

CHAPTER IV

ANALYSIS AND FINDINGS

This chapter, it is an analysis to find out the answer of the following matters. What are the kinds of speech acts used by the characters in Hemingway's short story *The Killers*?, What is the possible meaning of speech acts used by the characters in Hemingway's short story *The Killers*?, and How are speech acts used by the characters in Hemingway's short story *The Killers*?

4. 1 Analysis

4. 1. 1 The Kinds of Speech Acts used by the Characters in Hemingway's short story *The Killers*

4. 1. 2 The Possible Meaning of Speech Acts used by the Characters in Hemingway's Short Story *The Killers*

To answer the questions based on the statement of the problems: What are the kinds of speech acts used by the characters in Hemingway's short story *The Killers*?, What is the possible meaning of speech acts used by the characters in Hemingway's short story *The Killers*?, the analyzing cannot be separated because it is integrated one another. The forms of speech act are: locution, illocution and perlocution, the possible meaning is found inside the form that is called with "illocution". So, the possible meaning or illocution is part of the form of speech act. According to Austin (1962), there are three kinds of speech acts:

Locutionary acts 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 (Austin, 1962: 108).

Illocutionary acts such as informing, ordering, warning, undertaking, &c., i.e. utterances which have a certain (conventional) force (Austin, 1962: 108).

Perlocutionary acts : what we bring about or achieve by saying something, such as convincing, per-suading, deterring, and even, say, surprising or mislead- ing (Austin, 1962: 108).

Here are three from six elements are used in the short story:

Character are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it-the dialogue- and what they do-the action (Abrams, 1999: 33)

Topic is our view as we have seen of every part and aspect of it-the style and placement of an item of description on the first page, the handling of a minor character or episode in the middle, the particular language, meaning and feeling of the last sentences (Little, 1966: 12)

Setting of narrative or dramatic work is the general locale, historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which is takes place (Abrams, 1999: 284)

In the movie, scenes are used to mark the script. The scene can be described as a fragment in the short story. Fragment is a piece of conversation that has only one topic. The same topic is the same fragment, if the topic is change it means that we have to move to the next fragment. Fragment is used as a simple way to break the dialogs or conversation, in order to make the analysis easier.

Fragment 1

The door of Henry's lunchroom opened and two men came in. They sat down at the counter.

George : "What's yours?"
 Al : "I don't know,"
 Max : "What do you want to eat, Al?"
 Al : "I don't know,"
 "I don't know what I want to eat."

(1) The speaker: George

The hearer: Al and Max

The topic: George ask Al and Max what they want to eat.

The setting: at the counter of lunchroom.

Locution: "*What's yours?*"

Illocution (possible meaning): an act of asking what kind of lunch menus do Al and max want to eat.

Perlocution: they feel confuse about the lunch menu.

(2) The speaker: Max

The hearer: Al

The topic: Max asks Al what is the lunch menu does he really wants to eat.

The setting: at the counter of lunchroom.

Locution: "*I don't know what I want to eat.*"

Illocution (possible meaning): an act of asking what kind of lunch menus does Al wants to eat.

Perlocution: Al confuses about the lunch menu.

Fragment 2

Outside it was getting dark. The street-light came on outside the window. The men at the counter read the menu. From the other end of the counter Nick Adams watched them. He had been talking to George when they came in.

George : "I'll have a roast pork tenderloin with applesauce and mashed potatoes,"

"It isn't ready yet."

Al : "What the hell do you put it on the card for?"

George : "That's the dinner,"

"You can get that at six o'clock."

(3) The speaker: George.

The hearer: Al.

The topic: George explains to Al about the kinds of menu that the dinner has.

The setting: at the counter.

Locution: *"It isn't ready yet."*

Illocution (possible meaning): an act of asking Al to wait while he can get the dinner until six o'clock.

Perlocution: Al doesn't want to wait any longer.

(4) The speaker: Al.

The hearer: George.

The topic: George explains to Al about the kinds of menu that the diner has.

The setting: at the counter.

Locution: *"What the hell do you put it on the card for?"*

Illocution (possible meaning): an act of ordering the explanations about the menu.

Perlocution: Al becomes very angry.

Fragment 3

George looked at the clock on the wall behind the counter.

George : "It's five o'clock."

Max : "The clock says twenty minutes past five,"

"It's twenty minutes fast."

Al : "Oh, to hell with the clock,"

"What have you got to eat?"

George : "I can give you any kind of sandwiches,"

- “You can have ham and eggs, bacon and eggs, liver and bacon, or a steak.”
- Al : “Give me chicken croquettes with green peas and cream sauce and mashed potatoes.”
- George : “That’s the dinner.”
- Al&Max : “Everything we want’s the dinner, eh? That’s the way you work it.”
- George : “I can give you ham and eggs, bacon and eggs, liver—”
- Al : “I’ll take ham and eggs,”
- (5) The speaker: George.

The hearer: Max.

The topic: George shows the time.

The setting: behind the counter.

Locution: “*It’s five o’clock.*”

Illocution (possible meaning): an act of showing the time to Max to wait for the dinner.

Perlocution: Max doesn’t want to wait.

(6) The speaker: Al.

The hearer: George.

The topic: George shows the time.

The setting: behind the counter.

Locution: “*It’s twenty minutes fast.*”

Illocution (possible meaning): an act of showing the time to fast five minutes for dinner.

Perlocution: Max ignores it.

(7) The speaker: Al&Max.

The hearer: George.

The topic: Asking about the dinner menu.

