ABSTRACT


The goal of this research is to understand how the listener translates the speaker’s idea and to know what the speaker’s purpose or mean. To send the speaker purpose, the speaker uses illocutionary act in order to the listener performs or does something as the speaker’s wants.

In this research, the writer uses descriptive qualitative method. The writer describes the types of illocutionary acts and analyze the compiled data by using J.R. Searle’s theory.

From the data analysis of the novel, the writer finds some kinds of illocutionary acts, such as: Representatives, Directives, Commisives, Expressives, and Declarations. Then, from the types of Illocutionary Act can be used to classify what the speaker say, such as asserting, concluding, requesting, promising, threatening, offering, apologizing, welcoming, congratulating, excommunicating, and marrying.
APPROVEMENT


A Thesis
Submitted to Adab and Humanities Faculty
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the Degree of Strata One (S1)

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Title: An Analysis on Illocutionary Acts in The Novel “A Thousand Splendid Suns”

The thesis has been defended before the Letters and Humanities Faculty’s Examination Committee on 10th January, 2011. The thesis has already been accepted as a partial fulfillment of the requirements for the of Strata One (S1).

Jakarta, 10th January, 2011

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   19640710 1999303 1 006

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DECLARATION

I HEREBY declare that this submission is my own work and that to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, January 2011

Ismi Adinda
ACKNOWLEDGMENT

In the name of Allah, the Most gracious, the Beneficent, the Merciful, Pries, and Gratitude to be Almighty Allah, the Lord of the Universe, peace, and also may all blessing and salutation be upon the most honorable Prophet and messager Muhammad SAW, his families, descendants, and his all followers.

This paper is written as a partial accomplishment of the requirements for S1 Degree of English Department of the Adab and Humanities Faculty at the State Islamic University.

I would to express my gratitude to my family: my mother (Darwisyah Hanum), and my father (Drs. Ismulat, M.M) thank you so much for their prayers, financial support, understanding, hope, patience, and all contributions I need to finish my study in this university.

In this occasion, the writer would like to express her great honor acknowledgement to Mr. Abdul Hamid, as her advisor, for having guided her in writing this paper. I thank for all his advices that have been given to me, and may God always bless him and his family.

The writer would also like to say thanks to these following persons who have contributed the supports, namely:

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2. Drs. Asep Saefuddin, M. Pd, the Head of English Letters Department.

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May Allah, the Almighty bless them all, Amen. The writer realizes that this paper is not fully perfect. Therefore, the writer hopes any constructive and supporting criticism, suggestion and advice for a better improvement.

Jakarta, January 2011

The writer
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CHAPTER I

INTRODUCTION

A. Background of the Study

Language is the human tool to communicate and to interact between speaker and listener. In the daily life, language also used to express human feelings. By the language, people can send their purpose to their listeners. Language as communication has a meaning and context in a direct or an indirect speech. When human use language, they are performing a kind of action, it’s called “Speech Act”.

The theory of speech acts is part of pragmatics.\(^1\) Pragmatics is another branch of linguistics that is concerned with meaning. Pragmatics and semantics can be viewed as different parts, or different aspects, of the same general study. Both are concerned with people ability to use language meaningfully. While semantics is mainly concerned with a speaker’s competence to use the language system in producing meaningful utterances and processing utterances produced by others. The chief focus of pragmatics is a person’s ability to recognize what the speaker is referring to, to relate new information has gone before, to interpret the background knowledge about the speaker and the topic of discourse, and to infer or ‘fill in’ information that the speaker takes for granted and doesn’t bother to say.\(^2\)


The concept of speech act was first introduced by John Austin (1962). He theorized that discourse is composed not only words or sentences but also speech acts. Searle strengthened this point by stating, “It is not the symbol or word or sentence which is the production in the performance of the speech act that constitutes the basic unit of linguistics communication.” According to Austin, each speech act can be analyzed into three parts: - Locutionary act is the act of saying something, - Illocutionary act is the act of doing something, - Perlocutionary act is the act of effecting someone.

After Austin’s original explorations of speech act theory there have been a number of works which attempt to systematize the approach. One important focus has been categorizing the types of speech act possible in language, it is an illocutionary acts. J. R Searle for example, while allowing that there is a myriad of language particular speech act, proposed that all acts fall into five main types:

1. **Representatives**, which commit the speaker to the truth of the expressed proposition (paradigm cases: asserting, concluding), for examples:
   a. Chomsky didn’t write about peanuts.
   b. It was warm sunny day.

2. **Directives**, which are attempts by the speaker to get the addressee to do something (paradigm cases: requesting, questioning, ordering, demanding, begging, urge, command, ask, bid, recommend), for examples:

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3 J. D. Parera, *Teori Semantik* (Jakarta: Erlangga, 2004), h.171.
a. Give me a cup of coffee. Make it black.

b. Could you lend me a pen, please?

c. Don’t touch that.

3. Commissives, which commit the speaker to some future course of action (paradigm cases: promising, threatening, offering, refuse, agree, swear), for examples:

a. I’ll be back.

b. I am going to get it right next time.

c. We will not do that.

4. Expressives, which express a psychological state (paradigm cases: thanking, apologizing, welcoming, congratulating, deny, commiserate, pardon), for examples:

a. I am really sorry!

b. Congratulations!

5. Declarations, which effect immediate changes in the institutional state of affairs and which tend to rely on elaborate extra linguistic institutions (paradigm cases: excommunicating, declaring war, christening, marrying, firing from employment, sentencing, dismissing, excusing), for examples:

a. Priest: I now pronounce you husband and wife.

b. Referee: You’re out!

c. Jury Foreman: We find the defendant guilty.
The illocutionary act has an illocutionary point or purpose, corresponding to the speaker’s intention that the utterance is count as certain kind of act, i.e. a representation of something, an attempt to get the hearer to do something, and so on. The illocutionary act has an effect on the hearer, the illocutionary act effect, which consist in the hearer understanding the utterance of the speaker.\(^6\)

Speech act can also be found in a novel. In the novel there are many speech acts in the dialog of novel. In the dialogues of “A Thousand Splendid Suns” novel contains illocutionary acts, for example:

> “Instead, Nana grabbed Mariam by the wrist, pulled her close, and, through gritted teeth, said, “You are a clumsy little harami”.\(^7\) At the time, Mariam did not understand. She did not know what this word harami- bastard- meant. Nor was she old enough to appreciate the injustice, to see that it is the creators of the harami who are culpable, not the harami, whose only sin is being born.”

This dialog contains representatives illocutionary acts, because Nana alleges Mariam as a clumsy little harami. In that case, the illocutionary act cannot deliver to the listener, because Mariam was child, she didn’t understand what Nana said.

