Ahmoah, " *Analysis of the Speech Events in an M-Net African Drama Series- Tinsel*", 63.

¹⁴⁶ Linea Dorothea, *Analysis of Speaking Activities in Pathway to English: A Textbook Based on 2013 Curriculum*, 18.

select' and continue speaking." It indicates that participants can self-select themselves if the current speaker has not chosen the next speaker. In the above conversation, Markl appointed himself to be the next speaker. At first, only Sophie was on the balcony, then Markl heard Sophie mutter that the scenery in front of her was beautiful and followed Sophie to the balcony. He also spoke that it was true that the scenery at that time was very beautiful. In the conversation above, Markl agrees with Sophie's statement; the scene in front of them is indeed very beautiful. At the same time, the adjacency pairs contained in the conversation above are informing. Informing is to tell someone about something.

Meanwhile, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is Sophie uses a low tone and pleasant words when talking to Markl. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Markl, enjoying the view in front of the castle together. Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. While genre (G) is the kind of speech act or event. Sophie and Markl talk to each other in dialogueD33/ HMC/ PI

Sophie : Don't you love early morning markets? And just look at the water. I've never seen the ocean before. It's beautiful.

Markl : It always looks like that.

Setting (S) refers to the time and place of a speech act, the concrete physical circumstance in which the speech occurs. The conversation above took place on the way to the market in the morning. Sophie was amazed at the beauty of the beach that she shared

with Markl. The participants (P) involved in the above conversation are Sophie as the speaker and Markl as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie intends to express her joy and enthusiasm when she sees a beach view that she sees for the first time. The conversation happened when Sophie and Markl came out of the castle to go to the market to buy groceries. While on the trip, Sophie was full of enthusiasm and happily enjoyed the scenery in front of her, namely the beautiful beach surrounded by mountains.

Hence, the act sequence (A) is the form and order of the event. It can be seen from the conversation above Sophie uses turn-taking's rule "current speaker selects another speaker." It indicates that if the next speaker has been chosen by the present speaker, he or she must speak, and no other participants may take the floor. Indirectly in the above conversation, Sophie pointed to Markl to speak after him. This is indicated by the pronoun "you," which indicates that Sophie wants Markl to answer her question. At the same time, the adjacency pairs contained in the conversation above are asking for agreement - agreement. The conversation above is said to be asking for agreement because Sophie asked Markl if he agreed with his statement, which stated that the view of the beach in the morning was very beautiful.

Meanwhile, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is Sophie uses a low tone and pleasant words when talking to Markl. Then, instrumentalist (I) refers to forms and styles of speech. The

instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Markl, who were going to the market together to buy some groceries.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. In contrast, genre (G) is the kind of speech act or event. Sophie and Markl talk to each other in dialogue.

c. D34/ HMC/ P1

- Howl : See that new colour on the dial? There's a new portal. It's a present for you.
 Come See. You like it? It's my secret garden.
 Sophie : It's incredible. Did you use your magic to make this?
 Howl : Only a little, just to help the flowers grow.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above took place in Howl's secret garden in the morning. Sophie was amazed by the beauty of the garden in front of her. The participants (P) involved in the conversation above are Howl as the speaker and Sophie as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie feels happy and amazed by the beauty of the scenery around her. The incident occurred when Howl took Sophie to a new place by using a new portal door. Howl takes Sophie to his secret garden, which he frequented as a child. Howl also put a little magic on the place to make it look even more beautiful. The scenery in that

place was full of flowers and blue clouds that cooled the eyes, and the cool air made Sophie express her amazement and joy.

The act sequence (A) is the form and order of the event. It can be seen from the conversation above Sophie uses turn-taking's rule "current speaker selects another speaker." It indicates that if the present speaker has chosen the next speaker, he or she must speak, and no other participants may take the floor. Indirectly in the above conversation, Howl appointed Sophie to speak after him. As shown from Howl's words, "*You like it? It's my secret garden,*" there is a pronoun "you," which refers to Sophie. So Sophie had to answer Howl's question. At the same time, the adjacency pairs contained in the conversation above are informing - acknowledgment. Informing is to tell someone about something. The conversation above is "informing" because Howl takes Sophie to his secret garden because he wants to give Sophie a gift.

Henceforth, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is Sophie uses a low tone and pleasant words when talking to Howl. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Howl enjoying the morning view at Howl's secret garden.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. In contrast, genre (G) is the kind of speech act or event. Sophie and Howl talk to each other in dialogue.

Sophie : Did you use your magic to make this?
 Howl : Only a little, just to help the flowers grow.
 Sophie : This place is gorgeous, Howl! It's like a dream.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above took place in Howl's secret garden in the morning. Sophie was amazed by the beautiful view of the garden. The participants (P) involved in the conversation above are Howl as the speaker and Sophie as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie intends to express a sense of enjoyment and delight in the surrounding scenery. Pleasure is a thing that gives happiness or satisfaction. She walks here and there, enjoying the sight. She feels everything seems like a dream. While all of this is real, Howl specifically uses his magic to prepare the place for Sophie as a gift for her.