The setting: behind the counter.

Locution: *“Oh, to hell with the clock,”*

Illocution (possible meaning): an act of showing feeling to ignore the clock.

Perlocution: George doesn't want to hear Al's comment.

(8)The speaker: Al.

The hearer: George.

The topic: Asking about the dinner menu.

The setting: behind the counter.

Locution: *“Everything we want's the dinner, eh? That's the way you work it.”*

Illocution (possible meaning): an act to order George to serve the dinner quickly.

Perlocution: George serves them the dinner menu.

(9)The speaker: Max.

The hearer: George.

The topic: Max shows the time to George.

The setting: behind the counter.

Locution: *“I'll take ham and eggs,”*

Illocution (possible meaning): an act to choose ham and eggs for dinner.

Perlocution: George let him to choose the menu as he like.

Fragment 4

He wore a derby hat and a black overcoat buttoned across the chest. His face was small and white and he had tight lips. He wore a silk muffler and gloves.

The other man :“Give me bacon and eggs,”

He was about the same size as Al. Their faces were different, but they were dressed like twins. Both wore overcoats too tight for them. They sat leaning forward, their elbows on the counter.

Al : “Got anything to drink?”

George : “Silver beer, bevo, ginger ale,”
 Al : “I mean you got anything to drink?”
 George : “Just those I said.”
 The other man : “This is a hot town,”
 : “What do they call it?”
 : “Summit.”
 Al : “Ever hear of it?”
 Max : “No,”
 (10)The speaker: The other man.

The hearer: Al.

The topic: the other man is wants to order the other menu to Al.

The setting: at the counter.

Locution: “*Give me bacon and eggs,*”

Illocution (possible meaning): an act of giving the order to serve the other menu.

Perlocution: Al gives the food and offers him the drink.

(11) The speaker: Al.

The hearer: George.

The topic: George is asking to Al about the drink menu.

The setting: at the bar.

Locution: “*Got anything to drink?*”

Illocution (possible meaning): an act of giving order to serve him the drink that the bar has.

Perlocution: George answer Al’s question.

(12)The speaker: George.

The hearer: Al.

The topic: George is asking to Al about the drink menu.

The setting: at the bar.

Locution: *“Silver beer, bevo, ginger ale,”*

Illocution (possible meaning): an act of giving order to serve him the drink menu that the bar has.

Perlocution: Al finally takes the drinks.

(13)The speaker: Al.

The hearer: George.

The topic: Al is asking to George about the drink.

The setting: at the bar.

Locution: *“I mean you got anything to drink?”*

Illocution (possible meaning): an act of asking the other drink menu and make sure about that he really wants to drink.

Perlocution: George regrets it.

(14)The speaker: George

The hearer: Al.

The topic: George is giving the reasons to Al about the drink menu that the bar only has.

The setting: at the bar.

Locution: *“Just those I said.”*

Illocution (possible meaning): an act of giving the reasons to Al about the drink menu that the bar only has.

Perlocution: George regrets it.

(15)The speaker: Max.

The hearer: Al.

The topic: Max and Al are talking about the weather in Summit town.

The setting: at the bar.

Locution: *“This is a hot town,”*

Illocution (possible meaning): an act of giving the reasons to Al about the town weather to have the cold drinks.

Perlocution: Al agrees with Max reason.

Fragment 5

Al : “What do you do here nights?”
 Max : “They eat the dinner,”
 “ They all come here and eat the big dinner”
 George : “That’s right,”
 Al : “So you think that’s right?”
 George : “Sure.”

Fragment 6

Al : “You’re a pretty bright boy, aren’t you?”
 George : “Sure,”
 The other little man : “Well, you’re not,”
 “Is he, Al?”
 Al : “He’s dumb,”

Fragment 7

He turned to Nick.

Al : “What’s your name?”
 Nick : “Adams.”
 Al : “Another bright boy,”
 “ Ain’t he a bright boy, Max?”
 Max : “The town’s full of bright boys,”

Fragment 8

George put the two platters, one of ham and eggs, the other of bacon and eggs, on the counter. He set down two side dishes of fried potatoes and closed the wicket into the kitchen.

Al : “Which is yours?”
 Max : “Don’t you remember?”
 “Ham and eggs.”
 “Just a bright boy,”

Fragment 9

He leaned forward and took the ham and eggs. Both men ate with their gloves on. George watched them eat. Max looked at George.

Max : “What are you looking at?”

George : “Nothing.”
 “The hell you were. You were looking at me.”
 Al : “Maybe the boy meant it for a joke, Max,”
 George laughed.
 Max : “You don’t have to laugh,”
 “You don’t have to laugh at all, see?”
 George : “All right,”
 Max : “He thinks it’s all right. That’s a good one.”
 Max turned to Al.
 Al : “Oh, he’s a thinker,”
 (16)The speaker: Max.

The hearer: George.

The topic: Max eats the ham and George watch on him.

The setting: in the kitchen.

Locution: “*What are you looking at?*”

Illocution (possible meaning): an act of giving the order not to looking at him while Max is eating his food.

Perlocution: George doesn’t want to look at him anymore.

(17)The speaker: Max.

The hearer: George.

The topic: Max eats the ham and George watch on him.

The setting: in the kitchen.

Locution: “*You don’t have to laugh,*”

“*You don’t have to laugh at all, see?*”

Illocution (possible meaning): an act of giving the order not to laughing at him while Max is eating his food.

Perlocution: George doesn’t laughing him.

Fragment 10

They went on eating.