A Thousand Splendid Suns is a 2007 novel by Afghan author Khaled Hosseini, his second, following his bestselling 2003 debut, The Kite Runner. It focuses on the tumultuous lives of two Afghan women and how their lives cross each other, spanning from the 1960s to 2003.\(^8\) Mariam and Laila are the major characters in this story. Mariam was five years old the first time she heard the word “harami”

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that declared by her mother. Mariam is only fifteen when she is sent to Kabul to marry the troubled and bitter Rasheed, who is thirty years, her senior. Nearly two decades later, in a climate of growing unrest, tragedy strikes fifteen year old Laila, who must leave her home and join Mariam’s unhappy household. Laila and Mariam are to find consolation in each other, their friendship to grow as deep as the bond between sisters, as strong as the ties between mother and daughter. With the passing of time comes Taliban rule over Afghanistan, the streets of Kabul loud with the sound of gunfire and bombs, life a desperate struggle against starvation, brutality and fear, the women’s endurance tested beyond their worst imaginings. Yet love can move person to act in unexpected ways, lead them to overcome the most daunting obstacles with a startling heroism. In the end it is love that triumphs over death and destruction.

Thousand Splendid Suns is unforgettable portrait of a wounded country and a deeply moving a story of family and friendship. It is beautiful, heart- wrenching of an unforgiving time, an unlikely bond and an indestructible love.9

This novel also involves so many utterances of the illocutionary acts as a study that concerns in pragmatics. Those are the reasons why are the writer interested in doing the research under the title An Analysis on Illocutionary Acts in the novel “A Thousand Splendid Suns”.

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9 Ibid.
B. Focus of the Study

In this paper, the writer will focus the pragmatics study on illocutionary acts and how the listener translates the speaker’s idea in the novel “A Thousand Splendid Suns”.

C. Research Question

Based on the background of the study stated above the writer analyzes two questions to be answered in this research. The research questions are:

1. What kinds of illocutionary acts can be found in the novel “A Thousand Splendid Suns”?

2. How the listener translates the speaker’s idea in that novel?

D. Significance of the study

This research will give some benefits for the students who want to deepen their knowledge, especially in pragmatics about illocutionary acts. Moreover, it can give some information about how the listener translates the speaker’s idea in the novel “A Thousand Splendid Suns”.

E. Research Methodology

1. The Objective of Research

Related to the research questions above, this research intends to analyze Illocutionary Acts in the novel “A Thousand Splendid Suns”. By analyzing the
dialogues, this research intends to describe the types of illocutionary acts used and to understand how the listener translates the speaker’s idea in the novel “A Thousand Splendid Suns”.

2. Method of the Research

To solve the problem that is presented in research question, the writer conducted the descriptive analysis method. The writer uses the novel, books, and websites relate to Pragmatics and An Illocutionary Acts’ theory as the sources of the research. The technique used in this research is using descriptive analysis. In her analysis, the writer explains the dialogues of the novel “A Thousand Splendid Suns” that is supported by the theory of J. R. Searle that related to Illocutionary Acts.

3. The Unit of Analysis


4. The Data Analysis Technique

To get the aim of the research, the writer uses descriptive analysis technique for the data analysis, by applying the following steps:

a. To write some notes of illocutionary offered by J.R. Searle.

b. To read all the contents of the novel’s dialogue.

c. To give the order number of the dialogue within the drama text.
d. To sign up the illocutionary acts of speech act accruing within the novel text.

e. To select the types of illocutionary acts and to know how does the listener translate the speaker idea in the novel “A Thousand Splendid Suns.”

f. To write the report of study.

5. The Instrument of The Research

The writer uses herself as a main research instrument through reading, identifying and classifying the data which are needed from the novel’s text. She observes and signs the possibility of the illocutionary occurrence within novel’s text.

6. Place and time of the Research

This research has been started since March 2010, in English Letters Department, Adab and Humanities Faculty, 'Syarif Hidayatullah' State Islamic University (UIN) Jakarta. This research was also taken place at some libraries, such as 'Syarif Hidayatullah' State Islamic University, University Indonesia, Atma Jaya Library, the staff of Language and Culture Center at Atma Jaya University, and other libraries to get more references and more information.
CHAPTER II
THEORETICAL FRAMEWORK

A. Linguistics

Linguistics is the scientific study of language. The use of language is one of the defining characteristics of human being, and it is basic element for the process of communication that holds society together. Linguistics is a field that relates to many other human activities that are heavily dependent on language.\(^\text{10}\)

A language is a complex system of symbols, or signs, that are shared by members of a community. It will be useful to consider other signs that we know and how we react them.\(^\text{11}\)

B. Pragmatics

Pragmatics is the study of deixis, implicature, presupposition, speech acts and the aspect of discourse structure.\(^\text{12}\)

Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has consequently, more to do

with the analysis of what people mean by their utterances than what words phrases in those utterances might mean by themselves.\footnote{\textit{George Yule, Pragmatics} (New York: Oxford University Press, 1996), p.5.}

Pragmatics is fundamentally about how the context of use contributes to meaning, both semantic meaning and speaker’s meaning. The core topics of pragmatics are indexicality, preposition, implicature, and speech acts, but in reality there is no limit to the ways in which context can influence meaning. Situation can even develop which allow words to mean things they never mean before.\footnote{\textit{Ralph Fasold, An Introduction to Languages and Linguistics} (New York: Cambridge University Press, 2006), p.163.}

Context is the background knowledge assumed to be shared by speaker and hearer and which contributes to hearer’s interpretation of what speaker means by a given utterance.\footnote{\textit{Nadar F.X (2009), op. cit.} p.6.}

\textbf{C. Speech Acts}

\textit{1) Definition}

*Speech* acts is an action performed by the use of an utterance to communicate.\footnote{\textit{George Yule, Pragmatics} (New York: Oxford University Press, 1996), p.134.}

“People can also perform another kind of act simply by using language”.\footnote{\textit{Thomas W. Stewart, Language Files} (Department of Linguistics: the Ohio State University, 2001), p.221.}

"Actions performed via utterance are generally called speech act, and in English, are commonly given more labels, such as apology, complaint, compliment, invitation,
promise, or request." Speech act is something that somebody considered as an action, for example" I forgive you.  