Hence, the act sequence (A) is the form and order of the event. It can be seen from the conversation above Sophie uses turn-taking's rule "current speaker selects another speaker." It indicates that if the present speaker has chosen the next speaker, he or she must speak, and no other participants may take the floor. Indirectly in the above conversation, Sophie appointed Howl to speak after him. It is shown from Sophie's words, "*Did you use your magic to make this?*" there is a pronoun, "*you,*" which refers to Howl. So Howl had to answer Sophie's question. At the same time, the adjacency pairs contained in the conversation above expressed satisfaction. The conversation above includes expressing satisfaction because the participants in the conversation express their feelings of happiness.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is Sophie uses a low tone and pleasant words when talking to Howl. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Howl enjoying the morning view at Howl's secret garden.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. In contrast, genre (G) is the kind of speech act or event. Sophie and Howl talk to each other in dialogue.

10. Protesting

In the previous findings above, it had been interpreted that 2 data had been classified as expressive acts of protesting. The following are the further explanation of the S-P-E-A-K-I-N-G model for each of them.

a. D36/ HMC/ Pr

Sophie : All right, Calcifer, let's get cooking.

Calcifier : I don't cook! I'm a scary and powerful fire demon.

Sophie : How would you like a bucket of cold water in your face? Or maybe I should tell Howl about our bargain?

Calcifier : Uh! Stupid me, I never should have let her in here!

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above took place in Howl's castle in the morning. Sophie asked Calcifer to let her cook the fried eggs using the fire. The participants (P) involved in the above conversation are Sophie as the speaker and

Calcifier as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Calcifier expresses his disapproval towards Sophie. Sophie asked him to cook on his fire. Since the Calcifier is a fiery demon, his fire can be used for cooking. But because of his rigid and unyielding nature, he did not allow anyone to cook using his fire except Howl. At that time, he firmly refused Sophie's request, but because Sophie had threatened him that he would tell Howl about their previous agreement and would splash him with water. Calcifier could not help but let Sophie cook using his fire.

The act sequence (A) is the form and order of the event. It can be seen from the conversation above Sophie uses turn-taking's rule "current speaker selects another speaker." It indicates that if the present speaker has chosen the next speaker, he or she must speak, and no other participants may take the floor. Indirectly in the above conversation, Sophie pointed at Calcifier to speak after him. It is shown by Sophie's words, "*All right, Calcifer, let's get cooking.*" Sophie said the name Calcifier, and then Calcifier immediately answered Sophie's statement. At the same time, the adjacency pairs contained in the conversation above are requesting - rejecting. The act of asking for something, or the thing requested, is known as a request. The above conversation includes requesting - rejecting because Sophie asks Calcifier for help. However, Calcifier refuses Sophie's request.

Henceforth, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Calcifier used is Calcifier uses a rising tone that expresses anger and disagreement with Sophie. Then, instrumentalist (I) refers to forms and styles of

speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Calcifer at the castle. Sophie asked Calcifer to allow her to use the fire.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is impoliteness. Impoliteness is defined as the use of strategies to cause social conflict and disharmony by attacking someone's face. The conversation above is impolite because Sophie forced Calcifer to get her permission. She also threatens Calcifer that she will tell Howl about their agreement last night if he does not comply with Sophie's request. In contrast, genre (G) is the kind of speech act or event. Sophie and Calcifer talk to each other in dialogue.

b. D37/ HMC/ Pr

Markl : You're not working for the Witch of the Waste, are you?

Sophie : I would never work for that witch, she's the one who... Actually. If I ever get my hands on that witch, I'm gonna wring her fat neck!

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above took place dining room in the morning. Sophie and Markl were having breakfast together in the dining room. The participants (P) involved in the conversation above are Markl as the speaker and Sophie as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie expresses the feeling of disagreeing and refuting what Markl said. Markl accuses Sophie of being a witch, and Sophie is angry with what Markl said.

She cursed into an old lady because a witch cursed her, so how could she be a witch. She wanted to tell Markl about her curse, but she could not say it because the witch of the waste cast a spell on Sophie's body which made her unable to tell others about her curse.

The act sequence (A) is the form and order of the event. It can be seen from the conversation above Sophie uses turn-taking's rule "current speaker selects another speaker." It indicates that if the present speaker has chosen the next speaker, he or she must speak, and no other participants may take the floor. Indirectly in the above conversation, Markl appointed Sophie to speak after him. It is shown by Markl's words, "*You're not working for the Witch of the Waste, are you?*." The pronoun "you" indicates that Markl's question is addressed to Sophie. To which Sophie answered the question. At the same time, the adjacency pairs contained in the conversation above are accusing – denying. Accusing involves laying blame or responsibility to a person or object. The conversation above is accusing – denying because it is clear to Markl that he accuses Sophie of being a witch. The fact that Sophie was a victim of the witch, Sophie, of course, did not accept the accusation and denied all the accusations.

Meanwhile, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is Sophie uses a rising tone that shows anger and disapproval towards Markl. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Markl, who were having breakfast together in the dining room. They interacted directly or faced to face.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is impoliteness. Impoliteness is defined as the use of strategies to cause social conflict and

disharmony by attacking someone's face. The conversation above is impolite because Markl accused Sophie without finding out the truth first. It irritated Sophie, and she rejected all accusations from Markl. In contrast, genre (G) is the kind of speech act or event. Sophie and Markl talk to each other in dialogue.

11. Thanking

In the previous findings above, it had been interpreted that 13 data had been classified as expressive acts of thanking. The following are the further explanation of the S-P-E-A-K-I-N-G model for each of them.

a. D38/ HMC/ Th

Young boy : Excuse me, could you use some help?

