

A STUDY OF SPEECH ACTS PRODUCED BY MAIN CHARACTER IN “ALL MY SONS” BY ARTHUR MILLER

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Abstract : This study focus on the using of speech act in *All My Sons* one act play by Arthur Miller and the most frequently used of speech acts by the main character. The aims of this study are to determine the types of speech act uttered by main character of the one act play and which are the most dominant speech acts frequently used by the main character. The methodology used in this study is qualitative descriptive. The writer collects the data from the one act play, and then describes the kinds of speech acts in every utterance and the most dominant speech acts in this one act play by using simple formula by Burgin (2005). Based on the research method provided, the data are analyzed one by one to know the kinds of speech acts used by main character and which are the most dominant speech act. The writer found all the kinds of speech act used in *All My Sons*; Locutionary act, Illocutionary act (Representatives, Expressives, Directives and Commisive) and perlocutionary act. Furthermore, the writer found Directive Illocutionary acts which are the speech acts that be the most dominant.

Keywords: Pragmatic, Speech act, Main Character, All My Sons

Language is one of important parts in social environment. In daily, people also use language as a tool to do things. Language is a sound symbol system which is agreed to use by the member of society in cooperation, communication, and self-identify (Kridalaksana:2009). Moreover, language has function as human communication tool, in verbal and non verbal (Chaer:2010). Thus, people use language to build communication with each other and produce the utterances.

Linguistics is one of diciplines about language and one of important of linguistic field is pragmatics. In linguistics, communication is also studied as one of pragmatic concerns. A pure pragmatics would be concerned with concepts like belief, utterance, and intension and their inter-relation (Levinson, 1983:3). Communication is the simple act of transferring to communicate from one person to another, when we think about how we can communicate the

subject becomes more complex. Additionally, pragmatics as the study of the way humans use their language in communication, based itself on a study those premises and determines how they affect human language use. Specifically, pragmatics is concerned with the use of language and what the speaker and the hearer utter in communication.

One of pragmatic studies which is related to the communication and also the utterance is speech act. A speech act is an action performed by means of language, such as requesting something, complaining about something, or refusing something. According to Yule (1996), speech act is the actions performed via utterances. In speech act, Austin (1962) states that there are three kinds of different acts; Locutionary act, Illocutionary act, and Perlocutionary act. The locutionary act refers to the literal meaning of the actual words (such as 'it's cold in here' referring to the temperature). The illocutionary act refers to the speaker's intention in uttering the words (such as a request for someone to close the door). The perlocutionary act refers to the effect of this utterance has on the thoughts or actions of another person (such as someone else getting up and close the door).

One of the ways to study about speech acts is analyzing *All My Sons* play script. In this study the writer focuses in speech acts used by the main character in the *All My Sons* play. *All My Sons* is a play in 1947 that written by Arthur Miller. This study is expected to know what kind of speech acts in the script. The writer considers to use Yule's (1996) theory to support this study and find out the types of speech act that used in main character of *All My Sons* play. The main character is Joe Keller as the father in this script. The speech acts that would be analyzed is locutionary act, illocutionary act and perlocutionary act in *All My Sons* play. Thus, the writer chose the title "A Study of Speech Acts Produced by Main Character in *ALL MY SONS* by Arthur Miller"

The aims of this study :

1. To determine the types of speech act uttered by the main character of the script.
2. To find out the most dominant speech acts frequently used by character in *All My Son* by Arthur Miller.

RESEARCH METHOD

This study applies descriptive qualitative method to analyze the data. Beside that, the data of this research is analyzed using the descriptive method in order to get an authentic

result. Moreover, the use of percentage is needed to find the most dominant speech acts are frequently used, but at the conclusion the writer will give explanations.

In order to find out which types of speech acts occur the most in that script. Bungin's formula (2005 : 171-172) is used:

$$n = \frac{F_x}{N} \times 100 \%$$

n = percentage of types

F_x = total types frequency of the sub-category

N = total types of all categories

In collecting the data, the study relies on the script of "All My Sons" by Arthur Miller. The technique of data collection has been divided into several steps, as follows: downloading the script, reading the script, selecting the dialogue, analyzing the script, and the last is making conclusion.