The theory of speech acts is part of pragmatics. Pragmatics is another branch of linguistics that is concerned with meaning. Pragmatics and semantics can be viewed as different parts, or different aspects, of the same general study. Both are concerned with people ability to use language meaningfully. While semantics is mainly concerned with a speaker’s competence to use the language system in producing meaningful utterances and processing utterances produced by others, the chief focus of pragmatics is a person’s ability to recognize what the speaker is referring to, to relate new information has gone before, to interpret the background knowledge about the speaker and the topic of discourse, and to infer or ‘fill in’ information that the speaker takes for granted and doesn’t bother to say.

John Austin pointed out that when people use language, they are performing a kind of action. He called speech acts. It’s easy to see the “act” nature of language when a minister says, “I now pronoun you husband and wife” in a wedding ceremony. By virtue of this sentence being said by an appropriate person, the engaged couple becomes a married couple. Most speech acts are not so “official,” but they are rely on the speaker using an utterance to signal his/ her intention to accomplish some action and the hearer inferring that action from the utterance. When people make

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18 George Yule (1996), *op. cit.*
beats and promises, offer congratulations and apologies, or issue order or challenges, they are using language to accomplish actions. Consider the contrast between (a.) and (b.):

a. I promise to visit tomorrow.

b. She promised to visit tomorrow.

(a.) Performs the act of promising: if you say it, you’ve promised something. If you don’t visit the next day, the person you say it to can complain that you broke your promise. Example (b.) simply reports a promise by somebody else, you haven’t promised anything yourself.

Sentences which perform actions, like (a.), are known as performatives, while other sentences, (b.), are called constantives. A good test of whether a sentence is a performative is whether you can insert the word hereby before the verb: “I hereby promise/ challenge/ bet…” make sense, but “I hereby walk/ see/ like…” do not. As Austin pointed out, however, even constantive perform actions of some sort; (b) performs the actions of reporting her promise. Thus distinction between performatives and constantives may not be as important as the idea that all sentences can be used to perform actions of various sorts.22

The modern study of speech acts begins with Austin’s (1962) engaging monograph How to Do Things with words, the published version of his William

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James lectures delivered at Harvard in 1995. He theorized discourse is composed not only words or sentences but also speech acts. Searle strengthened this point by stating, “It is not the symbol or word or sentence which is the production in the performance of the speech act that constitutes the basic unit of linguistics communication”.

2) Types of Speech Act

In trying to understand the various types of acts that sentences may perform, Austin proposed three “levels” of speech act:

- **Locutionary acts**: grammar-internal actions like articulating a certain sound, using a certain morpheme, referring to a particular person. (These are the “acts” which fall under phonetics, phonology, morphology, syntax, and semantics. They are usually not of much interest to people studying pragmatics.)

- **Illocutionary acts**: actions of communication like asserting a fact, asking question, requesting an action, making a promise, or giving a warning.

- **Perlocutionary Acts**: actions which go beyond communication, like annoying, frightening, or tricking someone by what you tell them.

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D. The Illocutionary Act

1). Definition

The illocutionary act is performing in act in saying something, such as report, announce, predict, admit, opine, ask, reprimand, request, suggest, order, propose, express, congratulate, promise, thank, exhort.  

2). Types of Illocutionary Acts

After Austin's original explorations of speech act theory there have been a number of works which attempt to systematize the approach. One important focus has been to categorize the types of speech acts possible in languages. J. R. Searle for example, while allowing that there is a myriad of language particular speech acts, proposed that all acts fall into five main types:

1. **Representatives**, which commit the speaker to the truth of the expressed proposition (paradigm cases: asserting, concluding), for examples:
   a. Chomsky didn’t write about peanuts.
   b. It was warm sunny day.

2. **Directives**, which are attempt by the speaker to get the addressee to do something (paradigm cases: requesting, questioning, demanding, begging, urging, commanding, asking, biding, recommending), for examples
   a. Give me a cup of coffee. Make it black.

---

b. Could you lend me a pen, please?

c. Don’t touch that.

3. **Comissives**, which commit the speaker to some future course of action (paradigm cases: promising, threatening, offering), for examples:

   a. I’ll be back.
   
   b. I am going to get it right next time.
   
   c. We will not do that.

4. **Expressives**, which express a psychological state (paradigm cases: thanking, apologizing, welcoming, congratulating), for examples:

   a. I am really sorry!
   
   b. Congratulations!

5. **Declarations**, which effect immediate changes in the institutional state of affairs and which tend to rely on elaborate extra linguistic institutions (paradigm cases: declaring war, marrying, firing from employment), for examples:

   a. Priest: I now pronounce you husband and wife.
   
   b. Referee: You’re out!
   
   c. Jury Foreman: We find the defendant guilty.  

The felicity conditions on illocutionary acts are formulated by Searle as necessary and sufficient conditions for their performance. They include: essential conditions, which say what kind of illocutionary act the utterance is to count as; propositional

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content conditions, which specify what kind of propositional content the speech act is to have; preparatory conditions, which specify contextual requirements (especially regarding the speaker’s and the hearer’s epistemic and volitional states), and sincerity conditions, specifying which psychological state of the speaker will be expressed by the speech act.

From the felicity conditions on illocutionary acts, a set of semantic rules for the use of illocutionary force-indicating devices can be extracted. Such devices will be appropriately used only if the felicity conditions of the illocutionary acts, the force of which they indicate, are satisfied.

The satisfaction of felicity conditions and the speaker’s use of the linguistic devices that indicate the related illocutionary force, under normal communication conditions, enable the speaker to achieve the illocutionary effect, i.e. to communicate the force of the utterance to the hearer.27

a. The speaker must intend to do what he promises

b. The speaker must believe (that hearer believes) that the action is in the hearer’s best interest

c. The speaker must believe that he can perform the action

d. The speaker must predicate a future action

e. The speaker must predicate an act of himself.

• Direct and Indirect Speech Acts

The conventionally expected function is known as the **direct speech act** and the extra actual function is termed the **indirect speech act**. For examples:

<table>
<thead>
<tr>
<th>Utterance</th>
<th>Direct act</th>
<th>Indirect act</th>
</tr>
</thead>
<tbody>
<tr>
<td>Would you mind passing me the ashtray?</td>
<td>Question</td>
<td>request</td>
</tr>
<tr>
<td>Why don’t you finish your drink and leave?</td>
<td>Question</td>
<td>request</td>
</tr>
<tr>
<td>I must ask you to leave my house.</td>
<td>Statement</td>
<td>order/request</td>
</tr>
<tr>
<td>Leave me and I’ll jump in the river.</td>
<td>Order</td>
<td>threat</td>
</tr>
</tbody>
</table>

Searle argues that speakers do indeed have access to both: Searle terms the direct use the **literal** use of the speech act and the indirect, the nonliteral use. Searle gives as examples the sentences in a below, all of which can be request, but none of which have the form of imperatives in the (b) version, but instead are interrogatives and declaratives:

- a. Can you pass the salt?
  
  b. Please pass the salt.