Al : "What's the bright boy's name down the counter?"

Max : "Hey, bright boy,"
"You go around on the other side of counter with your boy friend."

Nick : "What's the idea?"

Al : "There isn't any idea."
"You better go around, bright boy,"

(18)The speaker: Max.

The hearer: George.

The topic: George is called by George as a sissy.

The setting: around the counter.

Locution: "You go around on the other side of counter with your boy friend."

Illocution (possible meaning): Max wants George to go away from his face.

Perlocution: George feels so shame and he wants to cry, on his deeply hearts he swears to remember what Al has said about him.

Fragment 11

Nick went around behind the counter.

George : "What's the idea?"

Al : "None of your damn business,"
"Who's out in the kitchen?"

Max : "The nigger."

Al : "What do you mean the nigger?"

Max : "The nigger that cooks."

Al : "Tell him to come in."

George : "What's the idea?"
"Tell him to come in."

"Where do you think you are?"

Nick : "We know damn well where we are,"
"Do we look silly?"

Al : "You talk silly,"
"What the hell do you argue with this kid for?"

Max : "Listen,"
"Tell the nigger to come out here."

George : "What are you going to do to him?"

Al : "Nothing. Use your head, bright boy. What would we do to a nigger?"

(19)The speaker: Al.

The hearer: George.

The topic: George is warned by Al to stay away from him.

The setting: around behind the counter.

Locution: *"None of your damn business,"*

Illocution (possible meaning): Al wants George not to take a part on his business.

Perlocution: George is silent.

Fragment 12

George opened the slit that opened back into the kitchen.

George : "Sam,"
"Come in here a minute."

Fragment 13

The door to the kitchen opened and the nigger came in.

Sam : "What was it?"

The two men at the counter took a look at him.

Al : "All right, nigger. You stand right there,"

Sam, the nigger, standing in his apron, looked at the two men sitting at the counter.

Sam : "Yes, sir,"

Al got down from his stool.

Al : "I'm going back to the kitchen with the nigger and bright boy,"
"Go on back to the kitchen, nigger. You go with him, bright boy."

Fragment 14

The little man walked after Nick and Sam, the cook, back into the kitchen. The door shut after them. The man called Max sat at the counter opposite George. He didn't look at George but looked in the mirror that ran along back of the counter. Henry's had been made over from a saloon into a lunch counter.

Max : "Well, bright boy,"
"why don't you say something?"

Bright Boy : "What's it all about?"

Max : "Hey, Al,"
"bright boy wants to know what it's all about."

Al : "Why don't you tell him?"

Max : "What do you think it's all about?"

Al : "I don't know."

Max : “What do you think?”

(20)The speaker: Max.

The hearer: The bright boy.

The topic: Max is curious what the bright boy want to know.

The setting: in the kitchen.

Locution: “*why don’t you say something?*”

Illocution (possible meaning): Max asks the bright boy to say one or two words.

Perlocution: The bright boy wants the reason, and they have argued.

Fragment 15

Max looked into the mirror all the time he was talking.

Max : “I wouldn’t say.”

“Hey, Al, bright boy says he wouldn’t say what he thinks it’s all about.”

Al : “I can hear you, all right,”

Fragment 16

Al said from the kitchen. He had propped open the slit that dishes passed through into the kitchen with a catsup bottle.

Al : “Listen, bright boy,”

George : “Stand a little further along the bar. You move a little to the left, Max.”

Max : “Talk to me, bright boy,” Max said.

“What do you think’s going to happen?”

Fragment 17

George did not say anything.

Max : “I’ll tell you,”

“We’re going to kill a Swede. Do you know a big Swede named Ole Andreson?”

George : “Yes.”

Max : “He comes here to eat every night, don’t he?”

George : “Sometimes he comes here.”

Max : “He comes here at six o’clock, don’t he?”

George : “If he comes.”

Max : “We know all that, bright boy,”

“Talk about something else. Ever go to the movies?”

Bright Boy : “Once in a while.”

Max : “You ought to go to the movies more. The movies are fine for a bright boy like you.”

Bright boy : “What are you going to kill Ole Andreson for? What did he ever do to you?”
 Max : “He never had a chance to do anything to us. He never even seen us.”
 Al “And he’s only going to see us once,”
 Bright Boy : “What are you going to kill him for, then?”
 Max & Al : “We’re killing him for a friend. Just to oblige a friend, bright boy.”
 Al : “Shut up,”
 “You talk too goddam much.”
 Max : “Well, I got to keep bright boy amused. Don’t I, bright boy?”
 Al : “You talk too damn much,”
 “The nigger and my bright boy are amused by themselves in the convent.”
 “I suppose you were in a convent.”
 “You never know.”
 “You were in a kosher convent. That’s where you were.”

(21)The speaker: Al.

The hearer: Max.

The topic: Max is warned by Al to keep silent and shut his mouth.

The setting: around behind the counter.

Locution: “*He never had a chance to do anything to us. He never even seen us.*”

“*And he’s only going to see us once,*”

Illocution (possible meaning): an act to makes sure that Ole Andreson never do the bad thing and he is really a good man.

Perlocution: the bright boy can’t stop thinking why Max&Al want to kill Ole Andreson.

(22)The speaker: Max&Al.

The hearer: the bright boy.

The topic: Max makes sure about Ole Andreson condition.

The setting: around behind the counter.

Locution: “*Shut up,*”

“You talk too goddam much.”

Illocution (possible meaning): Al wants George not to take a part on his business.

Perlocution: George is silent.