RESULT OF THE STUDY

In this study, the writer found two types of speech acts that were used in "All My Sons" script by Arthur Miller. The types are Locutionary act and Illocutionary act. Based on the findings, the act classifications are (1) locutionary act, and in illocutionary act that are (2) representative, (3) expressive, (4) directives and (5) commissives.. The classification of the utterances into each type of speech acts presented in the results of the analysis of speech acts with their discussion occurs in "All My Sons" script by Arthur Miller.

1. Locutionary act

Dialogue 1:

Keller : {indicating the sections beside him} *Want the paper ?*
Frank : What's the difference, it's all bad news. What's today calamity?
Keller : *I don't know, I don't read the news part anymore. It's more interesting in the want ads.*

(Miller,1947:3)

Dialogue 2:

Frank : Yeah, I got a mess in my yard, too. {goes to tree} What a pity.
{turning to Keller} What did Kate say?
Keller : *They're all sleep yet. I'm just waiting for her to see it.*

(Miller, 1947:3)

Dialogue 3:

Jim : {looking toward house} Well, where's the beautiful girl that was supposed to be here?
 Frank : {excited} Annie came?
 Keller : *Sure, sleepin' upstairs.* We picked her up on the one o'clock train last night. Wonderful thing. Girl leaves here, a scrawny kid. Couple of years go by, she's a regular woman. Hardly recognized her, and she was running in and out of this yard all her life. That was very happy family used to live in your house, Jim.

(Miller, 1947:5)

Dialogue 4:

Jim : {to Keller} If your son wants to play golf tell him I'm ready. Or if he'd like to trip around the world or about thirty years. {he exits}
 Keller : *Why do you needle him? He's a doctor, women are supposed to call him up.*

(Miller, 1947:6)

Dialogue 5:

Mother : {indicating house behind her. To Keller} Did you take a bag from under the sink?
 Keller : Yeah, *I put it in the pail.*

(Miller, 1947:13)

Dialogue 6:

Keller : George!Hey, you kissed it out my head *your brother's on the phone.*
 Ann : (surprised) My brother?
 Keller : Yeah, George. Long distance.

(Miller, 1947:30)

2. Illocutionary Act

a. Representative

Dialogue 1:

Keller : *Gonna rain tonight*
 Jim : Paper says so?
 Keller : Yeah, right here.

(Miller, 1947:2)

Dialogue 2:

Frank : {noticing tree} Hey, what happened to your tree?
 Keller : Ain't that awful? *The wind must've got it last night.* You heard the wind didn't you?

(Miller, 1947:3)

Dialogue 3:

Chris : She saw it

Keller : How could she see it? *I was the first one up. She was still in bed.*
 Chris : She was out here when it broke.
 Keller : When?
 Chris : About four this morning. {indicating window above them} I heard it cracking and I woke up and looked out. She was standing right there when it cracked.

(Miller, 1947:10)

Dialogue 4:

Keller : {after slight pause} What was she doing out here at that hour? {chris silent. With and undertone of anger showing} *She's dreaming about him again. She's walking around at night.*
 Chris : I guess she is.
 Keller : She's getting just like after he died. {slight pause} What's the meaning of that?

(Miller, 1947:10)

Dialogue 5:

Chris : Sit down, Dad. I want to talk to you.
 Keller looks at him searchingly a moment
 Keller : *The trouble is the Goddam newspaper.* Every month some boy turns up from nowhere, so the next one is going to be Larry, so...

(Miller, 1947:11)

b. Expressives

Dialogue 1:

Frank : Larry was born in August. He'd be twenty-seven this month. And his tree blows down.
 Keller : {touched} *I'm surprised you remember his birthday, Frank. That's nice.*

(Miller, 1947:4)

Dialogue 2:

Chris : I've given it three years of thought. I'd hoped that if I waited, Mother would forget Larry and then we'd have a regular wedding and everything happy. But if that can't happen here, then I'll have to get out.
 Keller : *What the hell is this?*
 Chris : I'll get out. I'll get married and live some place else. Maybe in New York.
 Keller : *Are you crazy?*
 Chris : I've been a good son too long, a good sucker. I'm through with it.

(Miller, 1947:12-13)

Dialogue 3:

Chris come on, hands her bag.

Keller : *I don't like garbage in the house.*
Mother : Then don't eat. {she goes into the kitchen with bag}
(Miller, 1947:14)

Dialogue 4:

There is a brief pause as Ann hangs up receiver, then comes out of kitchen.