Sophie : I'll be fine, but thanks for offering. That was really kind

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above took place on the bridge in the morning. When Sophie crosses the bridge where there is a train passing by, Sophie meets a young man who wants to help her cross the bridge. The participants (P) involved in the above conversation are the young boy as the speaker and Sophie as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie is on the way to the place she wants to head. Then she met a young guy who offered her some help to cross the bridge in front of her. However, she softly refused his help and showed gratitude toward the guy by saying thanks to him.

The act sequence (A) is the form and order of the event. It can be seen from the conversation above Sophie uses turn-taking's rule "current speaker selects another

speaker.” It indicates that if the present speaker has chosen the next speaker, he or she must speak, and no other participants may take the floor. Indirectly in the above conversation, the young boy appointed Sophie to speak after him. It is shown from the young boy’s words, “*Excuse me, could you use some help?*” there is a pronoun “*you,*” which refers to Sophie. So Sophie had to answer the man’s question. At the same time, the adjacency pairs contained in the conversation above are offering help - rejecting. Offering Help is an expression used to offer help to others. The conversation above is said to be of the adjacency pairs because from the beginning, the young man sincerely wanted to help Sophie, but Sophie felt that she could cross the bridge without the help of others. So, Sophie politely declined the young man’s help.

Henceforth, the term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is Sophie used a low tone of voice and friendly words when talking to the young man. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and a young man who helped Sophie cross the bridge.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants’ actions and reactions. .in the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. The acts of the young man in the conversation above illustrate that mutual help is one of the good things that everyone should always do. In contrast, genre (G) is the kind of speech act or event. Sophie and the young man talk to each other in dialogue.

b. D39/ HMC/ Th

A farmer : You're crazy if you do this, grandma! There's nothing but witches and wizards out there.

Sophie : Thank you, I'll keep that in mind.

Setting (S) refers to the time and place of a speech act, the concrete physical circumstance in which the speech occurs. The conversation above takes place on the way to the Waste in the morning. There were two kinds of participants (P) involved in the conversation above they are a farmer as the speaker and Sophie as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation between Sophie and the farmer above has one of the Dell Hymes's speaking models, which is ends (E), it is the speech's aim and goals, and any of the speech's outcomes. In the conversation above, Sophie was about to go to the Waste alone. .on the way there, she met a farmer who reminded her not to go there since there were only witches. Sophie ignored the farmer's advice and continued on her way. She also didn't forget to thank him for reminding her.

Hence, the act sequence (A) is the form and order of the event. In the conversation between Sophie and the farmer above, they do the "current speaker selects another speaker" turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that the farmer pointed to Sophie to speak next when making the conversation. It can be seen from the sentence, "*You're crazy if you do this, grandma!*" the word "*grandma*" shows that he directly pointed to Sophie as the next speaker. At the same time, the adjacency pairs contained in the conversation above are warning - acknowledging. A warning is something that is stated or written to individuals to the

possibility of danger, issue, or another unpleasant event. In the conversation above, the farmer reminds Sophie not to go to the Waste.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is Sophie used a soft and polite tone when thanking the farmer. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and the farmer who accidentally passed Sophie. He reminded Sophie not to go to the Waste alone.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite because the farmer sincerely reminded Sophie how dangerous the place was. .indirectly the farmer was worried about Sophie's safety. However, Sophie continued on her way and thanked the farmer. In contrast, genre (G) is the kind of speech act or event. Sophie and the farmer talk to each other in dialogue.

c. D40/ HMC/ Th

Sophie : Thank you, this cane is perfect. It's just what I need.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above takes place on the way to the Waste in the morning. There were two kinds of participants (P) involved in the conversation above. They are Sophie as the speaker and Turnip-head as the hearer.

According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie expresses gratitude toward Turnip-head, a scarecrow who can walk but cannot talk. The conversation occurred when Sophie was on her way to the Waste. Then she thought that she needed a cane to help her walk. Suddenly, a scarecrow (Turnip-head) that Sophie helped earlier gave her a stick. He also thanked Turnip-head for what she got.

The act sequence (A) is the form and order of the event. In the conversation above, Sophie does the 'self-select' and continues speaking. Participants can self-select themselves if the current speaker has not chosen the next speaker. The researcher concluded that Sophie used the turn-taking strategy because only Sophie could speak while Turnip-head could not speak in that scene. At the same time, the adjacency pairs contained in the conversation above are thanking. Thanking is an expressive speech act that intends to be grateful and repays someone's kindness or gets kindness from someone else. In the above conversation, Sophie thanks Turnip-head for giving her a cane to help her walk.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is S Sophie used a soft and polite tone when thanking Turnip-head. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Turnip, who met on the road to the Waste.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and

etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite because Sophie thanked Turnip. Sophie appreciated what Turnip had done for her. It shows Sophie treats Turnip well. In contrast, genre (G) is the kind of speech act or event. Sophie and Turnip-head talk to each other in dialogue.

d. D41/ HMC/ Th

Sophie : Oh my shawl, thank you.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above takes place in front of the castle door late afternoon. There were two kinds of participants (P) involved in the conversation above. They are Sophie as the speaker and Turnip-head as the hearer. According to Zand-Vakili et al., a two-participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie intends to express gratitude for the shawl she got back from Turnip-head. The conversation above occurs when Sophie manages to enter Howl's Castle. .however, as she was about to enter the Castle, Sophie saw Turnip carrying her shawl, which had previously flown away, disappear. Sophie happily then thanked Turnip.

