AN ANALYSIS OF ILLOCUTIONARY ACT IN PRINCE OF PERSIA :

THE SAND OF TIME MOVIE

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AN ANALYSIS OF ILLOCUTIONARY ACT IN PRINCE OF PERSIA: THE SAND OF TIME MOVIE

A Thesis
Submitted to Letters and Humanities Faculty
in Partial Fulfillment of the Requirements for
the Degree of Strata One

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ABSTRACT


In this research, the writer discusses the using of Illocutionary Acts in the utterance of main character in Prince of Persia : The Sand of Time Movie. The aims of this research are to find out the context and classification of Illocutionary Acts used in Prince of Persia : The Sand of Time Movie, and to understand the interpretasi of the dialogue between speaker and hearer that use Illocutionary acts which are selected by the writer.

The writer uses qualitative descriptive analysis method. The writer collects the data from the script, then describes contexts and classification of Illocutionary Acts. Based on the theories provided, the data are analyzed one by one to know the context and types of illocutionary acts used. To focus on the study, the writer limits herself to analyze seventeen data, in five scenes.

From the analysis, the writer finds five types of illocutionary acts used by Dastan as main character in Prince of Persia : The Sand of Time Movie. They are Representantive (reporting, stating, and concluding), Directive (ordering, asking, requesting, and command), Expressive (praising and apologizing), Commissive (refusal and pledging), and Declarative (declaring).
APPROVEMENT

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The thesis entitled has been defended before the Letter and Humanities Faculty’s Examination Committee on October 6, 2011. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, October 6, 2011

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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 acknowledgment has been made in the text.

Jakarta, August, 2011

Nur Azni Wardani
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The writer
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CHAPTER I
INTRODUCTION

A. Background of the Study

Language is system of sounds, words, patterns, etc used by human to communicate, thoughts and feelings. "Penggunaan bahasa dalam berkomunikasi memerlukan dua sarana penting, yakni sarana linguistik dan sarana pragmatik. Sarana linguistik berkaitan dengan ketepatan bentuk dan struktur bahasa, sedangkan sarana pragmatik berkaitan dengan kecocokan bentuk dan struktur dengan konteks penggunaananya." Language usage in communication needs two important mediums, those are linguistic medium and pragmatic medium. Linguistic medium is related to form accuracy and language structure, whereas pragmatic medium is related to form accuracy and structure of using context. Pragmatic is the study of relation between language and context that are gramaticalized or encoded in stucture of language.

Context is an important thing in pragmatic study. Context is a 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. Beside context, there are another aspects of speech, those are hearer and speaker, purpose

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4 Ibid. p. 6.
of speech, etc. As the following, Gumperz and Hymes as linguists explain about aspects of speech in the acronym.

Gumperz and Hymes construct the acronym of SPEAKING for describing aspects of speech. Those are setting and scene, participants, end, act sequence, key, instrumentalities, norms of interpretation and interaction and genre. S is Setting and Sense, which refers to the time and place of speech. P is Participants, which refers to speaker and hearer. E is End, which refers to the conventionally recognized and expected outcome of speech. A is Act sequence, which refers to the actual form and and content of what it said. K is Key, which refers to the tone, manner, or spirit in which a particular message is conveyed. I is Instrumentalities, which refers to the choice of the channel and to the actual form of speech employed. N is Norms of interpretation and interaction, which refers to the specific behaviours and properties that attach to speaking and also to how these may be viewed by someone who does not share them. G is Genre, the final term, that refers to clearly demarcated types of utterance.

Speech act is the most interesting theory in study of Pragmatic. “Dalam studi atau pengkajian tentang pragmatik (penggunaan bahasa), teori tindak bahasalah (speech act theory) yang paling menarik dan kelihatan relevan sekali dengan pengajaran bahasa dan pembelajaran bahasa.” In study of Pragmatic, Speech act theory is the most interesting study and seems relevant in language teaching and language learning. Speech act is the action or intent that a speaker

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accomplishes when using language in context, the meaning of which is inferred by hearers.  

Speech act theory developed during the middle of the twentieth century out of sense of dissatisfaction on the part of writers such as J. L. Austin. Austin (1962) defined speech acts as the actions performed in saying something. Speech act theory says that the action performed when an utterance is produced can be analysed on the three different levels. These are, Locutionary act, Illocutionary act, and Perlocutionary act. Locutionary act is roughly equivalent to uttering a certain sentence with a certain sense and reference, which again is roughly equivalent to ‘meaning’ in traditional sense. Second, Illocutionary act such as informing, ordering, warning, undertaking. Thirdly, Perlocutionary acts achieve by saying something, such as convincing, persuading, deterring, and even, say, suprising or misleading.

Illocutionary act is the function of the word, the specific purpose that the speakers have in mind. “Yang terpenting dari ketiga jenis tindak tutur itu adalah tindak ilokusi. Inilah yang menjadi satuan analisis dasar di dalam kajian pragmatik.” The most important study from the three kinds of speech act is Illocutionary acts. It becomes the basic of analysis in pragmatic comprehension.

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That is an example of utterance that contains not only Locutionary act but also Illocutionary act and Perlocutionary act as a main purpose of the utterance.

“Be carefull.”

Locutionary substance is (1) group of sound (2) formed two words then formed an ordering. Illocutionary act substance is a speaker may be performing an ilocutionary act of requesting/ordering hearer to be carefull. Perlocutionary substance is hearer may will comply the request/order to be carefull.

Utterance can be found in dialogues of film. To analyze Illocutionary acts, the writer has chosen data from the utterances of Prince of Persia : The Sand of Time movie. Prince of Persia : The Sand of Time is a movie directed by Mike Newell, produced by Jerry Bruckheimer and distributed by Walt Disney Picture. The film retells the 2003 video game of the same name, developed and released by Ubisoft Montreal. In this movie, there are some utterances describing context and Illocutionary acts analysis. From the utterances, the writer is interested to analyze context and Illocutionary acts of this movie. For example:

“I didn’t kill my father.”

Based on the context, Dastan was accused of killing his father by his step brother and his uncle. In fact, he didn’t kill his father. The writer analyzes the Illocutionary acts in Dastan’s utterance is representative that he conveys his belief that some proposition is true. Dastan asserts that he is not murderer of his father. It is clear that the utterance is asserting.

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13 http://id.wikipedia.org/wiki/Prince_of_Persia access at 11.11, October 14th 2010
From the speech act theory defined by John Searle and J.L Austin, the writer wants to analyze and classify speech act in Dastan’s utterances of *Prince of Persia: The Sand of Time* movie.

B. Focus of the Study

In this research the writer would like to focus on Illocutionary acts as expressed in the utterances spoken by Dastan as main Character in *Prince of Persia: The Sand of Time* movie directed by Mike Newell in 2010 in five scenes.

C. Research Question

For the analysis, the writer formulated her research through the following questions:

1. What contexts underly Illocutionary acts used in Dastan’s utterances of *Prince of Persia: The Sand of Time* Movie?
2. What Illocutionary acts are implied in Dastan’s utterances of *Prince of Persia: The Sand of Time* Movie?

D. Objective of The Research

The aims of this research is:

1. Identifying contexts underly Illocutionary acts used in utterance of *Prince of Persia: The Sand of Time* movie.
2. Identifying Illocutionary acts which are implied in utterances of this movie.
E. Significance of the Research

The writer of this research hopes that this study will give the readers a better understanding of contexts and Illocutionary acts are used in study of Pragmatic. She also hopes it can be benefit for the readers who have interest in speech act theory.

F. Research of Methodology

1. Method of the Research

In this research, the writer uses the Content analysis in which she tries to analyze data and to identify every utterance using Illocutionary acts. Then, the writer will describe the data which will answer the two research questions of data analysis above.

2. The Technique of the Data analysis

In this research, the writer uses Speech act theory based on J.L. Austin and John Searle in data analysis as approach by following steps:

a. Reading the entire the dialogue on script.

b. Identifying the dialogue related to Illocutionary acts on script.

c. Concluding the data which have been collected.

3. Instrument of the Research

The writer uses herself as main research instrument through reading, identifying, and collecting the dialogue and making it as data by using theory of J.L. Austin and John Searle concerning context and Illocutionary acts within the dialogue.
4. Unit of Analysis

Unit of Analysis of the research is the writer uses the dialogue of *Prince of Persia: The Sand of Time* movie directed by Mike Newell released in 2010 and distributed by *Walt Disney Picture*. 
CHAPTER II
THEORETICAL FRAMEWORK

A. Pragmatic

1. The Definition of Pragmatics

Pragmatics is concerned with the study of meaning communicated by speaker and interpreted by a listener. It has consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves.\(^\text{14}\) Therefore, Pragmatics is the study of speaker meaning.\(^\text{15}\) Those aspect of the meaning of utterances which cannot be accounted for by straightforward reference to the true conditions of the sentence uttered.\(^\text{16}\)

The advantage of studying language via pragmatics is that one can talk about people’s intended meanings, their assumptions, their purpose or goals, and the kinds of action (for example, requests) that they are performing when they speak.