Chris : Something happen?
Keller : He's coming here?
Ann : On the seven o'clock. He's in Columbus. (To Mother) I told him it would be all right.
Keller : *Sure, fine!* Your father took sick?
(Miller, 1947:32)

Dialogue 5:

Jim : I have the feeling he's in the park. I'll look for him. Put her to bed, Joe; this is no good for what she's got. (Jim exits up driveway)
Keller : (coming down) What does he want here?
Mother : His friend is not home.
Keller : (comes down to her. His voice husky) *I don't like him mixing in so much.*
(Miller, 1947:62)

c. Directives

Dialogue 1:

Keller : *See what happened to the tree?*
Chris : {without looking up} Yeah.
(Miller, 1947:8)

Dialogue 2:

Keller chuckles and winks at Chris, who is enjoying all this.

Keller : Yeah, that's a dangerous character, that Tommy. {beckons him closer} What word does he say?
Bert : {backing away quickly in great embarrassment} Oh, I can't say that.
Keller : {grabbing him by the shirt and pulling him back} Well, *gimme an idea.*
(Miller, 1947:9)

Dialogue 3:

Chris : {laughing} Don't make him do that.
Keller : Okay, Bert. I take your word. *Now go out, and keep both eyes peeled.*
Bert : {interested} For what?
Keller : For waht! Bert, the whole neighborhood is depending on you. A policeman don't ask questions. Now *peel them eyes!*
(Miller, 1947:9)

Dialogue 4:

Keller : I don't want a diagram.... I.... I'm.... She thinks he's coming back Chris. You marry that girl and you're pronouncing him dead. Now, what's going to happen to mother? Do you know? I don't. {pause}
Chris : All right, then, Dad.
Keller : {thinking Chris has retreated} *Give it some more thought.*
(Miller, 1947:12)

Dialogue 5:

Keller : You mean... {goes to him} Tell me something, you mean you'd leave the business?
Chris : Yes. On this I would.
Keller : {after a pause} Well... you don't want to think like that.
Chris : Then help me stay here.
Keller : All right, but.... but *don't think like that*. Because what the hell did I work for? That's only for you, Chris, the whole shootin' match is for you!
Chris : I know that, Dad. Just you help me stay here.
Keller : {putting a fist up to Chris's jaw} *But don't think that way, you hear me?*
(Miller, 1947:13)

Dialogue 6:

Mother comes out on last line. She carries a pot of a string beans.

Mother : It's her day off, what are you crabbing out?
Chris : {to Mother} Isn't Annie finished eating?
Mother : {looking around preoccupiedly at yard} She'll be right out. {moves} That we did some job on this place. {of the tree} So much for that, thank God.
Keller : {indicating chair beside him} *Sit down, take it easy.*
(Miller, 1947:14)

Dialogue 7:

Chris : Sure, and let's break out of this, heh, Mom? I thought the four of us might go out to dinner a couple of nights, maybe go dancing out at the shore.
Mother : Fine. {to Keller} We can do it tonight.
Keller : *Swell with me!*
Chris : Sure, let's have some fun. {to Mother} You'll start with this aspirin. {he goes up and into the house with new spirit. Her smile vanishes}
(Miller, 1947:16)

Dialogue 8:

Mother : She's been in New York three and a half years, why all of a sudden...?
Keller : Well, maybe... maybe he just wanted to see her.

Mother : Nobody comes seven hundred miles “just to see”.
 Keller : What do you mean? He lived next door to the girl all his life, why shouldn’t he want to see her again? {Mother looks at him critically}
Don’t look at me like that, he didn’t tell me any more than he told you.
 (Miller, 1947:16)

Dialogue 9:

Mother : Because if he’s not coming back, then I’ll kill myself! Laugh. Laugh at me. {she points to tree} But why did that happen the very night she came back? She goes to sleep in his room and his memorial breaks in pieces. Look at it. Look. {She sits on bench} Joe...
 Keller : *Calm yourself.*
 Mother : Believe with me, Joe. I can’t stand all alone.
 Keller : *Calm yourself.*
 Mother : Only last week a men turned up in Detroit, missing longer than Larry. You read it yourself.
 Keller : All right, all right, *calm yourself.*
 (Miller, 1947:17)

Dialogue 10 :