Hence, the act sequence (A) is the form and order of the event. In the conversation above, Sophie does the 'self-select' and continues speaking. Participants can self-select themselves if the current speaker has not chosen the next speaker. The researcher concluded that Sophie used the turn-taking strategy because only Sophie could speak while Turnip-head could not speak in that scene. At the same time, the adjacency pairs contained

in the conversation above are thanking. Thanking is an expressive speech act that intends to be grateful and repays someone's kindness or gets kindness from someone else. In the above conversation, Sophie thanks Turnip-head for returning her shawl that was lost in the wind.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is Sophie uses a soft and polite tone when thanking Turnip-head. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Turnip outside Howl's castle.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite because Sophie thanked Turnip. She appreciated what Turnip had done for her. In contrast, genre (G) is the kind of speech act or event. Sophie and Turnip-head talk to each other in dialogue.

e. D42/ HMC/ Th

Howl : Bread, Markl.
 Markl : Thanks.
 Howl : Sophie
 Sophie : Yes, thank you

Setting (S) refers to the time and place of a speech act, the concrete physical circumstance in which the speech occurs. The conversation above takes place in the dining room in the morning. There were three kinds of participants (P) involved in the conversation above: Sophie, Markl, and Howl. According to Zand-Vakili et al., a two or

more participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. Howl, Markl, and Sophie had breakfast at the dinner table in the conversation above. Howl, as the host, offers bread to Markl and Sophie for breakfast. As a form of appreciation and gratitude, Markl and Sophie thanked Howl.

The act sequence (A) is the form and order of the event. In the conversation between Sophie, Markl, and Howl above, they do the 'current speaker selects another speaker' turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that Howl pointed to Sophie and Markl to speak next when making the conversation. It can be seen from the sentence "*Bread, Markl*" and "*Sophie*" that there are two names mentioned by Howl, which indicates that Howl directly pointed them to be the next speaker. At the same time, the adjacency pairs contained in the conversation above are thanking. Thanking is an expressive speech act that intends to be grateful and repays someone's kindness or gets kindness from someone else. In the conversation above, Sophie and Markl thanked Howl for giving them bread for breakfast.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Howl used is Howl used soft and friendly words while offering the bread. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie, Markl, and Howl, who were enjoying breakfast together in the dining room.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it

is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite because Sophie and Markl thanked Howl. They appreciated what Howl had given them. In contrast, genre (G) is the kind of speech act or event. Sophie, Markl, and Howl talk to each other in dialogue.

f. D43/ HMC/ Th

Markl : We got all the laundry put away, Sophie.
 Sophie : Oh, thank you, Markl.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above took place by the lake in the afternoon. There were two kinds of participants (P) involved in the conversation above. They are Markl as the speaker and Sophie as the hearer. According to Zand-Vakili et al., a two or more participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie was sitting on the edge of the lake, enjoying the view in the afternoon. After a while, Markl came to see Sophie tell her that he had taken dry clothes from the clothes horse. After hearing this, Sophie immediately thanked Markl for what he had done.

Hence, the act sequence (A) is the form and order of the event. In the conversation between Sophie and Markl above, they do the 'current speaker selects another speaker' turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that Markl pointed to Sophie to speak next when making the conversation. It can

be seen from the sentence, “*We got all the laundry put away, Sophie.*” Markl clearly called Sophie, which indicates that Markl directly pointed them to be the next speaker. At the same time, the adjacency pairs contained in the conversation above are thanking. Thanking is an expressive speech act that intends to be grateful and repays someone’s kindness or gets kindness from someone else. In the conversation above, Sophie thanked Markl for helping her pick up the laundry.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is Sophie uses a low tone of voice and soft words that show her gratitude for Markl. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Markl.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants’ actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite because there were actions that showed the nature of helping. Markl helps Sophie to pick up the laundry. Sophie also gratefully appreciates what Markl has done for her. In contrast, genre (G) is the kind of speech act or event. Sophie and Markl talk to each other in dialogue.

g. D44/ HMC/ Th

Sophie : Pay up! Thanks, have a nice day.
 Seller : Thank you, come again.

Setting (S) refers to the time and place of a speech act, the concrete physical circumstance in which the speech occurs. The conversation above took place in the fish

shop in the morning. Two kinds of participants (P) were involved in the conversation above. They are Sophie as the speaker and the seller as the hearer. According to Zand-Vakili et al., a two or more participant conversation involves speakers and hearers whose roles and interactions with other participants shift. The conversation above has one of the Dell Hymes's speaking models, ends (E); it is the speech's aim and goals and any of the speech's outcomes. Sophie and Markl went to the nearest market to buy some vegetables in the conversation above. After finishing choosing the vegetables to buy, Sophie asked Markl to pay for them, and she thanked the seller.