This type of study necessarily involves the interpretation of what people mean in particular context and how the context influence what is said. It requires a consideration of how speakers organize what they want to say in accordance with who they are talking to, where, when, and under what circumstances. Pragmatics


\(^{15}\) *Ibid.*

is study of contextual meaning.\textsuperscript{17} Pragmatic is study of just those aspects of the relationship between language and context that are relevant to the writing and grammars.\textsuperscript{18}

2. Context

Context is background knowledge assumed to be shared by speaker and hearer and which contributes to hearer’s interpretation of what speaker means by given utterance.\textsuperscript{19} Konteks mempengaruhi keserasian suatu bahasa. Dan hal-hal di luar bahasa mempengaruhi pemahaman kita pada hal di dalam bahasa. Untuk memahami apa yang terjadi di dalam sebuah percakapan, misalnya, kita perlu mengetahui siapa saja yang terlibat di dalamnya, bagaimana hubungan dan jarak social di antara mereka, atau status relative di antara mereka.\textsuperscript{20} Context affects language aptitude. Things outside language affect our language comprehension. To understand what happened in a conversation, we need to know anyone involved inside, how the relationship and social distance between them, or the relative status between them are.

It is another instance which refers to person or things: using proper names, pronouns, articles and so on. A person named ‘John’ is refered to as ‘John’ only in his own, known context: a person named ‘the policeman’ is an officer we know (or are supposed to know). Saying ‘John is the policeman’ makes sense only

\textsuperscript{17} George Yule. (1996), \textit{loc. cit.}
in a context where there is a person John whom I know by name and who happens to be the policeman (or is assigned the role in a play).  

Beside Context, Leech explains reference to one or more of the following aspects of the speech situation will be a criterion.

(i) *Addressers or addressees*

Following the practice of Searle and others, Leech shall refer to addressers and addressees, as a matter of convenience, as *s* (speaker) and *h* (hearer).

(ii) *The context of an utterance*

CONTEXT has been understood in various way, for example to include relevant aspect of the physical or social setting of an utterance. Leech shall consider context to be any background knowledge assumed to be shared by *s* and *h* and which contributes to *h*’s interpretation of what *s* means by a given utterance.

(iii) *The goal(s) of an utterance*

Leech shall often find it useful to talk of a goal or function of an utterance, in preference to talking about its intended meaning, or *s*’s intention uttering it.

(iv) *The utterance as a form of act or activity: a speech act*

Pragmatic deals with verbal acts or performances which take place in particular situations, in time.

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(v) The utterance as a product of verbal act

There is another sense in which the world utterance can be used in pragmatics: it can refer to the product of a verbal act, rather than to the verbal act itself. 22

From the above-mentioned elements of (i) addresser and addressee, (ii) context, (iii) goals, (iv) illocutionary act, and (v) utterance, we can conclude that aspect of speech situation is the important thing in speech act.

B. Speech Act

SPEECH ACT is the action or intent that a speaker accomplishes when using language in context, the meaning of which is inferred by hearers. Example, There is a bear behind you may be intended as a warning in certain contexts, or may in other context merely be a statement of fact. 23

Austin developed his theory of speech acts. He made important observation. Austin observed that there are ordinary language declarative sentences that resist a truth-conditional analysis in similar fashion. The point of uttering such sentences is not just to say things, but also actively to do things. In other words, such utterances have both a descriptive and an affective aspect. Accordingly, Austin called them performatives and he distinguished them from assertions, or statement making utterances, which he called constatives. 24

Austin expressed that language can be used to perform actions through his distinction between constantive and performative utterances. Constantive utterances describe or report events and states of affairs in the world. As such, they can be said to be true or false. However, performative utterances do not describe or report or constate anything at all are not true or false and the uttering of the sentence is, or is part of, doing of an action, which again would not normally be described as, or as just saying something.\(^{25}\)

Austin noticed that for a performative to be successful or ‘felicitous’, it must meet a set of conditions. Felicity conditions are conditions under which words can be used properly to perform actions.\(^{26}\) Austin noticed that the rules that have to be fulfilled in performative utterances are three: The persons and circumstances must be appropriate, The act must be executed completely and correctly by all participants and The participants must be the appropriate intentions.\(^{27}\)

Austin concluded that constantives are nothing but a special class of performatives, and that two-way distinction between performatives, as action-performers, and constative, as truth-hearers, can no longer be maintained. Consequently, Austin claimed that all utterances, in addition to meaning whatever they mean, perform specific acts via the specific communicative force of an utterance. Furthermore, he introduced threefold distiction among the act on simultaneously performs when saying something.\(^{28}\)

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\(^{25}\) Louisse Cummings. (2005), op. cit. p. 6.
\(^{28}\) Yan Huang, *loc. cit.*
1. **Locutionary Act**

Locutionary act is called by *The act of saying something*. According to Austin, a locutionary act is roughly equivalent to uttering a certain sentence with a certain sense and reference, which again is roughly equivalent to meaning in the traditional sense. To the extent that a speaker who says “The dangerous dog is in the garden” is producing a sentence the meaning of which is based on reference to a particular dog and garden in the external world.\(^29\) This utterance is one of the examples of locutionary act. Because, locutionary act just producing a sentence. If an addressee says that utterance in the garden, an addressee gets a thought that he has to be careful. In other occasion, if an addressee says it in the room, it would be merely information. Therefore, this utterance include into locutionary act, because the context is not clear.

2. **Illocutionary Act**

“*Tindak Ilokusi disebut dengan The Act of Doing something. Tindak Ilokusi tidak hanya digunakan untuk menginformasikan sesuatu, tetapi melakukan sesuatu sejauh situasi tuturnya dipertimbangkan secara seksama.*”\(^30\) Illocutionary act is called by *The Act of Doing something*. It is not only used for informing something, but also doing something as far as speech event was accurate considered.

Austin explained the performance of an act is the new and second sense as the performance of an ‘illocutionary’ act, i.e. performance of act *in* saying

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something as opposed to performance of an act of saying something.\textsuperscript{31} The Illocutionary Act carried out by a speaker meaning of an utterance is the act viewed in terms of the utterance’s significance within a conventional system of social interaction.\textsuperscript{32} An illocutionary act refers to the type of function the speaker intends to fulfill, or the type of action the speaker intends to accomplish in the course of producing an utterance. It is an act accomplished in speaking.\textsuperscript{33}

Illocutions used in a further technical notion, that of felicity condition, needs to be introduced in order to give plausible answer to this question. The Felicity Condition of an Illocutionary act are conditions that must be fulfilled in the situation in which the act is carried out if the acts is to be said to be carried out properly, or felicity. Examples, one of the felicity conditions for the illocutionary act of ordering is that the speaker must be superior to, or in authority over, the hearer. Thus, if a servant says to the Queen “Open the window”, there is a certain incongruity, or anomalousness, or infelicity in the act (of ordering) carried out, but if the Queen says “Open the Window” to the servant, there is no infelicity.\textsuperscript{34}

A felicity condition for the illocutionary act of accusing is that the deed or property attributed to the accused is wrong in some way. Thus one can felicitously accuse someone theft or murder, but normally only infelicitously of say, being a nice guy, or of helping an old lady to cross the road.\textsuperscript{35}

\textsuperscript{31} J. L. Austin. (1962), p. 99.
\textsuperscript{33} Yan Huang. (2005), op. cit. p. 102.
\textsuperscript{34} James R. Hurford (1983), op. cit. p. 251.
\textsuperscript{35} Ibid.
“Tindak ilokusi berkaitan dengan maksud si pembicara. Dengan kata lain, setiap penutur mempunyai maksud tertentu lewat ujaran yang di ucapkannya. Lewat ujaran yang dituturkannya, seseorang mungkin bermaksud bertanya, memberi tahu, memberi janji, memberi peringatan, menyuruh.” 36 Illocutionary act is related to speaker’s intention. In other words, every speaker has the intention through their utterance. Through the utterance, everyone may intend to asking, telling, promising, warning, and ordering.

An utterance can have more than one illocution, it is useful to introduce the distinction between direct and indirect illocutions. Direct illocution of an utterance is the illocution most directly indicated by a literal reading of the grammatical form and vocabulary of the sentence uttered. While the Indirect illocution of an utterance is any further illocution the utterance may have. 37 The direct illocution of “Can you pass the river?” is an enquiry about the hearer’s ability to pass the river. The indirect illocutions is request that the hearer pass the river.