Fragment 18

George looked up at the clock.

Max : “If anybody comes in you tell them the cook is off, and if they keep after it, you tell them you’ll go back and cook yourself. Do you get that, bright boy?”

George : “All right,”

“What you going to do with us afterward?”

Max : “That’ll depend,”

“That’s one of those things you never know at the time.”

Fragment 19

George looked up at the clock. It was a quarter past six. The door from the street opened. A streetcar motorman came in.

Sam : “Hello, George,”

“Can I get supper?”

George : “Sam’s gone out,”

“He’ll be back in about half an hour.”

The motorman : “I’d better go up the street,”

Fragment 20

George looked at the clock. It was twenty minutes past six.

Max : “That was nice, bright boy,”

“You’re a regular little gentleman.”

Al : “He knew I’d blow his head off,”

Max : “No,”

“It ain’t that. Bright boy is nice. He’s a nice boy. I like him.”

George : “At six-fifty-five”

“He’s not coming.”

(23)The speaker: George.

The hearer: Nick

The topic: George makes sure about Ole condition, that he just fine.

The setting: in front of the kitchen’s door.

Locution: *“He’s not coming.”*

Illocution (possible meaning): an act to make sure that Nick goes for helping him.

Perlocution: Nick hears George shouts and tie off him.

Fragment 21

Two other people had been in the lunchroom. Once George had gone out to the kitchen and made a ham-and-egg sandwich “to go” that a man wanted to take with him. Inside the kitchen he saw Al, his derby hat tipped back, sitting on a stool besides the wicket with the muzzle of a sawed-off shotgun resting on the ledge. Nick and the cook were back to back in the corner, a towel tied in each of their mouth. George had cooked the sandwich, wrapped it up in oiled paper, put it in bag, brought it in, and the man had paid for it and gone out.

Max : “Bright boy can do everything,” Max said. “He can cook and everything. You’d make some girl a nice wife, bright boy.”
 George : “Yes?”
 : “Your friend, Ole Andreson, isn’t going to come.”
 Max : “We’ll give him ten minutes,” Max said.

Fragment 22

Max watched the mirror and the clock. The hands of the clock marked seven o’clock, and then five minutes past seven.

Max : “Come on, Al,”
 : “We better go. He’s not coming.”
 Al : “Better give him five minutes,”

Fragment 23

In the five minutes a man came in, and George explained that the cook was sick.

The man : “Why the hell don’t you get another cook?”
 : “Aren’t you running a lunch counter?”

He went out.

Max : “Come on, Al,”
 : “What about the two bright boys and the nigger?”
 Al : “They’re all right.”
 Max : “You think so?”
 Al : “Sure. We’re through with it.”
 : “I don’t like it,”
 : “It’s sloppy. You talk too much.”
 Max : “Oh, what the hell,”
 : “We got to keep amused, haven’t we?”
 Al : “You talk too much, all the same,”

Fragment 24

He came out from the kitchen. The cut-off barrels of the shotgun made a slight bulge under

the waist of his too tight-fitting overcoat. He straightened his coat with his gloved hands.

Al : "So long, bright boy,"

"You got a lot of luck."

Max : "That's the truth,"

"You ought to play the races, bright boy."

(24) The speaker: George.

The hearer: Nick

The topic: George finds for help through shouting louder.

The setting: in the lunch room.

Locution: *"That's the truth,"*

"You ought to play the races, bright boy."

Illocution (possible meaning): an act to make sure that George follows their order.

Perlocution: George doesn't follow their order and running out from the kitchen, finds for help and call the police.

Fragment 25

The two of them went out the door. George watched them, through the window, pass under the arc light and across the street. In their tight overcoats and derby hats they looked like a vaudeville team. George went back through the swinging door into the kitchen and untied Nick and the cook.

Nick : "I don't want any more of that,"

The cook "I don't want any more of that."

Nick stood up. He had never had a towel in his mouth before.

Nick : "Say,"

"What the hell?"

Fragment 26

He was trying to swagger it off.

George : "They were going to kill Ole Andreson,"

"They were going to shoot him when he came in to eat."

Sam : "Ole Andreson?"

George : "Sure."

Fragment 27

The cook felt the corners of his mouth with his thumbs.

The cook : "They all gone?"

George : “Yeah,”
 ”They’re gone now.”
 The cook : “I don’t like it,”
 “I don’t like any of it at all.”
 George : “Listen,”
 “You better go see Ole Andreson.”
 Nick : “All right.”
 George : “You better not have anything to do with it at all,”
 “You better stay way out of it.”
 George : “Don’t go if you don’t want to,”
 The cook : “Mixing up in this ain’t going to get you anywhere,”
 “You stay out of it.”
 Nick : “I’ll go see him,”
 “Where does he live?”

(25) The speaker: Al&Max.

The hearer: George.

The topic: George is warned by Al&Max to join and finish their plan to kill Ole Andreson.

The setting: in the kitchen.

Locution: “*You better go see Ole Andreson.*”

Illocution (possible meaning): an act to make sure that Nick goes to Ole’s house and makes sure about his condition and nothing happens on him.

Perlocution: Nick goes to Ole’s house.

Fragment 28

The cook turned away.

The cook : “Little boys always know what they want to do,”
 George : “He lives up at Hirsch’s rooming house,”
 Nick : “I’ll go up there.”

Fragment 29

Outside the arc light shone through the bare branches of a tree. Nick walked up the street beside the car tracks and turned at the next arc light down a side street. Three houses up the street was Hirsch’s rooming house. Nick walked up the two steps and pushed the bell. A woman came to the door.