The act sequence (A) is the form and order of the event. In the conversation above, the seller does the 'self-select' and continues speaking. Participants can self-select themselves if the current speaker has not chosen the next speaker. The researcher concluded that the seller used the turn-taking strategy. It can be seen by Sophie's words "*Pay up!*" aimed at Markl to pay for their groceries. Sophie then thanked the seller. The seller simultaneously thanked Sophie back. Furthermore, the adjacency pairs contained in the conversation above are thanking. Thanking is an expressive speech act that intends to be grateful and repays someone's kindness or gets kindness from someone else. In the conversation above, Sophie thanked the seller.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is Sophie used soft and friendly words when thanking the seller. It shows her gratitude. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and the seller, who met directly in the market.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it

is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite because Sophie said thank you. Where this action can expand and strengthen relationships between individuals. In contrast, genre (G) is the kind of speech act or event. Sophie and Markl talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

h. D45/ HMC/ Th

Sophie : Thank you, Turnip-head. How did you get to be so kind?

Setting (S) refers to the time and place of a speech act, the concrete physical circumstance in which the speech occurs. The conversation above took place outside the castle in the evening. The next category is a participant (P), a wide range of elements between speakers and listeners or those involved in a speech event. From the conversation above, it can be stated that Sophie is the speaker and Turnip-head is the hearer.

The conversation above has one of the Dell Hymes's speaking models, ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie had a fight with Howl over a misunderstanding. She decided to go out of the castle to calm down, without realizing she was crying so loud, accompanied by heavy rain. Turnip-head, worried about Sophie, brought her an umbrella and kept Sophie out of the rain. Sophie, touched by Turnip's kindness, then thanked him.

The act sequence (A) is the form and order of the event. In the conversation above, Sophie does the 'self-select' and continues speaking. Participants can self-select themselves if the current speaker has not chosen the next speaker. The researcher concluded that Sophie used the turn-taking strategy because there was only Sophie who could speak in

that scene. Turnip-head could not talk. So, Sophie took the initiative to start a conversation by mentioning "*Turnip-head*." Furthermore, the adjacency pairs contained in the conversation above are thanking. Thanking is an expressive speech act that intends to be grateful and repays someone's kindness or gets kindness from someone else. In the conversation above, Sophie thanks Turnip-head for providing her with an umbrella so she can avoid the rain.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is Sophie used soft and warm words when thanking Turnip-head. It shows her gratitude. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Turnip-head.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite because Sophie said thank you. Where this action can expand and strengthen relationships between individuals. In contrast, genre (G) is the kind of speech act or event. Sophie and Turnip-head talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

i. D46/ HMC/ Th

Suilliman : So, you are Howl's mother, are you?

Sophie : Yes, I'm Mrs. Pendragon.

Sulliman : You must be tired, please have a seat

Sophie : Thank you.

Setting (S) refers to the time and place of a speech act, the concrete physical circumstance in which the speech occurs. The conversation above took place in the palace in the morning. Two kinds of participants (P) were involved in the conversation above. They are madame Sulliman as the speaker and Sophie as the hearer. According to Zand-Vakili et al., a two or more participant conversation involves speakers and hearers whose roles and interactions with other participants shift. The conversation above has one of the Dell Hymes's speaking models, ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie thanked Madam Sulliman for having her sit down. After a long journey, Sophie was finally able to rest her feet.

The act sequence (A) is the form and order of the event. In the conversation between Sophie and madame Sulliman above, they do the 'current speaker selects another speaker' turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that madame Sulliman pointed to Sophie to speak next when making the conversation. It can be seen from the sentence, "*So, you are Howl's mother, are you?.*" There is a pronoun "*you,*" which indicates that madame Sulliman directly pointed Sophie to speak/answer her question, and then Sophie answered madame Sulliman's question. At the same time, the adjacency pairs contained in the conversation above are thanking. Thanking is an expressive speech act that intends to be grateful and repays someone's kindness or gets kindness from someone else. In the conversation above, Sophie thanked Madame Sulliman for inviting her to sit down.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is Sophie used a low tone of voice and polite words that shows her gratitude toward Madame Sulliman. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was

face-to-face communication between Sophie and madame Sulliman, who met in person at the palace.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite because Sophie said thank you. Where this action can expand and strengthen relationships between individuals. In contrast, genre (G) is the kind of speech act or event. Sophie and madame Sulliman talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

j. D47/ HMC/ Th

Sophie : I hope you and your new husband will be very happy.
 Sophie's mother : Thank you, Sophie. Bye
 Sophie : Bye, mother.

Setting (S) refers to the time and place of a speech act, the concrete physical circumstance in which the speech occurs. The conversation above took place in a car parked by the side of the road in the morning. Two kinds of participants (P) were involved in the conversation above. They are Sophie as the speaker and Sophie's stepmother as the hearer. According to Zand-Vakili et al., a two or more participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie and her stepmother meet each other after a long time apart. Her mother came to see Sophie and wanted to take her home and live with their new family, but Sophie politely

refused her stepmother's request. After talking, they could not be together any longer because Sophie's stepmother was in a hurry to go home to prepare for her second wedding. Knowing that her stepmother will remarry, Sophie gives hope and prayers to her stepmother so that they are always happy and happily married. Sophie's mother, touched by her child's hope, expressed her gratitude by saying thanks to Sophie.