Example of illocutionary acts include accusing, apologizing, blaming, congratulating, giving permission, joking, nagging, naming, promising, ordering, refusing, swearing and thanking. 38 In example “I’m very glad to you for all you have done for me” performs the illocutionary act of thanking. 39

Some illocutionary verbs are definable in terms of the intended perlocutionary effect, some not. Thus requesting is, as a matter of its essential

38 Yan Huang. (2005), op. cit. p. 102.
condition, an attempt to get a hearer to do something, but promising is not essentially tied to such effects on or responses from the hearer.⁴⁰

3. Perlocutionary Act

This is the third dimension, the Perlocutionary act.⁴¹ *Tindak Perlokusi* disebut dengan *The Act of affecting something*.⁴² Perlocutionary act is called by *The Act of affecting something*. Perlocutionary act concerns the effect an utterance may have on the addressee. A Perlocution is the act by which the illocution produces a certain effect in or exerts a certain influence of addressee. Still another way to put it is that a perlocutionary act represents a consequence or by-product of speaking, whether intentional or not. It is therefore an act performed by speaking.⁴³ Some perlocutionary acts are always the producing sequel of alerting or even alarming.⁴⁴

The contrasts between illocutions, perlocutions, and other speech act categories have typically been illustrated by lists of verbs and verb like expressions, for example:

| Illocutionary | report, announce, predict, admit, opine, ask, reprimand, request, suggest, order, propose, express, congratulate, promise, thank, exhort. |

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⁴³ Yan Huang (2005), *op. cit.* p. 103.
Perlocutionary: *bring hearer to learn that, persuade, deceive, encourage, irritate, frighten, amuse, get hearer to do, inspire, impress, distract, get hearer to think about, relieve tension, embarrass, attract attention, bore.*\(^45\)

The main difference between illocutions and perlocutions can be summed up as follows. In the first place, illocutionary act are intended by speaker, while perlocutionary effects are not always intended by him or her. Secondly, illocutionary acts are under the speaker’s full control, while perlocutionary effects are not under his or her full control. Thirdly, if illocutionary acts are evident, they become evident as the utterance is made, while perlocutionary effects are usually not evident until after the utterance has been made. Fourthly, illocutionary acts are in principle determinate, while perlocutionary effects are often under determinate. Finally, illocutionary acts are more, while perlocutionary effects are less conventionally tied to linguistic forms.\(^46\)

C. Classification of Illocutionary Act

In studying speech act verbs, we shall find useful the distinctions which Austin, Searle and others have made in their classification of speech act themselves. Difference between talking about speech act and talking about speech act verbs is, of course, that the distinctions which are non-categorical or scalar in the former case are categorical in the latter case. As Searle says “Differences in

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\(^{46}\) Yan Huang (2005), *op. cit.* pp. 103-104.
Illocutionary verbs are good guide, but by no means a sure guide, to differences in illocutionary acts.\textsuperscript{47}

In John Searle (1977) article \textit{Classification of Illocutionary acts}, Searle states the following: “The primary purpose of this paper is to develop a reasoned classification of Illocutionary acts into certain basic categories or types”. In saying this, Searle takes the exception to Austin’s original classification into \textit{verdictive}, \textit{expositive}, \textit{exercitive}, \textit{behavities} and \textit{commisive} acts.

1. \textit{Verdictives}, are typified by the giving of a verdict, as the name implies, by a jury, arbitrator, or umpire. But they need not be final, they may be, for an example, an estimate, reckoning, or appraisal.

2. \textit{Exercitives}, are the exercising of powers, rights or influence. Examples are appointing, voting, ordering, urging, advising, warning, etc.

3. \textit{Commissives}, are typified by promising or otherwise undertaking, they commit you to doing something, but include also declarations or announcements of intention.

4. \textit{Behavities}, are a very miscellaneous group, and have to do with attitudes and \textit{social behaviour}. Examples are apologizing, congratulating, commending, condoling, cursing, and challenging.

5. \textit{Expositive}, they make plain how our utterances fit into the course of an argument or conversation, how we are using words, or in general, are

\textsuperscript{47} Geoffrey N. Leech (1983), \textit{op. cit.} pp. 315-316.

Among other things, Searle criticize Austion for operating with overlapping criteria, for categories that do not satisfy the definition of the category, and so on. ⁴⁹

The five types of speech act are further explained below.

1. **Representatives** are those kinds of speech act that commit the speaker to truth of the expressed proposition, and thus carry a truth-value. They express the speaker’s belief. Paradigmatic cases include asserting, claiming, concluding, reporting and stating. In performing this type of speech act, the speaker represents the world as he or she believes it is, thus making the world fit ot the world to belief. When Sam told you, “It’s raining out”, he was trying to get him to think he believed it was raining out.

2. **Directives** are those kinds of speech act that represent attempts by the speaker to get the addressee to do something. They express the speaker’s desire/wish for the addressee to do something. Paradigmatic cases include advice, commands, orders, questions and requests. In using directive, the speaker intends to elicit some future course of action on the part of the addressee, thus making the world match the world via the addressee.

3. **Commissives** are those kinds of speech act that commit the speaker to some future course of action. They express the speaker’s intention to do something. Paradigmatic cases include offers, pledges, promises, refusals, and threats. In

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⁴⁹ Jacob L. Mey (1996), *op. cit.* p. 117.
the case of a commissives, the world is adapted to the words via the speaker him- or herself.

4. *Expressives* are those kinds of speech act that express a psychological attitude or state in the speaker such as joy, sorrow and likes/dislikes. Paradigmatic cases include apologizing, blaming, congratulating, praising, and thanking. This type of speech act, in performing the act of an expressive, the speaker makes known what he or she feels, thus rendering the world to fit the world of feeling.  

5. *Declarations* (or *Declarative*) are those kinds of speech act that effect immediate changes in some current state of affairs. Because they tend to rely on elaborate extralinguistic institutions for their successful performance, they may be called institutionalized performatives. In performing this type of speech act, the speaker brings about the changes in the world; that is he or she effects a correspondence between the propositional content and the world. Paradigmatic cases include bidding in bridge, declaring war, excommunicating, firing from employment, and nominating a candidate.  

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A. Data Description

In this data description, the writer would like to tabulate the collected data of Classification of Illocutionary act from five scenes of Prince of Persia: The Sand of Time movie as described below:

<table>
<thead>
<tr>
<th>No.</th>
<th>Scene</th>
<th>Data</th>
<th>Illocutionary Classification</th>
<th>Timeline</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>3</td>
<td>BIS : Remind me why we’re disobeying your brother’s order?</td>
<td>Representative (Reporting)</td>
<td>00:08:19,680 -- 00:08:26,400</td>
</tr>
<tr>
<td></td>
<td></td>
<td>DASTAN : Because Garsiv thought it has to be attacked at front, it will be a massacre. (Reporting)</td>
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<tr>
<td>2.</td>
<td></td>
<td>BIS : That gate’s mechanism is protected by two man guards towers.</td>
<td>Directive (Ordering)</td>
<td>00:09:45,800 -- 00:09:52,720</td>
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<tr>
<td></td>
<td></td>
<td>DASTAN : There's always a way in Bis, you take care of the outer gate. (Ordering)</td>
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<tr>
<td>3.</td>
<td></td>
<td>BIS : You leave the impossible one to me. Garsiv won’t be happy if you get us all killed.</td>
<td>Expressive (Praising)</td>
<td>00:09:52,721 -- 00:09:58,720</td>
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<tr>
<td></td>
<td></td>
<td>DASTAN : Oh. Wonderful speech, Bis. (Praising)</td>
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</tbody>
</table>
| 4. | 6 | **DASTAN**: I didn't kill my father. **(Asserting)**  
Tamina: I believe you. | **Representative**  
**(Asserting)** | 00:28:16,320  
--> 00:28:23,280 |
| 5. | | DASTAN: You shouldn’t be here. I shouldn’t have let you come. **(Apologizing)**  
Tamina: But you did. | **Expressive**  
**(Apologizing)** | 00:28:23,280  
--> 00:28:28,200 |
| 6. | | Tamina: You used all of sands!  
Dastan: What? What is this?  
Incredible. Releasing the sand, sends back time. And only the holder of the Dagger is aware what’s happened. He goes back and whole turn events, change time. But no one knows, but him. **(Praising)**  
How much can it rewind? **(Asking)**  
Answer me, princess. **(Requesting)**  
Tamina: You destroyed my city. | **Expressive**  
**& Directive**  
**(Asking & Requesting)** | 00:30:20,720  
--> 00:30:51,600 |
| 7. | 8 | Amaran: She could smell better than that. So, we have a deal.  
Dastan: Clever, princess. **(Praising)**  
Amar: Deal?  
Tamina: What deal? | **Expressive**  
**(Praising)** | 00:37:20,000  
--> 00:37:29,520 |
<p>| | | | | |</p>
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<thead>
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<tbody>
<tr>
<td>8.</td>
<td>TAMINA : There’s must be a reason why you can’t take your eyes of me. <strong>Commissive (Refusing)</strong></td>
<td><strong>00:37:40,600</strong></td>
<td><strong>00:37:47,485</strong></td>
<td></td>
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<tr>
<td></td>
<td>DASTAN : You’re.. I.. I don't trust you, and you're not my type. <strong>(Refusing)</strong></td>
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<tr>
<td>9.</td>
<td>DASTAN : Give me a moment. <strong>(Requesting)</strong></td>
<td><strong>Directive (Requesting)</strong></td>
<td><strong>00:38:03,200</strong></td>
<td><strong>00:38:05,520</strong></td>
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<tr>
<td></td>
<td>SHEIKH AMAR : Yeah.</td>
<td></td>
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<td>10.</td>
<td>TAMINA : That Dagger is sacred, it's been smuggled to a safety when you stole it. If the Dagger gets into the wrong hands.... <strong>Commissive (Pledging)</strong></td>
<td><strong>00:38:31,035</strong></td>
<td><strong>00:38:37,260</strong></td>
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<td></td>
<td>DASTAN : I'll take care of your knife. <strong>(Pledging)</strong></td>
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<tr>
<td>11.</td>
<td>TAMINA : You don't understand what's at stake! This is the matter for the gods, not man! <strong>Representative (Concluding)</strong></td>
<td><strong>00:38:37,295</strong></td>
<td><strong>00:38:46,000</strong></td>
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<tr>
<td></td>
<td>DASTAN : Your gods, not mine. <strong>(Concluding)</strong></td>
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<tr>
<td>12.</td>
<td>SHEIKH AMAR : The sand dervishes Persian, they are common as camel dirt... <strong>Directive (Requesting)</strong></td>
<td><strong>01:05:45,400</strong></td>
<td><strong>01:05:52,965</strong></td>
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<tr>
<td></td>
<td>DASTAN : Sheik Amar, listen to me...! <strong>(Requesting)</strong></td>
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<tr>
<td></td>
<td>SHEIKH AMAR : I'd rather not.</td>
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<tr>
<td>Line</td>
<td>Speaker</td>
<td>Dialogue</td>
<td>Time</td>
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<tr>
<td>13.</td>
<td>DASTAN</td>
<td>Give me the Dagger, there are too many of them. You can't kill them all, you wanna live, give me the Dagger!! (Commanding)</td>
<td>01:06:46,000</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>SESCO : Persian, how did you do that?</td>
<td>01:07:30,080</td>
<td></td>
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<tr>
<td>14.</td>
<td>DASTAN</td>
<td>Nizam! You murdered your own family. Sharaman was your brother! (Declaring)</td>
<td>01:33:00,480</td>
<td></td>
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<td></td>
<td></td>
<td>NIZAM : And my curse.</td>
<td>01:33:10,480</td>
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<tr>
<td>15.</td>
<td>DASTAN</td>
<td>Nizam, don't use the Dagger to undo your past! It will unleash... (Commanding)</td>
<td>01:33:39,680</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>NIZAM : Unleash what?</td>
<td>01:33:45,560</td>
<td></td>
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<tr>
<td>16.</td>
<td>TAMINA</td>
<td>Let me go</td>
<td>01:34:20,200</td>
<td></td>
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<tr>
<td></td>
<td>DASTAN</td>
<td>I'm not letting you go! (Refusing)</td>
<td>01:34:27,280</td>
<td></td>
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<tr>
<td></td>
<td>TAMINA</td>
<td>I wish we could have been together.</td>
<td>01:34:27,280</td>
<td></td>
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<tr>
<td>17.</td>
<td>BIS</td>
<td>Prince, Dastan!</td>
<td>01:36:23,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>DASTAN</td>
<td>Bis, you’re here? (Asking)</td>
<td>01:36:30,080</td>
<td></td>
</tr>
<tr>
<td></td>
<td>BIS</td>
<td>Of course I’m here.</td>
<td>01:36:30,080</td>
<td></td>
</tr>
</tbody>
</table>
B. Data Analysis

The writer used the data from the dialogues of Dastan as main character in Prince of Persia: The sand of time movie and his partner in analysis. First, she observed the context which supported the analysis. Second, she identified the illocutionary act classification in Dastan’s utterance.

1. Data

A conversation between Dastan and Bis in minutes 00:08:19,680 --> 00:08:26,400, as follows:

**BIS**: Remind me why we’re disobeying your brother’s order?

**DASTAN**: Because Garsiv thought it has to be attacked at front, it will be a massacre. *(Reporting)*

a. Context

Context affects language aptitude. Things outside language affect language comprehension. To understand what happened in a conversation that need to know anyone involved inside, how the relationship and social distance between them, or the relative status between them. 52 These are aspects which supported an analysis of context as follows:

1) Addresser & Addressee : Dastan & Bis

2) Setting : In the outside of Alamut Empire.

3) Context of Situation : Dastan was an orphan in the Persian Empire adopted by the king, Sharaman. He had royal-

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blooded foster brothers, Tus and Garsiv and his uncle, Nizam. They planned an attack on the sacred city of Alamut, which is believed that they sold weapons to Persia's enemies. Dastan guided a successful surprise attack on the city. Dastan, Bis and Persian soldiers attacked Alamut with Dastan’s strategies. Dastan did not want to get a massacre if he used Garsiv’s order to attack at front.

b. Illocutionary act

From the dialogue, Bis as his friend asks Dastan why they are disobeying Garsiv’s order to attack at front. Then Dastan says “Because Garsiv thought it has to be attacked at front, it will be massacre”. From the utterance, Dastan does not only give a report but also reason why he does not use Garsiv’s order. He conveys his belief that he does not want to get a massacre if he uses Garsiv’s order to attack at front. He feels that his strategies can guide a successful attack better than Garsiv’s order. He invades the city with soldiers to avoid a massacre and the Persian soldiers conquer the city.

Based on the context, it is obvious that Dastan’s illocutionary act is representative. Representatives describe some state of affairs. Dastan conveys his belief that some proposition is true. It is clear that this utterance is reporting, which includes in paradigmatic case of representative.
2. Data 2

A conversation between Dastan and Bis in minutes 00:09:45,800 --> 00:09:52,720, as follows:

BIS: That gate's mechanism is protected by two man guards towers.
DASTAN: There's always a way in Bis, you take care of the outer gate. \((Ordering)\)

a. Context

These are aspects which supported an analysis of context as follows:

1) **Addresser & Addressee**: Dastan & Bis
2) **Setting**: In front of Alamut empire’s gate.
3) **Context of Situation**: Dastan, Bis and soldiers were in front of Alamut Empire’s gate. Dastan presented strategies and gave soldiers commands. He showed some ways in front of two gates. He explained that there were two gates, the outer one was easy and the inner gate that was impossible to enter. Bis felt not quite sure with what he was going to do. He was not sure because the gate was protected by two man guards tower.
b. Illocutionary Act

From the dialogue, Bis feels not quite sure with what he is going to do. He explains that there are two man guards protect the gate. Then, Dastan says “There’s a way in Bis, you take care of the outer gate.” From the utterance, Dastan gives spirit and some order after Bis describes his hesitancy that there are two man guards tower whom will prevent his plan. Dastan describes his represent to get Bis to take care the outer gate.

Based on the context, it is obvious that Dastan’s illocutionary act is directive. Directive describes the speaker’s represent to get the addressee to do something. In that utterance, Dastan describes his represent to get Bis to do something. It is clear that the utterance is ordering, which includes in paradigmatic case of Directive.

3. Data 3

A conversation between Dastan and Bis in minutes 00:09:52,721 --> 00:09:58,720, as follows:

BIS : You leave the impossible one to me. Garsiv won’t be happy if you get us all killed.
DASTAN : Oh. Wonderful speech, Bis. *(Praising)*

a. Context

These are aspects which supported an analysis of context as follows:

1) **Addresser & Addressee** : Dastan & Bis

2) **Setting** : In front of Alamut empire’s gate
3) **Context of Situation**: The condition was quiet. When Dastan invaded the city with his men to avoid a massacre, Dastan, Bis and soldiers were still discussing about the strategy to attack and conquered the city. Bis was not sure to enter the gate successfully, he also worries about Dastan and soldiers’s salvation repeatedly.

b. **Illocutionary Act**

From the dialogue, Bis feels not quite sure repeatedly. Then, Dastan says “Oh. Wonderful speech, Bis”. From this utterance, Dastan expresses what he feels about Bis’s hesitancy. Bis worries about what he is going to do. Dastan praises Bis who worries of his hesitancy and he wants Bis to wake up from his hesitancy and builds his optimistic implicitly.

Based on the context, Dastan’s illocutionary act is Expressive. Expressive describes the expression of psychological attitude or state in the speaker. Dastan expresses his psychological attitude to prise Bis. It is clear that the utterance is praising, which includes in paradigmatic case of expressive.

4. **Data 4**

A conversation between Dastan and Tamina in minutes 00:28:16,320 --> 00:28:23,280, as follows:

**DASTAN** : I didn’t kill my father. *(asserting)*
**TAMINA** : I believe you
a. **Context**

These are aspects which supported an analysis of context as follows:

1) **Addresser & Addressee** : Dastan & Tamina

2) **Setting** : On the desert first camp, at night.