- a. I wish you wouldn’t do that.
  
  b. Please don’t do that

- a. Aren’t you going to eat your cereal?
b. Please eat your cereal.

Searle argues that in the case above two speech acts are available to the hearer: the literal act is back grounded or secondary while nonliteral act is primary—‘when one of these sentences is uttered with the primary illocutionary point of a directive, the literal illocutionary act is also performed.\(^{28}\) The question, Searle raises is: how it is that stating *Salt is made of sodium chloride* will not work as a request like *Can you pass the salt?*

- **John Searle’s theory of "indirect speech acts"**

Searle has introduced the notion of an 'indirect speech act', which in his account is meant to be, more particularly, an indirect 'illocutionary' act. Applying a conception of such illocutionary acts according to which they are (roughly) acts of saying something with the intention of communicating with an audience, he describes indirect speech acts as follows: "In indirect speech acts the speaker communicates to the hearer more than he actually says by way of relying on their mutually shared background information, both linguistic and nonlinguistic, together with the general powers of rationality and inference on the part of the hearer." An account of such act, it follows, will require such things as an analysis of mutually shared background information about the conversation, as well as of rationality and linguistic conventions.

\(^{28}\) *Ibid.*
In connection with indirect speech acts, Searle introduces the notions of 'primary' and 'secondary' illocutionary acts. The primary illocutionary act is the indirect one, which is not literally performed. The secondary illocutionary act is the direct one, performed in the literal utterance of the sentence (Searle 178). In the example:

1) Speaker X: "We should leave for the show or else we’ll be late."

2) Speaker Y: "I am not ready yet."

Here the primary illocutionary act is Y’s rejection of X’s suggestion, and the secondary illocutionary act is Y’s statement that she is not ready to leave. By dividing the illocutionary act into two subparts, Searle is able to explain that we can understand two meanings from the same utterance all the while knowing which the correct meaning to respond to is.

With his doctrine of indirect speech acts Searle attempts to explain how it is possible that a speaker can say something and mean it, but additionally mean something else. This would be impossible, or at least it would be an improbable case, if in such a case the hearer had no chance of figuring out what the speaker means (over and above what she says and means). Searle’s solution is that the hearer can figure out what the indirect speech act is meant to be, and he gives several hints as to how this might happen.

Ibid.
For the previous example a condensed process might look like this:

1. **Step 1:** A proposal is made by X, and Y responded by means of an illocutionary act (2).

2. **Step 2:** X assumes that Y is cooperating in the conversation, being sincere, and that she has made a statement that is relevant.

3. **Step 3:** The literal meaning of (2) is not relevant to the conversation.

4. **Step 4:** Since X assumes that Y is cooperating; there must be another meaning to (2).

5. **Step 5:** Based on mutually shared background information, X knows that they cannot leave until Y is ready. Therefore, Y has rejected X's proposition.

6. **Step 6:** X knows that Y has said something in something other than the literal meaning, and the primary illocutionary act must have been the rejection of X's proposal.

Searle argues that a similar process can be applied to any indirect speech act as a model to find the primary illocutionary act (178). His proof for this argument is made by means of a series of supposed "observations".30

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• **Analysis using Searle's theory**

In order to generalize this sketch of an indirect request, Searle proposes a program for the analysis of indirect speech act performances, whatever they are. He makes the following suggestion:31

1. **Step 1:** Understand the facts of the conversation.

2. **Step 2:** Assume cooperation and relevance on behalf of the participants.

3. **Step 3:** Establish factual background information pertinent to the conversation.

4. **Step 4:** Make assumptions about the conversation based on steps 1–3.

5. **Step 5:** If steps 1–4 do not yield a consequential meaning, then infer that there are two illocutionary forces at work.

6. **Step 6:** Assume the hearer has the ability to perform the act the speaker suggests. The act that the speaker is asking be performed must be something that would make sense for one to ask. For example, the hearer might have the ability to pass the salt when asked to do so by a speaker who is at the same table, but not have the ability to pass the salt to a speaker who is asking the hearer to pass the salt during a telephone conversation.

7. **Step 7:** Make inferences from steps 1–6 regarding possible primary illocutions.

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8. **Step 8**: Use background information to establish the primary illocution (Searle 184).

With this process, Searle concludes that he has found a method that will satisfactorily reconstruct what happens when an indirect speech act is performed.

- **IFIDs**

  The ordinary language philosopher Paul Grice greatly contributed to the subsequent development of speech act theory by introducing his conception of speaker meaning (1957), an attempt to define meaning with the reference to the intentions of the speaker in the making of utterance. According to Grice, speaker’s meaning is prior to sentence meaning and it consists in the intention of the speaker to produce that an effect. This account of speaker’s meaning has been held to apply, with modifications, also to the force of speech acts.

  The most obvious device for indicating the illocutionary force (the Illocutionary Force Indicating Device, or IFID) is an expression.\(^\text{32}\)

- **Rules of the use of the illocutionary force indicating device**

  The semantically rules for the use of any illocutionary force indicating \(Pr\) for promising are:

  1. \(Pr\) is to be uttered only in the context of a sentence (or large stretch discourse) \(T\), the utterance of which predicates some of future act \(A\) of the speaker \(S\).

\(^{32}\) *Ibid.*
Searle calls this the propositional content rule. It is derived from the propositional content conditions 2 and 3.

2. Pr is to be uttered only if the hearer H would prefer S’s doing A to his not doing A, and S believe H would prefer S’s doing A to his not doing A.

3. Pr is to be uttered only if it is not obvious to both S and H that S will do A in the normal course of the events. Searle call rules 2 and 3 preparatory rules, and they are derived from the preparatory conditions 4 and 5.

4. Pr is to be uttered only if S intends to do A. Searle call this the sincerity rule, and it is derived from the sincerity condition 6.

5. The utterance of Pr counts as the undertaking of an obligation to do A. Searle call this the essential rule.

Searle 169, a work that is second only to Austin’s in its influence on speech act theory. J.R Searle strongly affirmed a view of speaking as a rule-governed form of behavior, the basic unit which, the speech act consists in the production of a sentence token under certain condition. In this view, widely adopted by other philosopher and linguistics, the illocutionary act coincides with the complete speech act (Searle 1969: 23), and its characteristic linguistic form is the complete sentence.