The act sequence (A) is the form and order of the event. In the conversation between Sophie and her stepmother above, they do the 'current speaker selects another speaker' turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that Sophie pointed to Sophie's stepmother to speak next when making the conversation. It can be seen from the sentence, "*I hope you and your new husband will be very happy,*" there is a pronoun "you," which indicates that Sophie directly pointed her stepmother to speak/answer her question. Then her stepmother answered Sophie's question. At the same time, the adjacency pairs contained in the conversation above are thanking. Thanking is an expressive speech act that intends to be grateful and repays someone's kindness or gets kindness from someone else. In the conversation above, Sophie's stepmother thanks Sophie for praying for her.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie's stepmother used is a soft voice and nice words that show her gratitude toward Sophie. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and her stepmother, who met in person after they had not been able to meet for a long time.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it

is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite because Sophie's stepmother said thank you. Where this action can expand and strengthen relationships between individuals. In contrast, genre (G) is the kind of speech act or event. Sophie and her stepmother talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

k. D48/ HMC/ Th

Markl : Don't leave, Sophie! I love you, you have to stay
 Sophie : I love you, too, Markl. I'll stay.
 Markl : Really? 'Cause we're a family now.
 Sophie : Yes, we're a family.
 Markl : Thank you, Sophie

Setting (S) refers to the time and place of a speech act, the concrete physical circumstance in which the speech occurs. The conversation above took place in front of the castle door in the morning. Two kinds of participants (P) were involved in the conversation above. They are Markl as the speaker and Sophie as the hearer. According to Zand-Vakili et al., a two or more participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, it happened after Sophie's mother left them. Markl is afraid that Sophie will leave him. He then asked Sophie not to leave him. Sophie affectionately hugged Markl and said she would stay and not leave him. Markl, who heard these words, was very happy and thanked Sophie for not leaving him.

The act sequence (A) is the form and order of the event. In the conversation between Sophie and Markl above, they do the ‘current speaker selects another speaker’ turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that Markl pointed to Sophie to speak next when making the conversation. It can be seen from the sentence, “*Don’t leave, Sophie!*” Where this indicates that Markl called Sophie, he mentions Sophie’s name so that Sophie knows that Markl doesn’t want Sophie to leave him. At the same time, the adjacency pairs contained in the conversation above are thanking. Thanking is an expressive speech act that intends to be grateful and repays someone’s kindness or gets kindness from someone else. In the conversation above, Markl thanks Sophie for not leaving him.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Markl used is he used a low tone and sad words followed by sobs. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Markl, who had a conversation in front of the castle.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants’ actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite because Markl said thank you. Where this action can expand and strengthen relationships between individuals. In contrast, genre (G) is the kind of speech act or event. Sophie and Markl talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

1. D49/ HMC/ Th

Calcifier : I can't do it by myself. How about your eyes?

Sophie : Huh? How about this? Thanks, Calcifer! You're fantastic!

Calcifier : Imagine what I could have done with your eyes or your heart.

Setting (S) refers to the time and place of a speech act, the concrete physical circumstance in which the speech occurs. The conversation above took place in Howl's castle in the evening. Two kinds of participants (P) were involved in the conversation above. They are Calcifier as the speaker and Sophie as the hearer. According to Zand-Vakili et al., a two or more participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie asked Calcifier for help to move Howl's Castle to where Howl was. However, Calcifier was too weak to move the castle at that time, so he needed something from Sophie that could make him strong. Sophie instead gave her hair to Calcifier, then very quickly after Calcifier received Sophie's hair, he turned into very strong and able to move the castle. Feeling relieved that the castle could finally move, Sophie showed her gratitude to Calcifier by thanking him and complimenting him.

The act sequence (A) is the form and order of the event. In the conversation between Sophie and Calcifier above, they do the 'current speaker selects another speaker' turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that Calcifier pointed to Sophie to speak next when making the conversation. It can be seen from the sentence, "*I can't do it by myself. How about your eyes?*" there is a pronoun "*your*," which indicates that Calcifier directly pointed Sophie to speak/answer his question, and then Sophie answered Calcifier's question. At the same time, the

adjacency pairs contained in the conversation above are thanking. Thanking is an expressive speech act that intends to be grateful and repays someone's kindness or gets kindness from someone else. In the conversation above, Sophie thanks Calcifier for helping her move the castle to where Howl is.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is a rising tone of voice that expresses pleasure and gratitude to Calcifier for helping her move the castle. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Calcifier, who had a direct conversation at the castle.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite because Sophie said thank you. Where this action can expand and strengthen relationships between individuals. In contrast, genre (G) is the kind of speech act or event. Sophie and Calcifier talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

m. D50/ HMC/ Th

Sophie : Please. Please give it back.

The witch : You really want it that badly?

Sophie : Yes.

The witch : All right then. You'd better take good care of it. Here, dear.

Sophie : Thank you, you have a big heart.

Setting (S) refers to the time and place of a speech act, the concrete physical circumstance in which the speech occurs. The conversation above took place in the crumbling Howl castle in the morning. Two kinds of participants (P) were involved in the conversation above. They are Sophie as the speaker and the Witch as the hearer. According to Zand-Vakili et al., a two or more participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. Sophie asks the Witch to return Howl's heart to her in the conversation above. Previously, the Witch had deliberately taken Howl's heart, which was merged with the Calcifier. Calcifier's power came from Howl's heart. So, without Howl's heart, he instantly loses his power. Sophie, who knew this with a gentle attitude and desperately asked the Witch to return Howl's heart.