Nick : “Is Ole Andreson here?”
 A woman : “Do you want to see him?”
 Nick : “Yes, if he’s in.”

Nick followed the woman up a flight of stairs and back to the end of a corridor. She knocked on the door.

Mr. Andreson : “Who is it?”

A woman : “It’s somebody to see you, Mr. Andreson,”

Nick : “It’s Nick Adams.”

Mr. Andreson : “Come in.”

Fragment 30

Nick opened the door and went into the room. Ole Andreson was lying on the bed with all his clothes on. He had been a heavyweight prize fighter and he was too long for the bed. He lay with his head on two pillows. He did not look at Nick.

Mr. Andreson : “What was it?”

Nick : “I was up at Henry’s,”
“and two fellows came in and tied up me and the cook, and they said they were going to kill you.”

Fragment 31

It sounded silly when he said it. Ole Andreson said nothing.

Nick : “They put us out in the kitchen,”
“They were going to shoot you when you came in to supper.”

Ole Andreson looked at the wall and did not say anything.

Nick : “George thought I better come and tell you about it.”

Ole Andreson : “There isn’t anything I can do about it,”

Nick : “I’ll tell you what they were like.”

Ole Andreson : “I don’t want to know what they were like,”

He looked at the wall.

Ole Andreson : “Thanks for coming to tell me about it.”

Nick : “That’s all right.”

Nick looked at the big man lying on the bed.

Nick : “Don’t you want me to go and see the police?”

Ole Andreson : “No,”
“That wouldn’t do any good.”

Nick : “Isn’t there something I could do?”

Ole Andreson : “No. There ain’t anything to do.”
“Maybe it was just a bluff.”

Nick : “No. It ain’t just a bluff.”

Fragment 32

Ole Andreson rolled over toward the wall.

Ole Andreson : “The only thing is,”
“I just can’t make up my mind to go out. I been in here all day.”

Nick : “Couldn’t you get out of town?”

Ole Andreson : “No,”
“I’m through with all that running around.”

He looked at the wall.

Ole Andreson : “There ain’t anything to do now.”

Nick : “Couldn’t you fix it up some way?”

Ole Andreson : “No, I got in wrong.”
 “There ain’t anything to do. After a while I’ll make up my
 mind to go out.”
 Nick : “I better go back and see George,”
 Ole Andreson : “So long,”
 “Thanks for coming around.”

(26) The speaker: Ole Andreson.

The hearer: Nick

The topic: Ole Andreson gives the reason why he is receive anything that could
 be happens on him to Nick.

The setting: in Ole’s bed room.

Locution: “*The only thing is,*”

“I just can’t make up my mind to go out. I had been in here all day.”

Illocution (possible meaning): an act to describe about his reasons and want
 Nick to understand it.

Perlocution: Nick goes back to the lunchroom with George.

Fragment 33

Nick went out. As he shut the door he saw Ole Andreson with all his clothes on,
 lying on the bed looking at the wall.

The landlady : “He’s been in his room all day”
 “I guess he don’t feel well. ‘Mr. Andreson, you ought to go
 out and take a walk on a nice fall day like this,’ but he didn’t
 feel like it.”
 “He doesn’t want to go out.”
 “I’m sorry he don’t feel well,”
 “He’s an awfully nice man. He was in the ring, you know.”
 Nick : “I know it.”
 The landlady : “You’d never know it except from the way his face is,”
 “He’s just as gentle.”
 Nick : “Well, good night, Mrs. Hirsch,”
 Mrs. Bell : “I’m not Mrs. Hirsch,”
 “She owns the place. I just look after it for her. I’m Mrs. Bell.”
 Nick : “Well, good night, Mrs. Bell,” Nick said.
 Mrs. Bell : “Good night,”

(27) The speaker: The land lady

The hearer: Nick

The topic: Nick is permit to the land lady to call Ole Andreson in his room.

The setting: in the boarding house

Locution: *“I guess he don’t feel well. ‘Mr. Andreson, you ought to go out and take a walk on a nice fall day like this,’ but he didn’t feel like it.”*

Illocution (possible meaning): an act of explanation that the land lady says to make nick belief with her statements.

Perlocution: Nick beliefs her.

(28) The speaker: Nick.

The hearer: Mrs. Bell

The topic: Mrs. Bell is Ole Andreson’s neighbor.

The setting: in the boarding house

Locution: *“Good night,”*

Illocution (possible meaning): an act of asserting that she is not belong to the boarding house but the other one, she just se around.

Perlocution: Mrs. Bell enters her room and goes to sleep.

Fragment 34

Nick walked up the dark street to the corner under the arc light, and then along the car tracks to Henry’s eating house. George was inside, back to the counter.

George : “Did you see Ole?”

Nick : “Yes,”

“He’s in his room and he won’t go out.”

The cook opened the door from the kitchen when he heard Nick’s voice.

The cook : “I don’t even listen to it,”

George : “Did you tell him about it?”

Nick : “Sure. I told him but he knows what it’s all about.”

George : "What's he going to do?"
 Nick : "Nothing."
 George : "They'll kill him."
 Nick : "I guess they will."
 George : "He must have got mixed up in something in Chicago."
 Nick : "I guess so,"
 George : "It's a hell of a thing."
 Nick : "It's an awful thing,"

Fragment 35

They did not say anything. George reached down for a towel and wiped the counter.