3) **Context of Situation** : Dastan’s father died under mysterious circumstances. He was accused of his father’s death by his family. Prince Dastan unknowingly presented a poisoned robe which was given to him by Tus to his father who died upon wearing it. Dastan was blamed for the king’s murder. In first camp, Dastan claimed that he was not a murderer of his father to Tamina.

c. **Illocutionary Act**

From Dastan’s utterance “I didn’t kill my father”. Dastan conveys his belief that he claims about the murder of his father to Tamina. He attempts to convince Tamina that he did not kill his father. He dares to say it because he knows the truth that he does not do that. He wants Tamina to understand and believes what he says.

Based on the context, Dastan’s illocutionary act is representative. He conveys his belief that some proposition is true. He asserts that he is not murderer of his father. It is clear that the utterance is asserting, which includes in paradigmatic case of representative.
5. **Data 5**

A conversation between Dastan and Tamina in minutes 00:28:23,280 --> 00:28:28,200, as follows:

**DASTAN**: You shouldn’t be here. I shouldn’t have let you come. *(Apologizing)*

**TAMINA**: But you did.

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**a. Context**

These are aspects which supported an analysis of context as follows:

1) **Addresser & Addressee**: Dastan & Tamina

2) **Setting**: On the desert first camp, at night.

3) **Context of Situation**: Dastan was blamed for the king’s murder and fled with Princess Tamina. She helped him to flee from Persian whom accused him of his father’s died. He blamed himself because Tamina followed him to flee.

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**b. Illocutionary Act**

From Dastan’s utterance, “*You shouldn’t be here. I shouldn’t have let you come.*” He blames himself for Tamina who follows him to flee. He expresses his psychological attitude or his emotion to apologize. From the utterance, Dastan makes known what he thinks about his fault for letting Tamina who follows him.

Based on the context, Dastan’s illocutionary act is Expressive. Dastan expresses his psychological attitude or his emotion to apologize. It is clear that the utterance is apologizing, which includes in paradigmatic case of expressive.
6. Data 6

A conversation between Dastan and Tamina in minutes 00:30:20.720 --> 00:30:51.600, as follows:

TAMINA : You used all of sands!
DASTAN : What? What is this? Incredible. Releasing the sand, sends back time. And only the holder of the Dagger is aware what's happened. He goes back and whole turn events, change time. But no one knows, but him. *(Praising) How much can it rewind? (Asking) Answer me, princess. (Requesting)*

TAMINA : You destroyed my city.

a. Context

These are aspects which supported an analysis of context as follows:

1) **Addresser & Addressee** : Dastan & Tamina

2) **Setting** : On the desert first camp, at night.

3) **Context of Situation** : After Dastan guided a successful surprise attack on the city, he got hold of a dagger from Alamut. Tamina attempted to kill the prince and recover the dagger. When she attacked him, Dastan pressed a button of the dagger and he knew what will happen next. He saw Tamina hurted his chest with poniard. But all of them returned to the time when he pressed a button of the dagger. Dastan got his chest was uninjured. Dastan found the power of the dagger that it could reverse the time.
b. Illocutionary Act

From Dastan’s utterance “Incredible. Releasing the sand, sends back time. And only the holder of the Dagger is aware what's happened. He goes back and whole turn events, change time. But no one knows, but him”, he praises the power of the dagger which can reverse time. He knows that the power of the dagger will aware by the holder of the dagger. It is a powerful device to change time.

Based on the context, Dastan’s illocutionary act is Expressive. He expresses his emotion to praise the power of the dagger. It is clear that the utterance is praising, which includes in paradigmatic case of expressive.

Then, From this utterance, Dastan says “How much can it rewind?, he represents question and requests “Answer me, princess.” to get Tamina to answer his question. Dastan really wants to know what the other power of the dagger by asking to Tamina. But Tamina does not answer Dastan’s question immediately. Then, he requests Tamina to answer his question.

Based on the context, Dastan’s illocutionary act is Directive. In that utterance, Dastan describes his represent to get Tamina to do something. It is clear that the utterance is question and requesting, which include in paradigmatic case of directive.

7. Data 7

A conversation between Dastan and Tamina in minutes 00:37:20,000 --> 00:37:29,520, as follows:
SHEIKH AMAR : She could smell better than that. So, we have a deal.
DASTAN : Clever, princess. *(Praising)*
SHEIKH AMAR : Deal?
TAMINA : Deal what?

a. **Context**

These are aspects which supported an analysis of context as follows:

1) **Addresser & Addressee** : Dastan, Tamina & Sheikh Amar

2) **Setting** : In middle of the desert, at noon.

3) **Context of Situation** : In their journey, Tamina took Dastan out with her fainting act. Tamina attacked Dastan and took the dagger. She left him alone fainted. Then Dastan was found by a ostrich racing-organizer and tax-averse entrepreneur, Sheikh Amar with his knife-throwing African friend, Seso. Dastan offered Tamina up as a slave to Sheikh Amar in other that he will be helped by them to find Tamina out. It was deal and they found Tamina and took the Dagger back from Tamina’s hand.

b. **Illocutionary Act**

From Dastan’s utterance, “Clever, Princess.” He expresses his psychological attitude about Tamina who gives the dagger back to him. He is satisfied got the dagger at his hand. Dastan also expresses thank to Tamina who gives the dagger back implicitly. In fact, he is happy because of it and praises Tamina immediately.
Based on the context, it is obvious that Dastan’s illocutionary act is Expressive. Dastan makes known what he feels with praise to Tamina. It is clear that the utterance is praising, which include in paradigmatic case of expressive.

8. Data 8

A conversation between Dastan and Tamina in minutes 00:37:40,600 --> 00:37:47,485, as follows:

TAMINA: There’s must be a reason why you can’t take your eyes of me.
DASTAN: You’re.. I.. I don’t trust you, and you're not my type. (Refusing)

a. Context

These are aspects which supported an analysis of context as follows:

1) Addresser & Addressee: Dastan & Tamina
2) Setting: In the ostrich racing, at noon.
3) Context of Situation: Dastan, Tamina and Sheikh amar arrived in the ostrich racing. Dastan and Tamina quarreled about the deal which Tamina did not know about it. Tamina was kidnapped by them. She talked more to Dastan angrily. Tamina asked about the deal. Then Dastan explained that he offered her up as a slave to Sheikh Amar. Tamina got Dastan took his eyes of her. Then, Tamina asked the reason of it. Tamina thought that he loved her.
b. Illocutionary Act

From the dialogue, Tamina concludes that why Dastan can not take his eyes of her. Tamina guesses that Dastan likes her. But Dastan refuse it by the utterance, “You’re.. I.. I don't trust you, and you're not my type”. Dastan refuses Tamina’s intention that he does not trust her about the reason why he can not take his eyes of her. He says it hesitantly. Dastan explains that it is impossible to love her because she is not his type.

Based on context, Dastan’s illocutionary act is commissive. Commissives express what the speaker intends. Dastan expresses his intention about Tamina’s conclusion by refuse it. It is clear that the utterance is refusing, which includes in paradigmatic case of commissive.

9. Data 9

A conversation between Dastan and Sheikh Amar in minutes 00:38:03,200 --> 00:38:05,520 , as follows :

DASTAN : Give me a moment. (Requesting)
SHEIKH AMAR : Yeah.

a. Context

These are aspects which supported an analysis of context as follows :

1) Addressee & Addressee : Dastan & Sheikh amar

2) Setting : In the Ostrich racing

3) Context of Situation : Dastan and Tamina quarreled about the deal. Dastan talked to Sheikh Amar about what he
intended to do with her. He requested permission to Sheikh Amar to talks with Tamina. He intended to talk about the dagger which he will used the power of the dagger.

b. Illocutionary Act

From Dastan’s utterance, “Give me a moment.” Dastan requests Sheikh Amar to gives him permission to talk with Tamina for a moment. Dastan Then, Sheikh Amar permits him.

Based on the context, Dastan’s illocutionary act is Directive. Directive is speaker use to get someone else to do something or speaker expresses the speaker’s intention. Dastan describes his represent to get Sheikh Amar to do something. It is clear that the utterance is requesting, which includes in paradigmatic case of directive.

10. Data 10

A conversation between Dastan and Tamina in minutes 00:38:31,035 --> 00:38:37,260, as follows:

**TAMINA** : That Dagger is sacred, it’s been smuggled to a safety when you stole it. If the Dagger gets into the wrong hands....

**DASTAN** : I'll take care of your knife. *(Pledging)*

a. Context

These are aspects which supported an analysis of context as follows:

1) **Addresser & Addressee** : Dastan & Tamina

2) **Setting** : In the Ostrich Racing
3) **Context of Situation**

: He talked to Tamina that he knew what he was going to do with the dagger. He knew what he looked for and he wanted his uncle will believed him when his uncle saw the power of the dagger. Tamina explained things about the Dagger that he might not use the dagger because the dagger was sacred. Dastan set out to change the past events and learnt the identity of the man who betrayed them and killed his father.

b. **Illocutionary Act**

From the dialogue, Tamina explains thing about the Dagger. Tamina prohibits him to use it, but he still decided to use it. Then he promises to take care of it by saying “*I’ll take care of your knife*”. From the utterance, Dastan expresses his intention to take care of the dagger, because he knows what he is going to do with the dagger.