The illocutionary act has an illocutionary point or purpose (Searle 1979: 2-3), corresponding to the speaker’s intention that the utterance is to count as a certain kind of act, i.e. a representation of something, an attempt to get the hearer to do something,
and so on. The illocutionary point is the most central feature of illocutionary force, but does not coincide with it since forces having the same illocutionary point can differ in other features.\textsuperscript{33}

E. Novel

Novel is a fictional prose narrative of considerable length and a certain complexity that deal imaginatively with human experience through a connected sequence of events involving a group of person in a specific setting. The term also refers to the literary type constituted by such narratives. Within is broad framework, the genre of the novel has encompassed an extensive range of types and styles, including picaresque, epistolary, gothic, romantic, realist and historical.

Although forerunners of the modern genre are to be found in a number of places, including classical Rome, 10\textsuperscript{th}- and 11\textsuperscript{th}- century Japan, and England, The European novel is usually said to have begun with the \textit{Don Quixote} of Miguel de Cervantes (part I, 1605). In its juxtaposition of impossible idealism and earthy practically in the figures of the knight and his squire, this work suggest what was to become one of the century concerns of the Western novel.

Although some interesting works were produced in 17\textsuperscript{th}- century France, it was in England that the genre first took permanent root. Daniel Defoe, Samuel Richardson, and Henry Fielding were all writing works in the first half of the 18\textsuperscript{th} century that did much to establish the novel in England. Their popularity soon

\textsuperscript{33} Ibid.
became a general phenomenon, leading in the 19th century to an extraordinary surge of fiction writing.

In essence the Western novel has remained popular because it can provide a more faithful image of everyday reality than can be achieved by any other literary form. Even the extravagant fantasies of the gothic novel or the modern science-fiction novel depend for their impact on the detailed rendering of surface reality. The history of the novel is in part a history of the changes in conventions established to achieve this verisimilitude. Perhaps because of the novel’s realistic bias, its greatest period is usually held to be the mid- to late 19th century, a time when improved literacy rates had increased the size of the potential audience and the modern mass media had not yet arrived to diminish it. During this period and just before, Charles Dickens, William Makepeace Thackeray, and George Elliot were writing in England; Honore de Balzac, Gustave Flaubert, and Emile Zola in France; Ivan Turgenev, Leo Tolstoy, and Fyodor Dostoyevsky in Russia; and Nathaniel Hawthorne and Herman Melville in the United States.

With the coming of the 20th century the novel began to change somewhat in character. The old certainty that experience could be adequately represented by the language and structures of the conventional novel was increasingly called into question. Writer such as James Joyce, Virginia Woolf, and Dorothy Richardson began to examine the ways in which reality eluded the grasp of literature. In trying to capture the complex and fragmentary quality of experience, some of these writers stretched the limits of the conventional novel to a point at which it became more and
more remote from the expectations- and sometimes the comprehension or interest- of the average reader, a process that perhaps culminated in the mid-20th century in the so-called antinovel, or *nouveau roman*. These modernist experiments sometimes produced works of outstanding interest, but they also tended to widen the gap between the popular and the “literary novel”.34

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CHAPTER III

RESEARCH FINDINGS

In this chapter, the writer discusses Data Description and Data Analysis:

A. Data Description

Table I

The use of Illocutionary Acts in the Novel of A Thousand Splendid Suns

<table>
<thead>
<tr>
<th>No</th>
<th>Types of Illocutionary Acts</th>
<th>Characteristics of the Act</th>
<th>Corpsuses</th>
<th>From the speaker side</th>
<th>The Listener’s Idea</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Representatives</td>
<td>affirm, state, assert</td>
<td>a. God’s word will never betray you, my girl. (p.16)</td>
<td>a. State or affirm to the listener</td>
<td>a. Understand</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b. “compliments of Alyona” (p.296)</td>
<td>b. Alyona is a goat</td>
<td>b. Alyona is Tariq’s wife.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>c. You are a clumsy little harami! (p.4)</td>
<td>c. Unwanted child</td>
<td>c. It was an ugly, loath-something to be harami, like an insect, like the scurrying cockroaches</td>
</tr>
<tr>
<td>2.</td>
<td>Directives</td>
<td>requesting, command, questioning, warning</td>
<td>a. You can stop that now! (p.39)</td>
<td>a. That is music</td>
<td>a. That is about the Nilofar’s utterance</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>b. Why don’t you wash up, Mariam, and come down stairs? (p.41)</td>
<td>b. Command to the listener</td>
<td>b. Understand</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>c. Don’t provoke him, Laila jo. (p.271)</td>
<td>c. Warning to the listener</td>
<td>c. Understand</td>
</tr>
<tr>
<td>3.</td>
<td>Comissives</td>
<td>promising, swear</td>
<td>a. I swear it’s why I married her, Laila, for that laugh (p.134)</td>
<td>a. Swear on his self</td>
<td>a. Understand</td>
</tr>
<tr>
<td>b. “I’ll come to Kabul and see you” (p.50)</td>
<td>b. Promise to the listener wanted</td>
<td>b. understand</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. I swear on Prophet’s name (p. 243)</td>
<td>c. swear</td>
<td>c. understand</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Expressives</td>
<td>apologizing, thanking, welcoming, hint</td>
<td>a. I’m sorry about all of this(p.203)</td>
<td>a. Apologizing to the listener</td>
<td>a. Understand</td>
</tr>
<tr>
<td>b. Thank you brother (p.233)</td>
<td>b. Thanking to the listener</td>
<td>b. Understand</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. Has this boy asked for your hand?(p.147)</td>
<td>c. The boy is Laila’s boy friend</td>
<td>c. The boy is Laila’s old brother</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Declarations</td>
<td>declaring, marrying,</td>
<td>a. “it ends here for you and me” (p.50)</td>
<td>a. Declaring to her father</td>
<td>a. Understand</td>
</tr>
<tr>
<td>b. “You are now husband and wife” (p. 49)</td>
<td>b. Marrying to the listener</td>
<td>b. Understand</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c. I am your husband now (p.200)</td>
<td>c. Declaring to the listener</td>
<td>c. understand</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
B. Data Analysis

Data (1.a)

“They’ll comfort you too, Mariam jo,” he said. “You can summon them in your time of need, and they won’t fail you. God’s words will never betray you my girl.”