Nick : "I wonder what he did?"
 George : "Double-crossed somebody. That's what they kill them for."
 Nick : "I'm going to get out of this town,"
 George : "Yes,"
 "That's a good thing to do."
 Nick : "I can't stand to think about him waiting in the room and
 knowing
 he's going to get it. It's too damned awful."
 George : "Well,"
 "you better not think about it."

(29) The speaker: Nick

The hearer: George

The topic: George gives the aims of the killers are for.

The setting: in somewhere in the counter.

Locution: "Double-crossed somebody. That's what they kill them for."

Illocution (possible meaning): an act of doing a murder through sadism behavior.

Perlocution: Nick ignores the situation and wants to leaves the town soon.

(30) The speaker: George.

The hearer: Nick

The topic: George is giving an advice to Nick.

The setting: in somewhere in the counter.

Locution: “*you better not think about it.*”

Illocution (possible meaning): an act to give a good advice for his best friend.

Perlocution: Nick is thankful.

According to Searle and Vandervaken (1985: 37-62, 179-216), there are five general functions of illocutionary acts:

Assertives

In which the speaker believes that the proposition expressed represents an actual state of affairs and has grounds for so doing. This class includes *accuse, criticize, complain, assert, state, deny, predict*, etc. The basic assertive verb is *to assert*.

Commissives

In which the speaker becomes committed to doing something at some point in the future. The class includes *promise, vow, pledge, guarantee*, etc. the basic commissives verb is *to commit*.

Directives

In which the speaker attempts to get the hearer to carry out a future course of action. The class includes *request, question, order, coment, beg, suggest, urge*, etc. The primitive or basic directives verb is *to direct*.

Expressives

In which the speaker expresses some psychological state, feeling, or attitudes, about given state of affairs. The class includes *apologize, compliment, deplore, praise, complain*, etc. No one expressive verb is more basic than the others.

Declaratives

In which the speaker brings about some state of affairs (usually an institutional sort) by virtue of the utterance itself. The performance of the act brings about a change in the world. The class includes *endorse, resign, nominate, name, appoint, apply*, etc. The primitive or basic verb is *to declare*.

From two sub points before (4.1 and 4.2), it can be classified as follows:

- (1) Based on Searle theory it is includes **Directives**, because George is giving the straight order to Al and Max to choose their lunch food as the menus are served.
- (2) Based on Searle theory it is includes **Expressives**, because it is shown an act that express of feeling confuse about the lunch menu.

- (3) Based on Searle theory it is includes **Expressives**, because it is shown an objection to wait and less of patient.
- (4) Based on Searle theory it is includes **Expressives**, because it is shown an angry express.
- (5) Based on Searle theory it is includes **Expressives**, because it is shown an objection to wait and less of patient.
- (6) Based on Searle theory it is includes on **Expressives**, because it is shown an objection to wait and less of patient.
- (7) Based on Searle theory it is includes **Expressives**, because it is shown an objection to wait and less of patient.
- (8) Based on Searle theory it is includes **Directives**, because it is giving the order to serve them and cooks the menu for dinner.
- (9) Based on Searle theory it is includes **Declaratives**, because it is giving the statement about the dinner menu that he prefers to eat.
- (10) Based on Searle theory it is includes **Directives**, because it is shown a straight order to give him bacon and eggs.
- (11) Based on Searle theory it is includes **Directives**, because it is directly giving an order to gives him another drink such as vodka or anything else.
- (12) Based on Searle theory it is includes **Assertives** because the bar only has these drinks: silver beer, bevo, and ginger ale.
- (13) Based on Searle theory it is includes **Expressives** because AI is very curious that the bar has the other menu to drink not as a common menu.

(14) Based on Searle and Vandervaken's theory, it is includes **Expressives** because George wants to show his disappointed to Al.

(15) Based on Searle and Vandervaken's theory, it is includes **Assertives** because the Summit town is very hot.

(16) Based on Searle and Vandervaken's theory, it is includes **Expressives** because Max feels angry and George is feel scare.

(17) Based on Searle and Vandervaken's theory, it is includes **Expressives** because Max feels angry and George feels that Max is funny and he is laughing.

(18) Based on Searle and Vandervaken's theory, it is includes **Commissives** because in the deepest of George hearts he won't forget Al's calling.

(19) Based on Searle and Vandervaken's theory, it is includes **Directives** because Al giving an order to George to stay away from him.

(20) Based on Searle and Vandervaken's theory, it is includes **Directives** Max asks the bright boy to say one or two words.

(21) Based on Searle and Vandervaken's theory, it is includes **Assertives** because the bright boy can't stop thinking why Max&Al want to kill Ole Andreson.

(22)Based on Searle and Vandervaken's theory, it is includes **Assertives** because Max&Al giving unpredictable facts about Ole Andreson.

(23) Based on Searle and Vandervaken's theory, it is includes **Directives** because Al giving an order to Max to keep silent and behave.

(24) Based on Searle and Vandervaken's theory, it is includes **Directives** George shouts on Nick straight and giving the order to safe him.

(25) Based on Searle and Vandervaken's theory, it is includes **Declaratives** because Al&Max really mean it for their statements.

(26) Based on Searle and Vandervaken's theory, it is includes **Directives** because George giving the straight order to Nick to see Ole Andreson's condition.

(27) Based on Searle and Vandervaken's theory, it is includes **Declaratives** because Ole ready to receive what is happening to him even Al&Max will kill him.

(28) Based on Searle and Vandervaken's theory, it is includes **Assertives** because an act of stating a murder through sadism behavior.

