A Speech Act Analysis of Non-Standard English Uttered by the Main Character of *8 Mile* Movie

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Abstract – *The non-standard variety of the English language is often referred to as uneducated or unintelligent people who come from the lower-class and lower working class. Therefore, the differences in people's social background will influence the choice of language use in societies. The objectives of the study are to identify the functions of the illocutionary acts spoken by the main character of 8 Mile and to describe the effects of the speech acts used by the main character toward the hearer's behavior. This research is designed as descriptive qualitative research. The object is the film script of 8 Mile. There are 92 scenes in the 8 Mile film script and a sample of 47 scenes was conducted using a purposive sample technique. As many as 110 of the main character's utterances of 8 Mile were gathered and treated as the data of this research. The instruments were the researcher herself, helped by the data sheets and several selected relevant guiding books. To gain the validity of the research, the researcher used a triangulation technique by consulting the data with her consultants, asking some of her friends in the English Literature Study Program, and also repeating the observations several times. The findings reveal four functions of the illocutionary acts spoken by the main character of 8 Mile and ten perlocutionary acts used by the main character toward the hearer's behavior in 8 Mile. The functions of the illocutionary acts are assertive (33.69%), directives (43.70%), commissive (4.08%), and expressive (18.52%). The perlocutionary acts are to convince the hearer (20.59%), to surprise the hearer (4.41%), to bore the hearer (1.96%), to annoy the hearer (1.96%), to frighten the hearer (2.46%), to cause the hearer (33.82%), to insult the hearer (2.94%), to alarm the hearer (0.49%), to make the hearer do something (9.80%), and to make the hearer realize something (21.56%).*

Keywords: Speech acts, Non-standard English, Illocutionary act, Perlocutionary act, 8 Mile

I. INTRODUCTION

Human beings are social creatures. They live in a society where they interact with each other. To build a relationship with other people, they make an interaction with them. Whenever they interact, they create communication. To run a communication, people need a tool called language. Although language is not the only tool that provides communication, people communicate principally through it. Language cannot be separated from the community where it exists as there is no society exists without the presence of language. The relation between language and its society is reciprocal, meaning that the presence of one of them brings the existence of another.

There are two major types of language in communication; they are spoken language and written language (Roberts and Street, 1998). A spoken language is a language in oral communication e.g. people talk and oral speech. A written language carries meaning in the form of words, phrases, clauses, and sentences. It is used in articles, letters, newspapers, magazines, books, novels, fiction, non-fiction, drama text, email, etc. However, the use of language is different from another. It can vary depending on the varieties of the users, the use, the formality, and the tool (Milroy and Milroy, 1998).

In every social life, people use language to send vital social messages about who people are, where people come from, and to whom people associate. People may judge a person's background, character, and intention-based simply on the person's language, dialect, or choice of a single word. Language and society are two things that cannot be separated. As Chambers points out that there is no language can exist without the presence of societies and vice versa (2003).

Every language has its own rules; language usually has its standardized or standard rules. However, some people in a certain society still have difficulties following the rules. As long as the communication between the

language users can run smoothly, it does not matter much whether the language is standard or not. This language is usually called non-standard. Furthermore, this non-standard language also seems to have its unwritten rules or can be called habitual regularities that come from the speaker of the language.

In English, there is also a standard and non-standard language which is known as language varieties. Standard English is the most important variety of English, it is the variety of English normally used in writing, educational system in all the English-speaking countries of the world. Moreover, it is the variety which is spoken by those who are often referred to the educated people who come from upper and middle class. Conversely, the non-standard variety of the English language is often referred to uneducated or unintelligent people who come from lower-class and lower working class. Therefore, the differences of the people's social background will influence the choice of language use in the societies.

Considering the wide range of the problems and the accessibility of the researcher, this study focuses on discovering the functions of the locutionary acts and the effects of the speech acts used by the main character toward hearer's behavior in *8 Mile*. Thus, the significance of the study could enrich a study in pragmatic, especially illocutionary and perlocutionary acts. It also expected to give an alternative idea to teach English using a movie as media.