The act sequence (A) is the form and order of the event. In the conversation between Sophie and the Witch above, they do the 'current speaker selects another speaker' turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that the Witch pointed to Sophie to speak next when making the conversation. It can be seen from the sentence, "*You really want it that badly?*" there is a pronoun "*you,*" which indicates that the Witch directly pointed Sophie to speak/answer her question, and then Sophie answered the Witch's question. At the same time, the adjacency pairs contained in the conversation above are thanking. Thanking is an expressive speech act that intends to be grateful and repays someone's kindness or gets kindness from someone else. In the conversation above, Sophie thanked the Witch for returning Howl's heart back to her.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is a low tone of voice and polite words that express pleasure and gratitude to the Witch who wants to return Howl's heart. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and the Witch, who had a live conversation in the collapsed Howl castle.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite because Sophie said thank you. Where this action can expand and strengthen relationships between individuals. In contrast, genre (G) is the kind of speech act or event. Sophie and the Witch talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

12. Wishing

In the previous findings above, it had been interpreted that 3 data had been classified as expressive acts of wishing. The following are the further explanation of the S-P-E-A-K-I-N-G model for each of them.

a. D51/ HMC/ Ws

Sophie : Why don't you just give up? You're killing yourself.

The witch : I've waited... for 50 years now, to be invited here. Ever since that Suliman banished me to live in the Wastes.

Sophie : Well, good luck then. Too bad I'm not younger, or I'd lend you a hand.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above took place in the palace

in the morning. Two kinds of participants (P) were involved in the conversation above. They are Sophie as the speaker and the Witch as the hearer. According to Zand-Vakili et al., a two or more participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie and the Witch came to meet Madam Sulliman at the palace. The road to the palace is tough. They have to climb hundreds of stairs to get to the palace. Even though Sophie was young but her physical condition was old. She felt exhausted. On the other hand, the Witch of the waste does look old, and she suffers a lot when stepping down the stairs. Sophie, who was far in front of the Witch, gave good luck to the Witch to encourage her and wished her.

The act sequence (A) is the form and order of the event. In the conversation between Sophie and the Witch above, they do the 'current speaker selects another speaker' turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that the Witch pointed to Sophie to speak next when making the conversation. It can be seen from the sentence, "*Why don't you just give up? you're killing yourself*" there is a pronoun, "*you,*" which indicates that Sophie directly pointed to the Witch to speak/answer her question and then the Witch answered Sophie's question. At the same time, the adjacency pairs contained in the conversation above are giving advice - rejecting. Giving advice is to provide some opinions to someone about the best thing to do in a particular situation. In the conversation above, Sophie advises the Witch not to continue walking more. However, the Witch rejects Sophie's suggestion and says that she has been waiting to enter the palace for a long time.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used is a rising tone that shows how passionate she is about encouraging the Witch. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and the Witch, who chatted directly on the stairs.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite because Sophie reminded others to be kind. It shows that Sophie cares about other people. In contrast, genre (G) is the kind of speech act or event. Sophie and the Witch talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

b. D52/ HMC/ Ws

Howl : I can give you 5 minutes of invisibility, so use it wisely.

Sophie : Howl!

Howl : Good luck!

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above took place on the airplane at noon. Two kinds of participants (P) were involved in the conversation above. They are Howl as the speaker and Sophie as the hearer. According to Zand-Vakili et al., a two or more participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie and Howl run away from the pursuit of Madam Sulliman's monster. While on the way, Howl decides to part with Sophie. He does not want her to be in danger. He tried to fight the monster himself. He tricked the enemy by creating duplicates of those who rode the flying boats. Howl will bewitch Sophie's real flying boat into invisible to the enemy for a few minutes. When Howl was done with his preparations, he quickly pushed Sophie away from him and wished them good luck as a sign of hope that they made it to their destination safely.

The act sequence (A) is the form and order of the event. In the conversation between Sophie and Howl above, they do the 'current speaker selects another speaker' turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that Howl pointed to Sophie to speak next when making the conversation. It can be seen from the sentence, "*I can give you 5 minutes of invisibility, so use it wisely,*" there is a pronoun "*you,*" which indicates that Howl directly pointed to Sophie to speak/answer his question. At the same time, the adjacency pairs contained in the conversation above express hope or wishes. Expressing wishes is wishing on others or oneself, where these wishes can be said to be something that is not easily achieved or realistically cannot. In the conversation above, Howl wishes Sophie to reach her destination at the castle safely.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Howl used is he used pleasant words and a slightly high-pitched voice to encourage Sophie. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and Howl, who had a direct conversation on the plane.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite because Howl expected Sophie to arrive at her destination. The conversation above also illustrates that Howl helped Sophie escape from the monsters' pursuit. In contrast, genre (G) is the kind of speech act or event. Sophie and Howl talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.

c. D53/ HMC/ Ws

Sophie : I hope you and your new husband will be very happy.
 Sophie's mother : Thank you Sophie. Bye.
 Sophie : Bye, mother.

Setting (S) refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech occurs. The conversation above took place in a car parked by the side of the road in the morning. Two kinds of participants (P) were involved in the conversation above. They are Sophie as the speaker and Sophie's stepmother as the hearer. According to Zand-Vakili et al., a two or more participant conversation involves speakers and hearers whose roles and interactions with other participants shift.