(29) Based on Searle and Vandervaken's theory, it is includes **Assertives** because an act of asserting that she is not belong to the boarding house but the other one, she just se around.

(30) Based on Searle and Vandervaken's theory, it is includes **Declaratives** because George doesn't want Nick do such the silly things like Ole did, and gives up.

4. 1. 3 The Use of Speech Acts used by the Characters in Hemingway's Short Story *The Killers*.

According to Downes (1998: 380)

Illocutionary forces are superficially indicated by a number of devices. For examples, it is claimed that grammatical sentence types (or moods) literary indicate illocutionary forces. English has four main sentences types, the declaratives, the interrogative, the imperative, and the exclamative. Traditionally the meaning of each type has been associated with a particular illocutionary force. This is the orthodox version of the literal meaning conveyed by uttering a sentences in the declarative is that the speaker is performing a statement. The encodings are:

declarative	= assertive force	e.g You are pregnant.
interrogative	= question force (information seeking directive)	e.g Are you pregnant? Who is pregnant?
imperative	= directive force (asking seeking directive)	e.g Get yourself pregnant.
exclamative	= exclamative force (surprise at truth that of p)	e.g What a pregnancy was!

No	Utterance/ sentence	Structure	Function
1	<i>"What's yours?"</i>	Interrogative	Question
2	<i>"I don't know what I want to eat."</i>	Declarative	Statement
3	<i>"It isn't ready yet."</i>	Declarative	Statement
4	<i>"What the hell do you put it on the card for?"</i>	Interrogative	Question
5	<i>"It's five o'clock."</i>	Declarative	Statement
6	<i>"It's twenty minutes fast."</i>	Declarative	Statement
7	<i>"Oh, to hell with the clock,"</i>	Exclamative	Surprise
8	<i>"Everything we want's the dinner, eh? That's the way you work it."</i>	Declarative	Statement
9	<i>"I'll take ham and eggs,"</i>	Declarative	Statement
10	<i>"Give me bacon and eggs,"</i>	Imperative	Commend/ request
11	<i>"Got anything to drink?"</i>	Directive	Question
12	<i>"Silver beer, bevo, ginger ale,"</i>	Declarative	Statement
13	<i>"I mean you got anything to drink?"</i>	Interrogative	Question
14	<i>"Just those I said."</i>	Declarative	Statement
15	<i>"This is a hot town,"</i>	Declarative	Statement
16	<i>"What are you looking at?"</i>	Directive	Question

No	Utterance/ sentence	Structure	Function
17 2 3	<i>"You don't have to laugh,"</i> <i>"You don't have to laugh at all,</i> <i>see?"</i>	Imperative	Commend/ request
18 3	<i>"You go around on the other</i> <i>side of counter with your boy</i> <i>friend."</i>	Declarative	Statement
19 4	<i>"None of your damn business,"</i>	Imperative	Commend/ request
20 e x c l	<i>"why don't you say</i> <i>something?"</i>	Imperative	Commend/ request
21 a m a t i	<i>"He never had a chance to do</i> <i>anything to us. He never even</i> <i>seen us."</i> <i>"And he's only going to see us</i> <i>once,"</i>	Declarative	Statement
22 e	<i>"Shut up,"</i> <i>"You talk too goddam much."</i>	Imperative	Commend/ request
23	<i>"He's not coming."</i>	Declarative	Statement
24 e x c l	<i>"That's the truth,"</i> <i>"You ought to play the races,</i> <i>bright boy."</i>	Imperative	Commend/ request
25 a m	<i>"You better go see Ole</i> <i>Andreson."</i>	Imperative	Commend/ request
26 t i v e	<i>"The only thing is,"</i> <i>"I just can't make up my mind to</i> <i>go out. I had been in here all</i> <i>day."</i>	Declarative	Statement
27 f	<i>"You better not think about it."</i>	Imperative	Commend/ request
28 f	<i>"Good night"</i>	Exclamation	Surprise
29 c e	<i>"Double-crossed somebody. That's</i> <i>what they kill them for."</i>	Declarative	Statement
30	<i>"You better not think about it."</i>	Imperative	Commend/ request

Figure 1.2 The Use of speech acts

4. 2 Findings

No	Speaker	Hearer	Locution	Illocution (possible meaning)	Perlocution	Speech Acts Classifications	The Use Of Speech Acts
1	George	Al and Max	<i>“What’s yours?”</i>	an act of asking what kind of lunch menus do Al and max want to eat.	They feel confuse about the lunch menu.	Directives	Question
2	Max	Al	<i>“I don’t know what I want to eat.”</i>	an act of confuse feelings what kind of lunch menu does Al wants to eat.	Al confuses about the lunch menu.	Expressives	Statement
3	George	Al	<i>“It isn’t ready yet.”</i>	an act of impatient feeling that Al does not want to wait while he can gets the dinner until six o’clock.	Al doesn’t want to wait any longer.	Expressives	Statement
4	Al	George	<i>“What the hell do you put it on the card for?”</i>	an act of upset feelings and very disappointed for the explanations about the menu are served for.	Al becomes very angry.	Expressives	Question
5	George	Max	<i>“It’s five o’clock.”</i>	an act of impatient feelings for Max to wait the dinner.	Max doesn’t want to wait.	Expressives	Statement
6	Al	George	<i>“It’s twenty minutes fast.”</i>	an act of showing the time to fast five minutes for dinner.	Max ignores it.	Expressives	Statement