This dialog contains representatives Illocutionary act, because Mullah Faizullah as the speaker tries to confirm Mariam as the listener that the God’s words will never betray Mariam. Mullah Faizullah is Mariam’s moslem scholar who always shares with Mariam. In this situation Mullah admitted to Mariam that, at the times, he didn’t understand the meaning of Koran’s word. But he said he liked the enchanting sounds the Arabic words made as they rolled off his tongue. He said they comforted him, eased his heart. Mullah tries to confirm Mariam that the God’s words will never betray Mariam. Koran’s words will comfort Mariam too, and they won’t fail Mariam. From listener’s side, she can understand what the speaker wanted in that utterance, because Mariam always believes on what Mullah said. Mariam thinks that Mullah is a trustworthy man, he always tells the truth, and Mariam always shares with him. Because of that Mariam gives her believe on him. Besides that the speaker must believe that Mariam can perform the action of what he wanted. Some characteristics of representatives illocutionary acts are using word: state, affirm or assert.
“Well. Yes. Me too. Here.” He fished a small paper bag from his pocket and passed it to her. “Compliment of Alyona.” Inside was a block of cheese in plastic wrap.
“Alyona. It’s a pretty name.” Laila tried to say this next without wavering.
“Your wife?”
“My goat.” He was smiling at her expectantly, as though waiting for her to retrieve a memory.

This dialog contains representatives Illocutionary act, because Tariq as a speaker gives a statement to Laila, that she has a compliment from Alyona. To hear the name of Alyona, Laila as a listener thinks that the compliment is from Tariq’s wife, because the name like “Alyona”, it is a beautiful name which has by a woman. So Laila has perception that it’s a woman who has close related with him, but actually Alyona is Tariq’s goat. Tariq just attempts to make Laila jealous. In this dialog, Laila hasn’t understood about what Tariq mentioned because they have different perception of the word “Alyona”. Laila hasn’t had same background information about Alyona, because they didn’t meet each other for a long time. Some characteristics of representative illocutionary acts are stating or concluding.
Data (1.c)

Instead Nana grabbed Mariam by the wrists, pulled her close, and, trough gritted, said, “You are a clumsy little harami. This is my reward for everything I’ve endured. An heirloom-breaking, clumsy little harami.”

This dialog contains representatives illocutionary act, because Nana as the speaker alleges Mariam as the listener is a clumsy little harami. In that case, the illocutionary act cannot deliver to the listener, because Mariam was child, she didn’t understand what Nana said. From the manner her mother said, Mariam thinks that a clumsy little harami is a worse name which has a bad meaning. Mariam has perception that was an ugly, loath- something to be harami, like an insect, like the scurrying cockroaches. In this situation, Nana alleges Mariam as a clumsy little harami, because Mariam taken down her mother’s China set. The tea set was the sole relic that Mariam’s mother, Nana, had of her own mother, who had died when Nana was two. Nana so angry about what Mariam did, it’s a caused why Nana alleges Mariam as a clumsy little harami. Some characteristics of representative illocutionary acts are assertive, allege, announce.
“My mother says a jinn made your mother hang herself.”
“You can stop that now,” Mariam said, turning to her side. “The music, I mean.”

This dialog contains directives illocutionary acts, because Mariam as a speaker commands Niloufar as a listener to stop something. Niloufar always tells about Mariam’s mother, suddenly Mariam said to stop something. In this situation Mariam also explained what her mean, because if Mariam doesn’t talk clearly what Mariam mean, Niloufar thinks that she must stop her talk about Mariam’s mother. However, Mariam gives further information about stopping the music, and then Niloufar understands what she mean. Besides that, Mariam assumes that the listener should have the ability to perform the act what the speaker suggests. Some characteristics of directives illocutionary acts are commanding, asking, requesting.

In this conversation, there is a miscommunication between the speaker and the listener, because the command of the speaker cannot be understood well by the listener. It needs some more clarifications.
Data (2.b)

I’m Afsoon,” she said. Why don’t you wash up, Mariam, and come downstairs?
Mariam said she would rather stay in her room.

This dialog contains directives illocutionary act and it has indirect speech act, because Afsoon as a speaker, in indirect speech asking Mariam as the speaker to take a bath. Afsoon is Jalil’s wife, a wife of Mariam’s father. In this situation, after Mariam’s mother hangs herself, Mariam lives in Jalil’s house with Jalil, his daughters, and his wife’s. One of his wife’s is Afsoon. Afsoon asked to Mariam that she must take a bath and take down the stairs, because Afsoon and Jalil’s family wants to talk something to Mariam. Mariam as the listener can understand what Afsoon asked, but in this situation Mariam has a bad mood to do what speaker wants, because Mariam still feels sad of her mother’s died. Some characteristics of declarations illocutionary acts are offering, asking, demanding. Both of the speaker and the listener can understand what they meant by each other.
“You were probably out back napping,” said Laila.
“Don’t provoke him, Laila jo,” Mariam said.
“I’m warning you, woman,” she said.
“Either that or smoking.”
“I swear to God.”
“You can’t help being what you are.”

This dialog contains directives illocutionary act, because in sentence “Don’t provoke him, Laila jo” contains warning utterance. Mariam as a speaker is warning Laila as a listener who wants to provoke their husband, Rasheed. Besides that, the speaker must obey what speaker warning, and the listener would know what possible can be happened if Laila doesn’t give attention about Mariam warning. In this situation, after Rasheed left his work, he sold everything in his house, and Laila as his wife doesn’t like this condition, she tries to provoke his husband. Laila said, “you were probably out back napping” to Rasheed, and Mariam warning Laila to don’t provoke him. Some characteristics of directives illocutionary acts are warning, asking, commanding, and biding. From the dialog above, both the speaker and the listener understand each other.
“Oh, many times. Before the boys were born. After too. You’re your mother, she used to be adventurous then, and… so alive. She was just about the liveliest, happiest person I’d ever met.” He smiled at the memory. “She had this laugh. I swear it’s why I married her, Laila, for that laugh. It bulldozed you. You stood no chance against it.”

This dialog contains commisives utterance, because Laila’s father as a speaker swears on himself that his wife’s laugh is caused he married Laila’s mother. He tells it to Laila, his daughter as a listener. He said that because he never sees his wife’s laugh again after their sons, Noor and Ahmad, died in a war to defend their nation, Afghanistan, from the colonizer. This dialog happens when Tariq, Laila, and Laila’s father visited Shahr-e-Zohak, The Red City. This place remembered Laila’s father to her wife who has visited there. And Laila’s father tells something to Laila, he said promising to himself that her mother’s laugh is caused why his father married her mother. Because before their sons died in a war, Laila’s mother is a woman who always cheerful, she always smiles in anytime. Laila as the listener believes what her father promises, because she realizes that her brothers died makes Laila’s mother changed become a sad woman who never smile. Besides it, the speaker must intent to do what he promises. Some characteristics of commisives illocutionary acts are promise, swear, realize, and intention. From the dialog above, both the speaker and the listener understand each other.
Data (3.b)

“I’ll visit you,” he muttered. “I’ll come to Kabul and see you. We’ll.”
“No.No,” she said. Don’t come. I won’t see you. Don’t you come. I don’t want to hear from you. Ever. Ever.”