The conversation above has one of the Dell Hymes's speaking models, which is ends (E); it is the speech's aim and goals and any of the speech's outcomes. In the conversation above, Sophie and her stepmother meet each other after a long time apart. Her mother came to see Sophie and wanted to take her home and live with their new family, but Sophie politely refused her stepmother's request. After talking for a quiet time, they could not be together any longer because Sophie's stepmother was in a hurry to go home

to prepare for her second wedding. Knowing that her stepmother will remarry, Sophie gives hope and prayers to her stepmother so that they are always happy and happily married. Sophie's mother, touched by her child's hope, expressed her gratitude by saying thanks to Sophie.

The act sequence (A) is the form and order of the event. In the conversation between Sophie and her stepmother above, they do the 'current speaker selects another speaker' turn-taking rule. The current speaker chooses the other speakers for the next speaker. It indicates that Sophie pointed to Sophie's stepmother to speak next when making the conversation. It can be seen from the sentence, "*I hope you and your new husband will be very happy,*" there is a pronoun "you," which indicates that Sophie directly pointed her stepmother to speak/answer her question. Then her stepmother answered Sophie's question. At the same time, the adjacency pairs contained in the conversation above express hope or wishes. Expressing wishes is wishing on others or oneself, where these wishes can be said to be something that is not easily achieved or realistically cannot. In the conversation above, Sophie hopes that her stepmother will always be happy with her new husband in her new married life.

The term key (K) relates to the tone, style, or spirit with which a message is presented. The key that Sophie used was a soft voice and friendly words toward her stepmother. Then, instrumentalist (I) refers to forms and styles of speech. The instrumentalist in the conversation above was oral since it was face-to-face communication between Sophie and her stepmother, who met in person after they had not been able to meet for a long time.

Moreover, the norm (N) of the conversation is social rules governing the event and the participants' actions and reactions. In the conversation above, the norm contained in it

is politeness. To avoid offending others, politeness is the practice of proper manners and etiquette. The conversation above is said to be polite because there is no indication that one of the participants violated the manners in speaking. Instead, the conversation was polite because Sophie's stepmother said thank you. Where this action can expand and strengthen relationships between individuals. In contrast, genre (G) is the kind of speech act or event. Sophie and her stepmother talk to each other in dialogue. It means that dialogue involves more than one person or character in a movie.



CHAPTER IV

CONCLUSION AND RECOMMENDATION

This chapter includes conclusions and recommendations. Based on the data and analysis, the researcher concluded and made recommendations to the reader. The conclusion consists of two parts: a summary and a concluding statement. The researcher also provides recommendations for future research.

A. Conclusions

This part discusses the conclusions of this research paper. There are two significant conclusions that answer the response to the two statements of the problems.

1. From the analysis of expressive acts in Howl's Moving Castle, the researcher found that there are 53 utterances of expressive acts that are classified into 12 acts used by the main character in this movie. They are 4 utterances of apologies, 3 utterances of compliment, 3 utterances of disliking, 5 utterances of exclamation, 4 utterances of farewell, 5 utterances of greeting, 2 utterances of lamenting, 4 utterances of mocking, 5 utterances of pleasure, 2 utterances of protesting, 14 utterances of thanking, and 3 utterances of wishing. From the total of the data above, thanking expressive acts served the dominant form among the twelve types of expressive acts because the main character mostly expressed their way of gratitude towards other that accompanied with a polite way.
2. There are 53 utterances containing expressive acts where each utterance is analyzed for its language context. The setting (S) in the movies took place in many different places such as Howl's castle, the market, Sophie's hat shop, on the way to the palace, palace, cliff, garden, lake, dining room, and airplane. There are many participants (P) in the movie they are Sophie, Howl, Markl, and the witch. Ends (E) or the intent and purpose of this movie is that Sophie, a

young woman turned into an older woman, decides to help Howl get his heart back. In the act sequence (A), the form of speech contained in the movie includes many turn-taking strategies and adjacency pairs. The main character in the movie used keys (K), they used various expressive and intonation voices that change depending on conditions, places, participants, and the ends of the conversation. Instrumentalities (I) used in the whole conversation are in the form of oral and face-to-face conversations. In Norm (N), there are norms for interacting in the form of politeness and impoliteness. Following the others, in genres (G) or the form of delivery is in the form of dialogue.

B. Recommendation

The research analyzed the types of expressive acts and the context used in Howl's Moving Castle Movie. After presenting a conclusion based on the study's findings and discussions, the researcher made suggestions for the students, lecturer, and future researchers.

1. Future Researchers

This study hopes future researchers can find other types of expressive speech acts and language contexts that use theories other than Dell Hymes' speaking model. Moreover, the future researcher can use a different genre of the objects or another movie title. Thus, the researcher wishes for the future researcher to explore and develop the study of expressive acts and language context.

2. English Students Department

English students department are encouraged to understand and examine pragmatics, especially the study of expressive speech acts and language context. By comprehending expressive speech acts and language context, students would be more knowledgeable about how language is employed. Thus, the students may interpret the speakers' intended messages without misinterpretation or misunderstanding.

3. Teacher

For English language teaching, especially on the language phenomena related to expressive speech acts and language context. English teachers should use English based on the appropriate acts that are relevant to the speaking model delivered by Dell Hymes in the classroom. Teachers should also consider giving students more opportunities to engage them in classroom interaction.



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