Chris : {comes down and sits slowly on stool} Haven’t they stopped talking about Dad?
 Keller : *Gone and forgotten, kid.*
 (Miller, 1947:23)

Dialogue 11:

Ann : The last thing I remember on this block was one word.... “Murderers!” Remember that, Kate? Mrs. Hammond standing in front of our house yelling that word? She’s still around, I supposed?
 Mother : They’re all still around.
 Keller : *Don’t listen to her.* Every Saturday night the whole gang is playin’ poker in this arbor. All the ones who yelled murderer takin’ my money now.
 (Miller, 1947:24)

Dialogue 12:

Mother : Drive through the park. It’s beautiful now.
 Chris : Come on, Ann. (to them) Be back right away.
 Ann : (as she and Chris exits up driveway) See you.
 Mother comes down toward Keller, her eyes fixed on him.
 Keller : *Take your time.* (to Mother) What does George want?
 (Miller, 1947:32)

Dialogue 13:

George : I saw your factory on the way from the station. It looks like General Motors.

Keller : I wish it was General Motors, buut it ain't. *Sit down, George. Sit down.* (Takes cigar out of this pocket) So you finally went to see your father, I hear?

(Miller, 1947:53)

d. Commisives

Dialogue 1:

Lydia : {apologetically} He's really very handy. {she sees broken tree} Oh, did the wind get your tree?

Keller : Yeah, last night.

Lydia : Oh, what a pity. Annie get in?

Keller : *She'll be down soon.* Wait'll you meet her, Sue she's a knockout.

(Miller, 1947:6)

Dialogue 2:

Keller : {grabbing him by the shirt and pulling him back} Well, gimme an idea.

Bert : I can't. It's not a nice word.

Keller : Just whisper it in my ear. *I'll close my eyes.* Maybe I won't even hear it.

(Miller, 1947:9)

Dialogue 3:

Chris : And champagne?

Keller : Now you're operatin' ! *I'll call Swanson's for a table!* Big time tonight, Annie!

(Miller, 1947:27)

Dialogue 4:

Keller : Well, as long as I know it's Labor day from now on, *I'll wear a bell around my neck.*

(Miller, 1947:30)

Dialogue 5:

Keller : (sitting on bench) in a minute. I just woke up, I can't see nothin'.

Ann : You look shaved.

Keller : Oh, no. (massages his jaw) *Gotta be extra special tonight.* Big night, Annie. So how's it feel to be a married woman?

Ann : (laughs) I don't know, yet.

(Miller, 1947:39)

Dialogue 6:

Mother : (with the trust of hope) Why must he go? Make the midnight, George.

Keller : Sure, *you'll have dinner with us!*

(Miller, 1947:55)

Dialogue 7:

Chris : You killed them, you murdered them.
Keller : (as though throwing his whole nature open before Chris) how could I kill anybody?
Chris : Dad ! Dad !
Keller : (trying to hush him) *I didn't kill anybody.*

(Miller, 1947:59)

Dialogue 8:

Keller : Nothin's bigger than that. And you're going to tell him, you understand? I'm his father and he's my son. And if there's something bigger than that *I'll put a bullet in my head!*

(Miller, 1947:64)

3. Perlocutionary Act

Dialogue 1:

Chris : Sure, Give me the keys,Dad.
Keller : *Drive through the park.* It's beatiful now.

(Miller, 1947:32)

DISCUSSIONS

1. Locutionary Act

Dialogue 1:

Keller : {indicating the sections beside him} *Want the paper ?*
Frank : What's the difference, it's all bad news. What's today calamity?
Keller : *I don't know, I don't read the news part anymore. It's more interesting in the want ads.*

. From his question, the utterance "*Want the paper?*" indicates the locutionary act. It means from the question that Keller offers Frank to read the paper. From his utterance, the words "*I don't know, I don't read the news part anymore. It's more interesting in the want ads.*" indicates the locutionary act

Dialogue 2:

Frank : Yeah, I got a mess in my yard, too. {goes to tree} What a pity.
{turning to Keller} What did kate say?
Keller : *They're all sleep yet. I'm just waiting for her to see it.*

(Miller, 1947:3)

Keller's utterance "*They're all sleep yet. I'm just waiting for her to see it.*" indicates the locutionary act.