Based on the context, it is obvious that Dastan’s illocutionary act is commissive. Commissives commits to do something in the future. Dastan pledges to take care the dagger. It is clear that the utterance is pledging, which includes in paradigmatic case of commissive.
11. Data 11

A conversation between Dastan and Tamina in minutes 00:38:37,295 --> 00:38:46,000, as follows:

TAMINA : You don't understand what's at stake! This is the matter for the gods, not man!
DASTAN : Your gods, not mine. (Concluding)

a. Context

These are aspects which supported an analysis of context as follows:

1) Addresser & Addressee : Dastan & Tamina
2) Setting : In the Ostrich Racing, at noon.
3) Context of Situation : Dastan and Tamina talked about the dagger secretly. Dastan knew what he was going to do with the dagger. He attempted to convince his uncle Nizam that he did not kill his father. But Tamina prevented him to use the dagger because it was sacred and it had stake about the matter for the gods.

b. Illocutionary Act

From the dialogue, Tamina explains about the stake of the dagger. Then, Dastan says “Your gods, not mine”. From the utterance, he believes that the dagger can show the truth. Although explains him about the sacred of the dagger about her God, but Dastan just concludes Tamina’s explanation. Dastan is incurious about her God because he believes that her God is different with his
own God and he only wants to convince his purpose to inform his uncle Nizam that he did not kill his father.

Based on the context, it is obvious that Dastan’s illocutionary act is representative. Dastan commits to truth of the expressed proposition. It is clear that the utterance is concluding, which includes in paradigmatic case of representative.

12. Data 12

A conversation between Dastan and Seikh Amar in minutes 01:05:45,400 - ->01:05:52,965, as follows:

SHEIKH AMAR : The sand dervishes Persian, they are common as camel dirt...
DASTAN : Sheik Amar, listen to me...! (Requesting)
SHEIKH AMAR : I'd rather not.

a. Context

These are aspects which supported an analysis of context as follows:

1) **Addresser & Addressee** : Dastan, Tamina & Sheikh Amar
2) **Setting** : In the river edge
3) **Context of Situation** : On the way they went to the place where the dagger could be hidden safely in sanctuary. That was the secret guardian temple outside Alamut. They stopped for the water then they would pushed for the mountain’s pass by the nightfall. Then, they were surprised by the
blind ostrich behind them and Sheikh Amar with his followers. They had been tracking him for a week. He started little riot and ran off for two days. Sheikh Amar was angry because his beloved race track was because of his getting empire. Then, Dastan tried to explain the truth.

b. Illocutionary Act

From the dialogue, Sheikh Amar explains about his anger. Then, Dastan says "Sheik Amar, listen to me...!". From the utterance, Dastan represents it to get Sheikh Amar as addressee to listen him. He intends to elicit some future action on the part Sheikh Amar. Dastan wants to explain more about the death of his father which came at prince Dastan’s hand. But Sheikh amar does not want to hear him.

Based on the context, Dastan’s illocutionary act is Directive. Directive describes the speaker’s desire for the addressee to do something. Dastan describes his desire for Sheikh amar to listen his explanation. It is clear that the utterance is requesting, which include in paradigmatic case of directive.

13. Data 13

A conversation between Dastan and Sheikh Amar in minutes 01:06:46,000 --> 01:07:30,080, as follows:

DASTAN : Give me the Dagger, there are too many of them. You can't kill them all, you wanna live, give me the Dagger!! Give me the Dagger! (Commanding)

SHEIKH AMAR : Persian, how did you do that?
a. **Context**

These are aspects which supported an analysis of context as follows:

1) **Addressee & Addressee**: Dastan & Sheikh amar

2) **Setting**: In the desert camp, at night.

3) **Context of Situation**: Dastan and Tamina were again captured by Sheik Amar and Sesoo, sought to rebuild his ruined business by turning them in for the enormous bounty. But that night, when everyone was asleep, the Hassansin leader, Zolm attacked the group by controlling a number of vipers. Many of the group died because Dastan used the Dagger and managed it to kill all the snakes and saved everyone.

b. **Illocutionary Act**

From Dastan’s utterance “Give me the Dagger, there are too many of them. You can't kill them all, you wanna live, give me the Dagger!! Give me the Dagger!”, Dastan commands Sheikh Amar to give him the dagger repeatedly. He intends to kill the vipers with it. He guesses that they can not kill them all because he know that only the dagger which can help them to kill the vipers.

Based on the context, it is clear that dastan’s illocutionary act is directive. Dastan desires for the addressee to do something. He commands Sheikh Amar to give him the dagger. It is clear that the utterance is commanding, which includes in paradigmatic case of directive.
14. Data 14

A conversation between Dastan and Nizam in minutes 01:33:00,480 --> 01:33:10,480, as follows:

DASTAN : Nizam! You murdered your own family. Sharaman was your brother! (Declaring)
NIZAM : And my curse.

a. Context

These are aspects which supported an analysis of context as follows:

1) Addresser & Addressee : Dastan & Nizam

2) Setting : In the Sandglass chamber

3) Context of Situation : Dastan and Tamina took more secret route, an underground tunnel to enter the Sandglass chamber. After a short battle with Zolm, Tamina grabbed one of Zolm's snakes and stabbed its fangs into Zolm's face, fatally wounded him and sent him to his death in a chasm. Then, they reached Nizam before he could pierce the Sandglass with the Dagger. They prevented Nizam to use the power of the dagger.

b. Illocutionary Act

From Dastan’s utterance “Nizam! You murdered your own family. Sharaman was your brother!”. He declares it because he knows that his uncle killed his father with his purpose to use the dagger with the massive
Sandglass to go back in time and undo saving Sharaman from a lion so he could become king.

Based on the context, Dastan’s illocutionary act is Declarative. Dastan declares that Nizam killed his own family. It is clear that the utterance is declaring, which includes in paradigmatic case of declarative.

15. Data 15

A conversation between Dastan and Nizam in minutes 01:33:39,680 –> 01:33:45,560, as follows:

DASTAN : Nizam, don’t use the Dagger to undo your past! It will unleash... *(Commanding)*
NIZAM : Unleash what?

a. Context

These are aspects which supported an analysis of context as follows:

1) Addresser & Addressee : Dastan & Bis
2) Setting : In the Sandglass chamber
3) Context of Situation : Nizam tried to stab the Sandglass with the Dagger. But Dastan and Tamina reached nizam who wanted to use the dagger for his purpose to undo the past and to be the king. Then, they prevented him to use it.

b. Illocutionary Act

Dastan says “Nizam, don’t use the Dagger to undo your past! It will unleash...”. From the utterance, Dastan commands Nizam to does not use the
dagger and tries to explain more about the dagger but Nizam cut his command. He desires Nizam may not use it to undo the past. He prevents Nizam to use the dagger because Dastan knows what will happens if Nizam uses it. Nizam can reach his purpose to undo saving Sharaman from a lion so he could become king.

Based on this condition, it is clear that Dastan’s illocutionary act is directive. Directive is speaker use to get someone else to do something. Dastan commands Nizam to does not use the dagger. It is clear that the utterance is commanding, which includes in paradigmatic case of declarative.

16. Data 16

A conversation between Dastan and Tamina in minutes 01:34:20,200 --> 01:34:27,280, as follows:

TAMINA: Let me go.
DASTAN: I’m not letting you go! (Refusing)
TAMINA: I wish we could have been together.

a. Context

These are aspects which supported an analysis of context as follows:

1) **Addresser & Addressee**: Dastan & Tamina

2) **Setting**: In the Sandglass chamber

3) **Context of Situation**: Nizam knocked Tamina and Dastan over the edge. Dastan grabbed hold of Tamina who knew that he could not stop Nizam and saved her. Tamina told Dastan to let her go because it was his destiny to save them all, but Dastan
refused to let her go. Tamina professed her love for Dastan. Wishing that they could have been together and and sacrificed herself to stop Nizam.

b. Illocutionary Act

From the dialogue, Tamina tells Dastan to let her go but he refuses it by she states “Let me go”. Then Dastan says “I’m not letting you go!”. From the utterance, Dastan refuses to let her go because he does not want to let her fall over the edge. Dastan loves her then hopes that they could have been together.

Based on the context, Dastan’s illocutionary act is commissive. He commits himself to do some future action. He refuses Tamina’s request to let her go. It is clear that the utterance is refusing, which includes in paradigmatic case of declarative.