This dialog contains commissives Illocutionary act, because Jalil as a speaker says promising utterance to his daughter, Mariam as Jalil’s daughter. But Mariam as a listener refuses Jalil’s promising utterance, because Jalil has betrayed his daughter. Because of that Mariam won’t to see Jalil again. In promising condition, there must be having agreement between speaker and listener. Some characteristics of commisives illocutionary acts are promising, agreeing, and refusing. From the dialog above dialog above, both the speaker and listener understand each other.

Data (3.c)

“You try this again and I will find you. I swear on Prophet’s name that I will find you. And, when I do, there isn’t a court in this godforsaken country that will hold me accountable for what I will do. To Mariam first, then to her, and you last. I’ll make you watch. You understand me? I’ll make you watch.”

This dialog contains commisives Illocutionary act, because it has swearing utterance, Rasheed as a speaker swears on Prophet’s name that he will find Laila as a listener, if Laila tries to vague again. In this condition, Laila as a listener believes on what her husband can do in his swears, because their husband has bad attitude. He doesn’t hesitate to treat rudely to his wives if they don’t obey what Rasheed says. Laila and Mariam try to vague from their house, and in the way, they arrested by Mujahidin watch. Mariam and Laila caught by mujahidin’s control for the women
who take a walk without their brother or their husband. In this utterance Rasheed also threatening to not doing it again. Besides it, the speaker must believe (that listener believes) that the action is in the listener’s best interest, and the speaker must intend to do what he promises. Some characteristics of commisives illocutionary acts are threatening, swearing, and promising. From the dialog above dialog above, both the speaker and listener understand each other.

**Data (4.a)**

The girl set the cup on the floor and put her hands out for the shirts, palms up.

“I’m sorry about all of this,” she croaked.

“You should be,” Mariam said. “You should be sorry.”

This dialog contains expressives Illocutionary act, because Laila as the speaker says the apologizing utterance, “I’m sorry about all of this” Laila says sorry to Mariam as the listener. Mariam as a listener understand what a speaker says, than Mariam thinks that Laila must say sorry to Mariam about troubles happen when she becomes her husband’s wife. In this situation Laila and Mariam are in the kitchen to talk about their home assignment, and Mariam also talks some rules clearly about that. Laila feels so sorry about the guilty that she made. Some characteristics of expressives illocutionary acts are apologizing or pardon. From the dialog above, both the speaker and listener understand each other.
“You want to come with my family,” the young man said.
“I know it’s zahmat for you. But you look like a decent brother, and I--”
“Don’t worry, hamshira. I understand. It’s no trouble. Let me go and buy your tickets.”
“Thank you, brother. This is sawab, a good deed. God will remember.”

This dialog contains expressives Illocutionary act, because the sentence “Thank you, brother” has thanking utterance, Mariam as a speaker says thank you to a man as a listener who will help her, and the young man said that he will do what Mariam wants. In this condition, Laila, Mariam and their children are in the bus station, the ticket can only buy for the people who accompanied by their brother or their husband. Actually Mariam’s family tries to vague. They don’t accompanied by their husband. So Mariam asking for help to a man who will buy the ticket too. A man accepts Mariam asking, he feels pity to Mariam’s family. So he will buy the tickets for them. Besides that, the speaker must believe that the young man can perform the action of what Mariam wanted. Some characteristics of expressives illocutionary acts are thanking, acknowledge. From the dialog above dialog above, both the speaker and listener understand each other.
“We were cousins. And we married. **Has this boy asked for your hand?**”

“He’s a friend. A rafiq. It’s not lie that between us,” Laila said, sounding defensive, and not very convincing. “He’s like brother to me,” she added, misguided. And she knew even before a cloud passed over Mamy’s face and her features darkened, that she’d make a mistake.

This dialog contains expressives Illocutionary act, because Laila’s mother tries to hint Laila with her question. Laila’s mother meaning Tariq as Laila’s boy friend, but Laila said that Tariq is her old brother. Laila considers Tariq as her old brother because she doesn’t want her mother amok her. Some characteristic of expressives illocutionary act are hint, amok, deny. From the dialog above, both the speaker and listener understand each other, but Laila is lying, she doesn’t tell the truth that Tariq is her boy friend.

He gave her a wounded look.

*“it ends here for you and me.* Say your good-byes.

“But leave me like this,” he said in thin voice.

This dialog contains declarations of Illocutionary act, because Mariam as a speaker declaring the ends of relation with her father. Mariam says good bye to her father as a listener, because her father, Jalil, always makes disappointed to Mariam. Jalil as a listener understand about what his daughter, because his daughter says good bye seriously. Jalil won’t his daughter said that. Then Jalil said don’t leave his like this. Some characteristics of declarations illocutionary acts are declaring, dismissing,
sentencing, and excusing. From the dialog above, both the speaker and listener understand each other.

**Data (5.b)**

“You are now husband and wife,” the mullah said. “Tabreek. Congratulations.”

In this dialog contains declarations of Illocutionary act, because the Moslem scholar as a speaker is marrying Rasheed and Mariam as the listeners, and he is declaring Mariam and Rasheed as a husband and wife. In this situation, Mariam, Rasheed, Jalil and Jalil’s families there are in the Jalil’s house. Mariam has compulsion by Jalil’s families to marry with Rasheed. Besides it the listeners, Mariam and Rasheed can understand about what the Moslem scholar said. Mariam and Rasheed think that they have commitment become husband and wife. Some characteristics of declarations illocutionary acts are declaring, marrying, sentencing. From the dialog above, both the speaker and listener understand each other.

**Data (5.c)**

“No matter. The point is, I am your husband now, and it falls on me to guard not only your honor but ours, yes, our nang and namous.

This dialog contains declarations Illocutionary act, because Rasheed as a speaker declares that Laila is her wife, and now Rasheed becomes her husband who will give his protection to Laila. In this situation, Rasheed as Laila’s husband also declares that he is her husband who has responsibility to keep their family’s honor.
Rasheed consider Laila as the Queen in his house. Laila as a listener understand what her husband means, because Rasheed talks seriously and Laila gives her attention to what her husband said, but Laila thinks that Rasheed’s talk is just make a nonsense which make Laila hates her husband so much. Some characteristics of declarations illocutionary acts are declaring, marrying, sentencing, informing. In this dialog, the writer thinks that both the speaker and the listener understand each other.