Dialogue 3:

Jim : {looking toward house} Well, where's the beautiful girl that was supposed to be here?
Frank : {excited} Annie came?
Keller : *Sure, sleepin' upstairs.* We picked her up on the one o'clock train last night. Wonderful thing. Girl leaves here, a scrawny kid. Couple of years go by, she's a regular woman. Hardly recognized her, and she was running in and out of this yard all her life. That was very happy family used to live in your house, Jim.

(Miller, 1947:5)

The utterance "*Sure, sleepin' upstairs*" indicates the locutionary act.

Dialogue 4:

Jim : {to Keller} If your son wants to play golf tell him I'm ready. Or if he'd like to trip around the world or about thirty years. {he exits}
Keller : *Why do you needle him? He's a doctor, women are supposed to call him up.*

(Miller, 1947:6)

The utterance "*Why do you needle him? He's a doctor, women are supposed to call him up*" indicates the locutionary act.

Dialogue 5:

Mother : {indicating house behind her. To Keller} Did you take a bag from under the sink?
Keller : Yeah, *I put it in the pail.*

(Miller, 1947:13)

The utterance "*I put it in the pail.*" indicates the locutionary act.

Dialogue 6:

Keller : George!Hey, you kissed it out my head *your brother's on the phone.*
Ann : (surprised) My brother?
Keller : Yeah, George. Long distance.

(Miller, 1947:30)

The utterance is "*your brother's on the phone*". It means that Keller gives information to Ann that George (Ann's brother) is on the phone. So, the words "*your brother's on the phone*" indicate the locutionary act.

2. Illocutionary Act

A. Representative

Dialogue 1:

Keller : *Gonna rain tonight*
Jim : Paper says so?
Keller : Yeah, right here.

(Miller, 1947:2)

Keller's statement, the utterance "*Gonna rain tonight*" indicates representative in illocutionary act classification.

Dialogue 2:

Frank : {noticing tree} Hey, what happened to your tree?
Keller : Ain't that awful? *The wind must've got it last night*. You heard the wind didn't you?

(Miller, 1947:3)

The words "*The wind must've got it last night*" indicates that Keller believes the wind breaks the tree. From his statement, the utterance "*The wind must've got it last night*" indicates representative illocutionary act.

Dialogue 3:

Chris : She saw it
Keller : How could she see it? *I was the first one up. She was still in bed*.
Chris : She was out here when it broke.
Keller : When?
Chris : About four this morning. {indicating window above them} I heard it cracking and I woke up and looked out. She was standing right there when it cracked.

(Miller, 1947:10)

Keller's statement "*I was the first one up. She was still in bed*." indicates representative illocutionary act.

Dialogue 4:

Keller : {after slight pause} What was she doing out here at that hour? {chris silent. With and undertone of anger showing} *She's dreaming about him again. She's walking around at night*.
Chris : I guess she is.
Keller : She's getting just like after he died. {slight pause} What's the meaning of that?

(Miller, 1947:10)

Keller's statement "*She's dreaming about him again. She's walking around at night*." indicates representative in illocutionary act.

Dialogue 5:

Chris : Sit down, Dad. I want to talk to you.
Keller looks at him searchingly a moment
Keller : *The trouble is the Goddam newspaper*. Every month some boy turns up from nowhere, so the next one is going to be Larry, so...
(Miller, 1947:11)

The utterance “*The trouble is the Goddam newspaper*” indicates representative in one of illocutionary act classification, because it means that Keller believes what he says about the newspaper.

B. Expressive

Dialogue 1:

Frank : Larry was born in August. He'd be twenty-seven this month. And his tree blows down.
Keller : {touched} *I'm surprised you remember his birthday, Frank. That's nice*.
(Miller, 1947:4)

Keller uses statement of pleasure to express his feeling to Frank. From his statement, the utterance “I'm surprised you remember his birthday, Frank. That's nice.” indicates expressive as one of illocutionary act classification.

Dialogue 2:

Chris : I've given it three years of thought. I'd hoped that if I waited, Mother would forget Larry and then we'd have a regular wedding and everything happy. But if that can't happen here, then I'll have to get out.
Keller : *What the hell is this?*
Chris : I'll get out. I'll get married and live some place else. Maybe in New York.
Keller : *Are you crazy?*
Chris : I've been a good son too long, a good sucker. I'm through with it.
(Miller, 1947:12-13)

The first Keller's statement is “What the hell is this?”. This statement express that Keller dislikes with Chris's statement. The second Keller's statement is “Are you crazy?” means that Keller dislikes and disagrees with Chris's idea. Thus, from the this dialogue, the statements “What the hell is this?” and “Are you crazy?” indicate expressive illocutionary act.