17. Data 17

A conversation between Dastan and Bis in 01:36:23,000 --> 01:36:30,080, as follows:

BIS : Prince, Dastan!
DASTAN : Bis, you’re here? (Asking)
BIS : Of course I’m here.

a. Context

These are aspects which supported an analysis of context as follows:

1) **Addresser & Addressee** : Dastan & Bis

2) **Setting** : In Persian Empire
3) Context of Situation: After Dastan watched Tamina’s fall, Drove to fight on, Dastan managed to pull himself up. Nizam stabbed the Sandglass with the Dagger but Dastan grabbed hold and opened the Dagger rather than activated it which could caused the Sands of Time flew through freely and destroyed the world. Time reversed to when Dastan first obtained the Dagger, now fully aware of all that has occurred. Then he met Bis in the Persian Kingdom after he got the dagger from the Alamut empire.

b. Illocutionary Act

From the dialogue, Bis calls Dastan. Dastan suprises with Bis’s presence by saying “Bis, you’re here?”. From the utterance, he knows that Bis was died. Then, he remember about the power the dagger which can reverse time and get himself when he first obtains the dagger. Bis answer his question immediately “Of course, I’m here” because Bis does not know what happened with Dastan before.

Based on the context, Dastan’s illocutionary act is directive that the speaker represents to get addressee to do something. It is clear that the utterance is question or asking, which includes in paradigmatic case of declarative.
A. Conclusion

As closing of this research, the writer is going to take conclusion as follows:

The study of language could not be done without considering aspects of the speech situation. In this research, the writer analyzes the context as one of aspect of the speech situations which is significant thing in pragmatics study. The context is so influential to describe the situation where illocutionary act of utterances occur. The writer analyzes context of the situation as background knowledge to assume the utterances shared by Dastan as a speaker and his partner as hearer. His partner contributes interpretation of what he means by giving the utterance in Prince of Persia: The Sand of Time movie.

The writer has found and analyzed seventeen data in the utterances of Dastan as main character and his partners in Prince of Persia: The Sand of Time movie that classified Illocutionary Acts theory by John Searle. Such as, Representative, Directive, Commissive, Expressive and Declarative.

From the data analysis of chapter three, the writer classified Illocutionary Acts that occur in Dastan’s utterances in five scenes. They are Representative (reporting, stating, and concluding), Directive (ordering, asking, requesting, and command), Expressive (praising and apologizing), Commissive (refusal and pledging), and Declarative (declaring).
B. Suggestion

From the conclusion above the writer proposes to explain how Illocutionary acts occur in the utterance of Prince of Persia: The Sand of Time movie based on the context. Consequently for the readers who want to analyze the illocutionary act of the film, they should require their analysis with the context of situation because it is significant in studying speech acts. Then for the other researchers who are interested in Pragmatics study, not only movie but also the other media such as newspaper, TV, radio which can also be the object of other pragmatic study analysis. It is the other acts besides an illocutionary act, such as locutionary and perlocutionary act or other pragmatics study.

Based on this study, the writer hopes to the reader or other researcher that this study will be useful for future improvement of Pragmatic study, basically Illocutionary Acts theory used in the movie, especially in the Adab and Humanities Faculty, State Islamic University Syarif Hidayatullah Jakarta.
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APPENDICES

SCENE 3

93
00:08:19,680 --> 00:08:21,885
Remind me why we're disobeying your brother's orders?

94
00:08:21,920 --> 00:08:26,400
Because Garsiv thought it has to be attacked at front, it will be a massacre.

95
00:08:27,600 --> 00:08:30,600
The Alamouti would be busy with the main gates, so we slip through the side.

96
00:08:58,480 --> 00:09:00,720
Have you been drinking?

97
00:09:39,000 --> 00:09:42,080
That's our way. There are two gates.

98
00:09:42,120 --> 00:09:45,765
The out one is easy, is the inner gate that's impossible.

99
00:09:45,800 --> 00:09:49,400
That gate's mechanism is protected by two men guards towers.

100
00:09:50,000 --> 00:09:52,720

There's always a way in Bis,

101
00:09:52,721 --> 00:09:54,720
you take care of the outer gate,

102
00:09:54,755 --> 00:09:57,020
you leave the impossible one to me.

103
00:09:57,021 --> 00:09:58,720
Garsiv won't be happy if you get us all killed.

104
00:09:58,755 --> 00:10:01,000
Oh. Wonderful speech, Bis. Rousing!

105
00:10:11,000 --> 00:10:13,080
Send the alarm!

106
00:10:45,000 --> 00:10:47,080
Hold this.

107
00:11:29,000 --> 00:11:31,200
Watch your back.

108
00:11:42,480 --> 00:11:45,120
- Eastern gate's open.
- That's Dastan's men.
He's gotten there, Dastan's done it.

Redeploy to the eastern gate.

Redeploy to the eastern gate!

They breached the eastern gate.

- Collapse the passengers to the chamber.
- Princess.

Go now, everyone.

- You know what you must do.
- Our wealth must be kept safe.

Out of the way!

My loyal subjects, the whole world grieves at the death of our beloved King.

We are all stricken by his loss.

But the murder came at prince Dastan's hand, only makes our pain worse.

I didn't murder my father. That robe was given to me by my brother.

I didn't kill my father.

I promised my brother I kill you, if he couldn't help you.

Well, the solution would be to kiss me, and then kill me.
243 00:28:42,480 --> 00:28:45,000
But I have a better solution.

244 00:28:48,000 --> 00:28:51,120
I kill you,
and your problems resolved!

245 00:28:54,320 --> 00:28:57,200
Perhaps we could find
another solution.

246 00:29:32,480 --> 00:29:35,400
Well, the solution would be
to kiss me, and then kill me.

247 00:29:35,435 --> 00:29:38,000
But I have a better solution.

248 00:29:38,400 --> 00:29:40,600
I kill you!

249 00:29:46,600 --> 00:29:50,400
Give back what you stole, Persian!

250 00:29:52,480 --> 00:29:54,480
No!

251 00:30:08,480 --> 00:30:11,520
- Did you see that?
- See what?

252 00:30:12,800 --> 00:30:14,720
Go for that sword again,
and I swear I'll break your arm.

253 00:30:14,721 --> 00:30:16,720
Again?

254 00:30:17,520 --> 00:30:20,720
- You used all of sands!
- What?

255 00:30:21,200 --> 00:30:23,600
What is this?

256 00:30:26,000 --> 00:30:28,765
Incredible.

257 00:30:28,800 --> 00:30:33,520
Releasing the sand,
sends back time.

258 00:30:35,200 --> 00:30:38,800
And only the holder
of the Dagger is aware what's
happened.

259 00:30:40,480 --> 00:30:43,920
He goes back and whole turn
events,
change time.

260 00:30:43,955 --> 00:30:46,000
But no one knows, but him.

261 00:30:48,080 --> 00:30:51,600
How much can it rewind?
Answer me, princess.

262 00:30:51,635 --> 00:30:54,720
You destroyed my city.

Our vision wasn't about weapons forges, it was about this Dagger.

After the battle, Tus asked for this Dagger as tribute,

I can think anything of it, but now I see.

With it, he can change anything. He could change the course of a critical moment of battle,

He could foresee the blade of a rival.

He wouldn't just be the king, the most powerful ruler Persia ever seen,

greater even than my father. It was all about this dagger!

My treacherous brother must be brought to justice.

And as such, I have doubled the reward for his capture.

Meanwhile, I so strive to protect our Empire, as my father would've demanded.

A new reign has begun.

Do you know where you are Persian?

And yet you're into still?

In the heart of Sudan there's a tribe of warriors, known as The M'Baka.

They strike fear into the hearts of all they cross.

The M'Baka, are masters of the throwing knife.

Whirling blades, said it's been blessed by the Creator, Himself.
Their aim is so murderously accurate, they can decapitate three men, with one strike.

No. I wouldn't even bother doing that, if I were you. Do you know why?

This is Seso, he is an M'Baka, I have a good fortune of saving his life, which means, he is now enduringly indebted to me.

So tell me Persian, is there any good reason why I shouldn't tell Seso, to put his next rowel so little higher?

You're... I...

You're not my type.
I'm not some desperate slave girl!
I'm actually capable of poisoning my
own folks!

Too many for my taste.
Yeah, she'll make a very nice
addition.

What you intend to do with her?
Yes, do tell him.
Can't you see how concerned he is?

Give me a moment.
Yeah.

It's hard for me to admit,
but you were right.

I did see what I was looking for.
Dastan, listen to me.

When my uncle sees the power
of this Dagger, he'll believe me.

Dastan, I know. I haven't been
entirely honest with you.
We've been tracking you for a week.

01:04:35,920 --> 01:04:39,600
That little riot you started, ran off for two days!

01:04:40,720 --> 01:04:45,800
My beloved race track, all washed away like the footprints in sand.

01:04:45,835 --> 01:04:47,965
See it over there... Look at that?

01:04:48,000 --> 01:04:50,080
She's all that's left of my gaming empire.

01:04:50,120 --> 01:04:53,280
And no matter your skills as a promoter,

01:04:53,320 --> 01:04:58,320
you can't organize an ostrich race with just one ostrich!

01:04:58,355 --> 01:05:00,685
Am I right?!

01:05:00,720 --> 01:05:03,800
Yes sir, come with me.

01:05:09,520 --> 01:05:13,120
Did you know that the ostriches have suicidal tendencies?

01:05:14,000 --> 01:05:16,480
Look at this poor thing.