No	Speaker	Hearer	Locution	Illocution (possible meaning)	Perlocution	Speech Acts Classifications	The Use Of Speech Acts
7	Al and Max	George	<i>"Oh, to hell with the clock,"</i>	an act of angry feelings and ignoring the clock.	George doesn't want to hear Al's comment.	Expressives	Surprise
8	Al	George	<i>"Everything we want's the dinner, eh? That's the way you work it."</i>	an act to order George to serve the dinner quickly.	George serves them the dinner menu.	Declarative	Statement
9	Max	George	<i>"I'll take ham and eggs,"</i>	an act to choose ham and eggs for dinner.	George let him to choose the menu as he like.	Declaratives	Statement
10	The other man	Al	<i>"Give me bacon and eggs,"</i>	an act of giving the order to serve the other menu.	Al gives the food and offers him the drink.	Directives	Commend/request
11	Al	George	<i>"Got anything to drink?"</i>	an act of complain and deny to serve him the drink that the bar has.	George answer Al's question.	Directives	Question
12	George	Al	<i>"Silver beer, bevo, ginger ale,"</i>	an act of giving order to serve him the drink menu that the bar has.	Al finally takes the drinks.	Assertives	Statement
13	Al	George	<i>"I mean you got anything to drink?"</i>	an act of complain the other drink menu and make sure about that he really wants to drink	George regrets it.	Expressives	Question

No	Speaker	Hearer	Locution	Illocution (possible meaning)	Perlocution	Speech Acts Classifications	The Use Of Speech Acts
14	George	Al	<i>"Just those I said."</i>	an act of complain the reasons to Al about the drink menu that the bar only has.	George regrets it.	Exspressives	Statement
15	Max	Al	<i>"This is a hot town,"</i>	an act of giving the reasons to Al about the town weather to have the cold drinks.	Al agrees with Max reason.	Declarative	Statement
16	Max	George	<i>"What are you looking at?"</i>	an act of feeling uncomfortable while he is eating the food.	George doesn't want to look at him anymore.	Exspressives	Question
17	Max	George	<i>"You don't have to laugh," "You don't have to laugh at all, see?"</i>	an act of feeling angry when someone is laughing at him when he eats the food.	George doesn't laughing him.	Exspressives	Commend/ request
18	Max	George	<i>"You go around on the other side of counter with your boy friend."</i>	Max wants George to go away from his face.	George feels so shame and he wants to cry, on his deeply hearts he swears to remember what Al has said about him.	Commissives	Statement
19	Al	George	<i>"None of your damn business,"</i>	Al wants George not to take a part on his business.	George is silent.	Directives	Commend/ request

No	Speaker	Hearer	Locution	Illocution (possible meaning)	Perlocution	Speech Acts Classifications	The Use Of Speech Acts
20	Max	The bright boy	<i>“why don’t you say something?”</i>	Max asks the bright boy to say one or two words.	The bright boy wants the reason, and they have argued.	Directives	Commend/request
21	Al	Max	<i>“He never had a chance to do anything to us. He never even seen us.” “And he’s only going to see us once,”</i>	an act to assert that Ole Andreson never do the bad thing and he is really a good man.	The bright boy can’t stop thinking why Max&Al want to kill Ole Andreson.	Assertives	Statement
22	Max and Al	The bright boy	<i>“Shut up,” “You talk too goddam much.”</i>	Al wants that George not to take a part on his business.	George is silent.	Directives	Commend/request
23	George	Nick	<i>“He’s not coming.”</i>	an act of requesting to goes for helping him.	Nick hears George shouts and tie off him.	Directives	Statement
24	George	Nick	<i>“That’s the truth,” “You ought to play the races, bright boy.”</i>	an act of endorsing that George follows what they want to.	George doesn’t follow their order and running out from the kitchen, finds for help and call the police.	Declaratives	Commend/request
26	Ole Andreson	Nick	<i>“The only thing is,” “I just can’t make up my mind to go out. I had been in here all day.”</i>	an act to apply about his reasons and want Nick to understand it.	Nick goes back to the lunchroom with George	Declaratives	Statement

No	Speaker	Hearer	Locution	Illocution (possible meaning)	Perlocution	Speech Acts Classifications	The Use Of Speech Acts
27	The land lady	Nick	<i>"I guess he don't feel well. 'Mr. Andreson</i>	an act of explanation that the land lady says to make nick belief with her statements.	Nick beliefs her.	Directives	Commend/request
28	Nick	Mrs. bell	<i>"Good night</i>	an act of asserting that she is not belong to the boarding house but the other one, she just se around.	Mrs. Bell enters her room and goes to sleep.	Assertives	Surprise
29	Nick	George	<i>"Double-crossed somebody. That's what they kill them for."</i>	an act of stating a murder through sadism behavior.	Nick ignores the situation and wants to leaves the town soon.	Assertives	Statement
30	George	Nick	<i>"You better not think about it."</i>	an act to appoint some good advices for his best friend.	Nick is thankful.	Declaratives	Commend/request

Figure 1.3 Table of Speech Acts Analysis

The result from the data analysis based on the script dialog, founded there are 10 characters, 35 fragments and 30 of speech act sentences, with the forms, possible meaning, classification and the use of speech acts. There are five categories of illocutionary acts: 5 Assertives, 10 Directives, 1 Commissives, 10 Expressives, 4 Declaratives, most of them are Directives and Expressives. The use of speech acts by the characters, there are: 5 functions as questions, 4 functions as comment/ request, 14 functions as statements, and 2 functions as surprise. Many of them are used as a statements function.