Dialogue 3:

Chris come on, hands her bag.

Keller : *I don't like garbage in the house.*

Mother : Then don't eat. {she goes into the kitchen with bag}

(Miller, 1947:14)

Dialogue 3 shows Keller states that "I don't like garbage in the house." This statement shows that Keller dislike if the garbage in the house. Thus, from this dialogue, the utterance "I don't like garbage in the house." indicates expressive illocutionary act.

Dialogue 4:

There is a brief pause a Ann hangs up receiver, then comes out of kitchen.

Chris : Something happen?

Keller : He's coming here?

Ann : On the seven o'clock. He's in Colombus. (To Mother) I told him it would be all right.

Keller : *Sure, fine!* Your father took sick?

(Miller, 1947:32)

In the dialogue Keller says, "*Sure, fine!*" means he is ready to welcome Ann's brother. His statement "*Sure, fine!*" indicates expressive illocutionary act.

Dialogue 5:

Jim : I have the feeling he's in the park. I'll look for him. Put her to bed, Joe; this is no good for what she's got. (Jim exits up driveway)

Keller : (coming down) What does he want here?

Mother : His friend is not home.

Keller : (comes down to her. His voice husky) *I don't like him mixing in so much.*

(Miller, 1947:62)

The utterance "*I don't like him mixing in so much.*" indicates expressive in illocutionary act classification.

C. Directives

Dialogue 1:

Keller : *See what happened to the tree?*

Chris : {without looking up} Yeah.

(Miller, 1947:8)

The statement "*See what happened to the tree?*" indicates directives in one of illocutionary act classification.

Dialogue 2:

Keller chuckles and winks at Chris, who is enjoying all this.

Keller : Yeah, that's a dangerous character, that Tommy. {beckons him closer} What word does he say?
Bert : {backing away quickly in great embarrassment} Oh, I can't say that.
Keller : {grabbing him by the shirt and pulling him back} Well, *gimme an idea*.

(Miller, 1947:9)

The utterance "*gimme an idea*." Indicates directives illocutionary act. Keller commands Bert to give him know about what Tommy said. Thus, in this dialogue the writer find a utterance contains directives llocutionary act.

Dialogue 3:

Chris : {laughing} Don't make him do that.
Keller : Okay, Bert. I take your word. *Now go out, and keep both eyes peeled*.
Bert : {interested}For what?
Keller : For waht! Bert, the whole neighborhood is depending on you. A policeman don't ask questions. Now *peel them eyes*!

(Miller, 1947:9)

The utterance "*Now go out, and keep both eyes peeled*." indicates descriptive in illocutionary act classification.

Dialogue 4:

Keller : I don't want a diagram.... I.... I'm.... She thinks he's coming back Chris. You marry that girl and you're pronouncing him dead. Now, what's going to happen to mother? Do you know? I don't. {pause}
Chris : All right, then, Dad.
Keller : {thinking Chris has retreated} *Give it some more thought*.
The utterance "*Give it some more thought*" indicates directives illocutionary act.

Dialogue 5:

Keller : You mean... {goes to him}Tell me something, you mean you'd leave the business?
Chris : Yes. On this I would.
Keller : {after a pause}Well... you don't want to think like that.
Chris : Then help me stay here.
Keller : All right, but.... but *don't think like that*. Because what the hell did I work for? That's only for you, Chris, the whole shootin' match is for you!
Chris : I know that, Dad. Just you help me stay here.
Keller : {putting a fist up to Chris's jaw} *But don't think that way, you hear me?*

(Miller, 1947:13)

From this utterance, the words “But don’t think that way” indicates directives illocutionary act, means Keller suggests and forbids Chris to think and take way leave his business.

Dialogue 6:

Mother comes out on last line. She carries a pot of a string beans.