01:05:16,520 --> 01:05:20,420
She used to be a grand champion, and now I have to watch her

01:05:20,455 --> 01:05:24,320
night and day to make sure that she doesn't do anything stupid.

01:05:29,520 --> 01:05:33,160
Suddenly occurred to me, that the only way to recoup my tragic losses,

01:05:33,195 --> 01:05:36,765
was to track down the two young lovers who cast this dark cloud upon me.

01:05:36,800 --> 01:05:42,000
Oh yes, I'm gonna need the prize on your head, your brother will be very pleased to see...

01:05:45,400 --> 01:05:47,880
The sand dervishes Persian, they are common as camel dirt...

01:05:47,881 --> 01:05:49,480
Sheik Amar, listen to me...!

01:05:50,080 --> 01:05:52,965
- I'd rather not.
- Nice knife.

Noble Sheik, we are on the sacred journey to the temple...

Temple, the temple, there is nothing more sacred than Persian's gold.

Give me the Dagger, there are too many of them.

You can't kill them all, you wanna live, give me the Dagger!!

Give me the Dagger!

Persian, how did you do that?

Instinct.

What?

We have to get out of here.

What happened last night?

Those vipers were controlled by Hassansins.

- Hassansins?
- For years they were the cover killing force of the Persian kings, for my father ordered them disbanded.

Nizam must've disobeyed my father's orders and kept them intact.

The secret government killing activity, that's why I don't pay taxes.

- We can't stop.
- Oh perhaps you can't, but we can.

We could use your help getting to the temple.

Hah, by crossing the Hindu Kush with the storm blowing?

We have to get out of here.

SCENE 14
You attract troubles like flies around rotting mango and your insane...

628
01:08:19,921 --> 01:08:21,920
There's gold at the temple.

629
01:08:21,955 --> 01:08:24,600
More than ten horses can carry.

630
01:08:24,635 --> 01:08:27,800
- Tax free.
- Sir!

631
01:08:56,000 --> 01:09:00,800
- Do you have any idea where you're going?
- I memorized this path as a child.

632
01:09:00,835 --> 01:09:04,800
Every princess must, it's sacred.

633
01:09:07,280 --> 01:09:10,200
It's here.

634
01:09:17,120 --> 01:09:21,520
The sanctuary, the one place the Dagger can be hidden safely.

635
01:09:21,555 --> 01:09:25,120
I was expecting golden statues, waterfalls.

636
01:09:28,800 --> 01:09:33,120
Give me back the Dagger, so that I can take it there.

637
01:09:49,720 --> 01:09:52,800
Don't cut yourself, princess.

638
01:09:57,520 --> 01:09:59,520
Hey, here!

639
01:10:02,080 --> 01:10:05,920
Not long dead, last night maybe. Tortured first.

640
01:10:05,955 --> 01:10:09,520
- Hassansin.
- Nizam knows this place.

641
01:10:09,555 --> 01:10:12,280
All dead.

642
01:10:14,480 --> 01:10:16,600
- The entire village, about my gold...
- Where are you going?!

643
01:10:17,120 --> 01:10:19,085
- There is only one way to stop all of this.
- What?!

644
01:10:19,120 --> 01:10:22,720
To make sure the Dagger is safe, the temple holds the stone the Dagger came from.

645
01:10:22,755 --> 01:10:24,965
What temple? this is a pile of stones and rocks!

646
01:10:25,000 --> 01:10:27,900
The first thing we learned, if all this fails.
Put the Dagger back into the stone,

647
01:10:27,901 --> 01:10:32,800
the stone will then benefit, pulling it into the mountain, returning to the gods.
648
01:10:40,000 --> 01:10:47,365
- The original promise, must be paid.
- What promise?
649
01:10:47,400 --> 01:10:51,120
The gods must take back the life they spared.
650
01:10:51,720 --> 01:10:53,920
You'll die.
651
01:11:03,200 --> 01:11:06,000
- Stay there!
- Listen to me!
652
01:11:07,200 --> 01:11:10,565
Give me your sword, give me your sword, you'll never be taking that honor.
653
01:11:10,600 --> 01:11:13,520
There are bodies down there, murdered by Hassansins, on Nizam's order!
654
01:11:13,555 --> 01:11:16,280
- He's the traitor!
- Hassansins no longer exist!
655
01:11:16,320 --> 01:11:18,800
- You always thought you are so clever.
- This is no trick, Garsiv.
656
01:11:18,835 --> 01:11:23,200
Sir, all dead inside Sir, more in the village.
657
01:11:23,235 --> 01:11:25,920
- There is only one way...
- Stay there!
658
01:11:30,000 --> 01:11:32,640
Nizam wants me dead, wants me silenced.
659
01:11:32,675 --> 01:11:35,280
A trial will be too public.
660
01:11:39,280 --> 01:11:41,765
Do you know this?
He said that much, didn't he?
661
01:11:41,800 --> 01:11:45,280
I know it hasn't been easy between us Garsiv, but still...
662
01:11:45,600 --> 01:11:46,880
we are brothers.
663
01:11:46,881 --> 01:11:48,880
Touching words with my sword at your throat.
664
01:11:48,920 --> 01:11:51,965
You’ve often questioned why father has been so much time in prayer.

Before he died, he told me that the bond between brothers is the sword that defends our empire.

He was praying that that sword remains strong.

Why would I go into Avrat for father’s funeral, when I knew it was so dangerous?

Nizam recommended your death, Tus disagreed, ordered you brought back alive.

Nizam wants me dead, and he’s hired Hassansins to make sure that does happen.

He’s afraid of what I might say, and who I might tell.

Tell me, brother.

SCENE 15

Garsiv?

My Garsiv?

Hassansins!

Shut up!

Protect the Dagger!

Persian, behind you!

Tamina!

Forget them, throw these!

Find her!
Hey! Over here!

You know what they say about men with big swords!

Tamina, let me do it.

Only a guardian can return the Dagger.

This isn't something you can do, Dastan.

I'm ready for this.

I'm not.

Tamina!

Out, enough, out!

Garsiv!

Dastan, I'm sorry.

Save the empire.

Brother... Brother.

- Where is the Dagger?
- It's gone.

Protect the Dagger, no matter the consequences, that was my sacred calling.

That was my destiny.

We make our own destiny, princess.

We'll get it back.

Pulley.

Get pulley, now!

We'll get it back.
The guardians built passageways underneath the city, a secret access to the Sandglass.

01:28:46,235 --> 01:28:48,800
If we move fast enough, we can get there before Nizam.

01:29:14,000 --> 01:29:17,120
That would be the stand to the Sandglass chamber.

01:29:17,155 --> 01:29:20,080
There is only one safe path.

01:29:20,320 --> 01:29:23,400
Faster!

01:29:40,000 --> 01:29:42,720
Follow in my footsteps.

01:29:44,600 --> 01:29:48,320
Nothing can touch the surface, other than where I step.

01:30:08,800 --> 01:30:10,800
Run, Dastan! Run!

01:30:20,320 --> 01:30:22,480
Dastan!

01:30:00,480 --> 01:33:02,480
Nizam!

01:33:04,480 --> 01:33:08,200
You murdered your own family. Sharaman was your brother!

01:33:08,235 --> 01:33:10,480
And my curse.

01:33:12,480 --> 01:33:15,200
I looked up to you.

01:33:16,720 --> 01:33:17,800
Dastan!

01:33:17,820 --> 01:33:22,200
I never understood, why my brother brought trash into the palace.

01:33:22,235 --> 01:33:24,685
Enjoy the gutter, Dastan.

01:33:24,720 --> 01:33:27,680
It's where you stay under my reign.

01:33:37,200 --> 01:33:39,280
Tamina!

01:33:39,680 --> 01:33:42,880
Nizam, don't use the Dagger to undo your past!

01:33:42,920 --> 01:33:45,560
- It will unleash...
- Unleash, what?!

01:33:45,595 --> 01:33:48,200
Gods' wrath?!
Hell itself?!

- Dastan!
- No! Tamina!

821
01:33:52,400 --> 01:33:55,200
Don't do this!

822
01:34:08,480 --> 01:34:11,600
Stop him! If the glass
shatters, the world dies with it.

823
01:34:13,000 --> 01:34:17,600
It's not my destiny, it's yours.
It always has been.

824
01:34:17,635 --> 01:34:20,165
- Let me go.
- I won't.

825
01:34:20,200 --> 01:34:23,280
- Let me go.
- I'm not letting you go!

826
01:34:23,320 --> 01:34:27,280
I wish we could have been together.

827
01:34:33,520 --> 01:34:37,120

828
01:35:07,120 --> 01:35:11,620
- Dastan!
- Tamina!

829
01:36:23,000 --> 01:36:25,000
Prince, Dastan!

830
01:36:26,480 --> 01:36:30,080
- Bis, you're here?
- Of course I'm here.

831
01:36:30,480 --> 01:36:34,000
Our men surrounded Alamut's
palace, battle is over.

832
01:36:34,035 --> 01:36:36,320
Not yet.