From the analyzed data above, the types of Illocutionary Acts are: Representatives, Directives, Comissives, Expressives, and Declarations.
A. Conclusion

To be a good reader of a novel, the reader must understand the utterances, meaning, and what speaker purposes of the conversation in that novel. Because of that, the reader can get the point of the story in that novel.

Illocutionary act is what the speaker wants in that time when the speaker is saying something, and it is an act of doing something, such as: promising, asserting, threatening, requesting, apologizing, congratulation, thanking, naming, etc.

To understand Illocutionary Act, the speaker and the listener must understanding the facts of the conversation, assume cooperation and relevance on behalf of the participants, assume the listener has ability to perform the act the speaker suggests, and use background information to establish the primary illocution.

In the relation of meaning, the writer explains the dialogues of the novel “A Thousand Splendid Suns” with the theory of J. R. Searle that related to Illocutionary Acts in Linguistics. This theory has been described in chapter two.

From the analysis of this paper, the writer finds some kinds of Illocutionary acts, such as: Representatives, Directives, Commisives, Expressives, and Declarations. Then these types of Illocutionary Act can be used to classify their
characteristics as using the words: state, assert, question, warn, promise, swear, apologize, thank, welcome, hint, name, declare, and marry.

B. Suggestion

In this study, the writer has some suggestions as follows:

a. For the students who are interested in studying Illocutionary Acts, they can use Searle’s theory.

b. Through this study, the writer hopes that this paper can be useful for all of the students who want to study in depth about Illocutionary Acts.

c. Finally, the writer hopes that this study will be useful for future improvement of studying Illocutionary Acts in English Letters Department, especially in the faculty of Adab and Humanities, UIN Syarif Hidayatullah Jakarta.
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APPENDICES

1. Synopsis of The Novel

A Thousand Splendid Suns is a 2007 novel by Afghan author Khaled Hosseini, his second, following his bestselling 2003 debut, The Kite Runner. It focuses on the tumultuous lives of two Afghan women and how their lives cross each other, spanning from the 1960s to 2003. The book was released on May 22, 2007, and received favorable prepublication reviews from Kirkus, Publishers Weekly, Library Journal, and Booklist, as well as reaching #2 on Amazon.com's bestseller list before its release.

The novel is divided into four parts. The first part focuses exclusively on Mariam, the second and fourth parts focus on Laila, and the third part switches focus between Mariam and Laila with each chapter.

Mariam lives in a kolba on the outskirts of Herat with her mother. Jalil, her father, is a wealthy man who lives in town with three wives and several children. Because Mariam is his illegitimate daughter, she cannot live with them, but Jalil visits her every Thursday. On her fifteenth birthday, Mariam wants her father to take her to see Pinocchio at his movie theater. When he does not show up, she hikes into town and goes to his house. He refuses to see her, and she ends up sleeping on the floor.

porch. In the morning, Mariam returns home to find that her mother has hanged herself out of fear that her daughter has deserted her. Mariam is then taken to live in her father's house. Jalil arranges for her to be married to Rasheed, a shoemaker from Kabul who is thirty years her senior. In Kabul, Mariam quickly becomes pregnant, 7 times, but the child miscarries each time and Rasheed becomes abusive towards his young bride.

In the same neighborhood lived a girl named Laila and a boy named Tariq, who are close friends, but careful of social boundaries. War comes to Afghanistan, and Kabul is bombarded by rocket attacks. Tariq's family decides to leave the city, and the emotional farewell between Laila and Tariq ends with them making love. Laila's family also decides to leave Kabul, but as they are packing a rocket destroys the house, kills her parents, and severely injures Laila. Laila is taken in by Rasheed and Mariam.

After recovering from her injuries, Laila discovers that she is pregnant with Tariq's child. She arranges to marry Rasheed, who is eager to have a young and attractive second wife. Laila, who has been told that Tariq is dead, gives birth to Aziza, a daughter. Rasheed is unhappy and suspicious, and he becomes more abusive. Mariam and Laila eventually become confidants. They plan to run away from Rasheed and leave Kabul, but they are caught at the bus station. Rasheed beats them and deprives them of water for several days, almost killing Aziza.
A few years later, Laila gives birth to Zalmai, Rasheed's son. The Taliban has risen to power, and there is a drought, and living conditions in Kabul become poor. Rasheed's workshop burns down, and he is forced to take jobs he is ill-suited for. The family sends Aziza to an orphanage. Then one day, Tariq appears outside the house. He and Laila are reunited, and their passions flare anew. When Rasheed returns home from work, Zalmai tells his father about the visitor. Rasheed starts to savagely beat Laila, so Mariam kills Rasheed with a shovel. Laila and Tariq leave for Pakistan with the children. Mariam confesses to killing her husband and is executed. After the fall of the Taliban, Laila and Tariq return to Afghanistan. They stop in the village where Mariam was raised, and discover a package that Mariam's father left behind for her: a videotape of Pinocchio, a small pile of money and a letter. Laila reads the letter and discovers that Jalil regretted sending Mariam away. Laila and Tariq return to Kabul and fix up the orphanage, where Laila works as a teacher. Laila is pregnant with her third child, and if it is a girl, it is suggested she will be named Mariam.

2. Biography of the Author

Khaled Hosseini was born in Kabul, Afghanistan, in 1965. His father was a diplomat with the Afghan Foreign Ministry and his mother taught Farsi and history at a large high school in Kabul. In 1976, The Afghan Foreign Ministry relocated the Hosseini family to Paris. They were ready to return to Kabul in 1980, but by then Afghanistan had already witnessed a bloody communist coup and the invasion of the Soviet army. The Hosseinis sought and were granted political asylum in the United States. In September of 1980, Hosseini’s family moved to San Jose, California.
Hosseini graduated from high school in 1984 and enrolled at Santa Clara University where he earned a bachelor’s degree in Biology in 1988. The following year, he entered the University of California-San Diego’s School of Medicine, where he earned a Medical Degree in 1993. He completed his residency at Cedars-Sinai Hospital in Los Angeles. Hosseini was a practicing internist between 1996 and 2004.

While in medical practice, Hosseini began writing his first novel, The Kite Runner, in March of 2001. In 2003, The Kite Runner, was published and has since become an international best seller, published in 48 countries. In 2006 he was named a goodwill envoy to UNHCR, the United Nations Refugee Agency. His second Novel, A Thousand Splendid Suns was published in May of 2007. Currently, A Thousand Splendid Suns is published in 40 countries. Khaled has been working to provide humanitarian assistance in Afghanistan through The Khaled Hosseini Foundation was inspired by a trip to Afghanistan Khaled made in 2007 with the UNHCR. He lives in Northern California.

3. Profile of the Writer

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