Mother : It’s her day off, what are you crabbing out?
Chris : {to Mother} Isn’t Annie finished eating?
Mother : {looking around preoccupiedly at yard} She’ll be right out.
{moves} That we did some job on this place. {of the tree} So much for that, thank God.
Keller : {indicating chair beside him} *Sit down, take it easy.*
(Miller, 1947:14)

This dialogue shows that Keller states “Sit down, take it easy.” It means that Keller invites her wife to sit down beside him and enjoy the yard. From Keller’s statement, the words “Sit down, take it easy” indicates directives illocutionary act.

Dialogue 7:

Chris : Sure, and let’s break out of this, heh, Mom? I thought the four of us might go out to dinner a couple of nights, maybe go dancing out at the shore.
Mother : Fine. {to Keller} We can do it tonight.
Keller : *Swell with me!*
Chris : Sure, let’s have some fun. {to Mother} You’ll start with this aspirin.
{he goes up and into the house with new spirit. Her smile vinishes}

Dialogue 7 shows Keller states “*Swell with me!*” means he asks his wife to swell with him. He agree with Chris’s ideas to have fun. From his tatement, the words “*Swell with me!*” indicates directives illocutionary act.

Dialogue 8:

Mother : She’s been in New york three and a half years, why all of a sudden...?
Keller : Well, maybe... maybe he just wanted to see her.
Mother : Nobody comes seven hundred miles “just to see”.
Keller : What do you mean? He lived next door to the girl all his life, why shouldn’t he want to see her again? {Mother looks at him critically}
Don’t look at me like that, he didn’t tell me any more than he told you.
(Miller, 1947:16)

The words “*Don’t look at me like that*” indicates directives illocutionary act.

Dialogue 9:

Mother : Because if he's not coming back, then I'll kill myself! Laugh. Laugh at me. {she points to tree} But why did that happen the very night she came back? She goes to sleep in his room and his memorial breaks in pieces. Look at it. Look. {She sits on bench} Joe...

Keller : *Calm yourself.*

Mother : Believe with me, Joe. I can't stand all alone.

Keller : *Calm yourself.*

Mother : Only last week a man turned up in Detroit, missing longer than Larry. You read it yourself.

Keller : All right, all right, *calm yourself.*

(Miller, 1947:17)

The words "*Calm yourself.*" indicate directives illocutionary act because it means Keller commands and suggests his wife to calm herself.

Dialogue 10 :

Chris : {comes down and sits slowly on stool} Haven't they stopped talking about Dad?

Keller : *Gone and forgotten*, kid.

(Miller, 1947:23)

From this dialogue, the utterance "*Gone and forgotten*, kid" indicates directives illocutionary act.

Dialogue 11:

Ann : The last thing I remember on this block was one word.... "Murderers!" Remember that, Kate? Mrs. Hammond standing in front of our house yelling that word? She's still around, I supposed?

Mother : They're all still around.

Keller : *Don't listen to her.* Every Saturday night the whole gang is playin' poker in this arbor. All the ones who yelled murderer takin' my money now.

(Miller, 1947:24)

From his statement, the utterance "*Don't listen to her*" indicates directives illocutionary act.

Dialogue 12:

Mother : Drive through the park. It's beautiful now.

Chris : Come on, Ann. (to them) Be back right away.

Ann : (as she and Chris exits up driveway) See you.

Mother comes down toward Keller, her eyes fixed on him.

Keller : *Take your time.* (to Mother) What does George want?

(Miller, 1947:32)

In Dialogue 12, the utterance "*Take your time*" indicates directives illocutionary act.

Dialogue 13:

George : I saw your factory on the way from the station. It looks like General Motors.
Keller : I wish it was General Motors, buut it ain't. *Sit down, George. Sit down.* (Takes cigar out of this pocket) So you finally went to see your father, I hear?

(Miller, 1947:53)

The words "*Sit down, George. Sit down.*" indicates directive illocutionary act.

D. Commisives

Dialogue 1:

Lydia : {apologetically} He's really very handy. {she sees broken tree} Oh, did the wind get your tree?
Keller : Yeah, last night.
Lydia : Oh, what a pity. Annie get in?
Keller : *She'll be down soon.* Wait'll you meet her, Sue she's a knockout.

(Miller, 1947:6)

Dialogue 1 shows that Keller states "She'll be down soon". It means Annie will be down if she sees the broken tree. Thus, the utterance "She'll be down soon" indicates commissive illocutionary act.

Dialogue 2:

Keller : {grabbing him by the shirt and pulling him back} Well, gimme an idea.
Bert : I can't. It's not a nice word.
Keller : Just whisper it in my ear. *I'll close my eyes.* Maybe I won't even hear it.

(Miller, 1947:9)

Dialogue 2 shows that Keller states "*I'll close my eyes*" means Keller will close his eyes only if Bert talks to him about Tommy saying. Thus, the utterance "*I'll close my eyes*" indicates commissive illocutionary act.

Dialogue 3:

Chris : And champagne?
Keller : Now you're operatin' ! *I'll call Swanson's for a table!* Big time tonight, Annie!

(Miller, 1947:27)

From his statement, the words "*I'll call Swanson's for a table*" indicates commissive illocutionary act.

Dialogue 4:

Keller : Well, as long as I know it's Labor day from now on, *I'll wear a bell around my neck.*

(Miller, 1947:30)

The words "*I'll wear a bell around my neck.*" indicates commissive illocutionary act.

Dialogue 5:

Keller : (sitting on bench) in a minute. I just woke up, I can't see nothin'.
Ann : You look shaved.
Keller : Oh, no. (massages his jaw) *Gotta be extra special tonight.* Big night, Annie. So how's it feel to be a married woman?
Ann : (laughs) I don't know, yet.

(Miller, 1947:39)

The utterance "*Gotta be extra special tonight*" indicates commissive illocutionary act.

Dialogue 6:

Mother : (with the trust of hope) Why must he go? Make the midnight, George.
Keller : Sure, *you'll have dinner with us!*

(Miller, 1947:55)

The words "*you'll have dinner with us!*" indicates commissive in illocutionary act classification.

Dialogue 7:

Chris : You killed them, you murdered them.
Keller : (as though throwing his whole nature open before Chris) how could I kill anybody?
Chris : Dad ! Dad !
Keller : (trying to hush him) *I didn't kill anybody.*

(Miller, 1947:59)

. Dialogue 7 shows that Keller says "*I didn't kill anybody.*" It means Keller refuse he kill his son and anybody. From his statement, the utterance "*I didn't kill anybody.*" indicates commissive in illocutionary act classification.

Dialogue 8:

Keller : Nothin's bigger than that. And you're going to tell him, you understand? I'm his father and he's my son. And if there's something bigger than that *I'll put a bullet in my head!*

(Miller, 1947:64)

From his statement, the utterance "*I'll put a bullet in my head!*" indicates commissive in illocutionary act classification.

4.2.1.3 Perlocutionary Act

Dialogue 1:

Chris : Sure, Give me the keys,Dad.

Keller : *Drive through the park.* It's beatiful now.

(Miller, 1947:32)

The words "*Drive through the park.*" indicates perlocutionary act.

In this study, the writer explains the findings of the each questions. The writer found kinds of speech acts. They are locutionary act, illocutionary act, and perlocutionary act. For illocutionary act, the writer found four classifications of illocutionary act from five classifications of illocutionary act in All My Sons script by Arthur Miller. They are representative, expressive, directives and commissives. The research is uses by qualitative approach because the result of the data analyzed is in descriptive phenomenon such as words, sentence, and utterance.

The use of percentage is needed to find the most dominant speech acts are frequently used, but at the conclusion the writer will give explanations. In order to find out which types of speech acts occur the most in that script. The writer uses Burgin's formula (2005:171-172) to calculate the result of the analysis. There are 6 (15,8%) utterances indicates locutionary act, 5 (13,2%) utterances indicates to representative illocutionary act, 5 (13,2%) utterances indicates to expressives illocutionary act, 13 (34,2%) utterances indicates directives illocutionary act, 8 (21,1%) utterances indicates commissives illocutionary act, and 1 (2,63%) utterance indicates perlocutionary act.

The writer found the speech act that the main character used mostly in order to answer the second research question. The most dominant speech act used by the main character is directives of illocutionary act classification. Based on the findings, the writer concluded that directives illocutionary act is the most dominant speech act occuring in "All My Sons" by Arthur Miller.

CONCLUSIONS

Based on the result of the study the writer concludes that in there are six types of speech acts theory that used in All My Sons one act play script. Thus are Locutionary act, illocutionary act: representatives, expressives, directives, commissives, and perlocutionary act. Type of speech act that most frequently used is directives of illocutionary act classification.

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