1. Austin's Taxonomy of Speech Acts

Austin (1962) in Bach (2005) identifies three distinctive levels of action beyond the act of utterance itself. They are: a). Locutionary Acts : Austin (1962) in Bach (2005) states that a locutionary act is roughly equivalent to utter a certain sentence with certain sense and reference, which is roughly equivalent to 'meaning' in the traditional sense. Locutionary act performs the act of saying something. Leech (1996) formulates the locutionary act as **s says to h that x**. s refers to speaker, h refers to hearer, and x refers to a certain word spoken with certain sense and reference. In order to make it clearer Bach proposes an utterance as an example of locutionary act, when a bartender says "*The bar will be closed in five minutes.*" In this utterance, the bartender is performing the locutionary act of saying that the bar (the one he is tending) will be closed in five minutes. b). Illocutionary Acts : According to Austin (1962) in Bach (2005) illocutionary act refers to what one does in saying something, for example to request, to apologize, to predict, to promise, etc. The formulation of illocutionary act is : **in saying x, s asserts that p** (Leech, 1996). P refers to the preposition or basic meaning of an utterance. In the example "*The bar will be closed in five minutes*" which is said by a bartender, the bartender (as the speaker) is informing the customers of the bar, that the bar will be closed in a few minutes. Perhaps it is also the act of urging them to order a last drink as soon as possible. c). Perlocutionary Acts : a speaker simply creates an utterance without intending it to have an effect. In illocutionary acts may be intended to provide information, solicit answer to questions, give praise, and so on, but they do not necessarily require that the hearer changes his/her behaviour. A perlocutionary act or perlocutionary effect is a speech act, as viewed at the level of its psychological consequences, such as persuading, convincing, scaring, enlightening, inspiring, or otherwise getting someone to do or realize something. The formulation of the perlocutionary act is : **by saying x, s convinces h that p** (Leech, 1996). Austin (1962) in Bach (2005) states that the term of perlocutionary acts or effects, arguing that saying something will often or produce certain consequential effects upon the feelings, thoughts or actions of the audience, or of the speaker, or of other people. Furthermore, the term of a perlocutionary effect of an utterance may differ from the intended effect of the speaker. In addition, Austin also states that a perlocutionary act is what the speaker brings about or achieves by saying something.

Austin (1962) states some effects of the perlocutionary act as follows: 1). To convince the hearer : is a condition when the speaker at this term tries to make the hearer feel certain that something is true through the speech. 2). To surprise the hearer : is a term when the speaker brings the hearer to the emotion aroused by something sudden or unexpected. 3). To bore the hearer : is a condition when the speaker brings the hearer into the condition of boring through the statement he/she said. 4). To annoy the hearer : is a condition when the speaker says some statements which cause slight irritations to the hearer by some troublesome. 5). To frighten the hearer : is a condition where the speaker influences the hearer by frightening them through his/her statement. 6). To cause the hearer : is a condition when the speaker expects the hearer to produce some effects through the speaker's utterance. According to Austin (1962: 120), in causing the hearer, the speaker expects a responsible effect, action result, or even consequence through the speaker's statement. 7). To insult the hearer : in insulting the hearer through the sentence said, the speaker says some statements or acts something so as to offend their hearer. 8). To alarm the hearer : is a condition when the speaker says something to make the hearer know the speaker's fear which is caused by expectation of danger. 9). To enlighten the hearer : is a condition when the speaker gives some spiritual or intellectual insight to the hearer. 10). To inspire the hearer : is that through the statement said, the speaker tries to encourage the spirit of the hearer by saying such statement. 11). To get the hearer to do something is a condition when the speaker expects the hearer to do something through the statement said by the speaker. 12).

To get the hearer realize something : at this term the speaker expects the hearer to know or to think deeper about something beyond the statement spoken by the speaker.

2. Searle's Taxonomy of Speech Acts

Searle classifies the illocutionary act based on varied criteria as follows: a). Assertive refers to a speech act that describe states or events in the world such as stating, claiming, reporting, announcing, etc. The assertive is assessable on dimension of assessment, which includes true or false, therefore, testing an assertive can be done by simply questioning whether it can be categorized as true or false. b). Directive refers to a speech act that has the function of getting the hearer to do something such as ordering, requesting, demanding, begging, and etc. c). Commissive refers to a speech act that commits the speaker to do something in the future such as promising, offering, swearing to do something, etc. d). Expressive refers to speech act in which the speaker expresses feelings and attitudes about something such as thanking, apologizing, congratulating, and etc. e). Declarative refers to speech act which changes the state of affairs in the world such as naming, resigning, sentencing, dismissing, excommunicating, and christening.

3. Non-Standard English

Since there is Standard English, therefore, there is non-standard English. Guth and Schuster (1970) mention that "At home and on the job, however, millions of Americans speak non-standard English. Much of the vocabulary and grammar of standard and non-standard English are exactly alike. The different is in the forms and constructions that occur frequently in everyday speech and thus easily noticed." Furthermore, Guth and Schuster (1970) say that although there are regional varieties, most of the varieties are characteristic of non-standard English in all parts of the nation. In addition, non-standard English is the kind of English used at home and on the job and mostly used by uneducated people. It is a non-formal kind of English. At school, in business, in law, in the government, and in the office many American people do not use non-standard English. Conversely, they use the standard one. The forms and constructions of vocabulary and grammar of both non-standard English and Standard English are different. Studying non-standard language employs the phonological, lexical, and grammatical analysis. Widdowson (2000) states that linguistic features are the features which study human language (presumably phonological, lexical, and grammatical features).

a. Phonological Features

Here are some of the distinctive forms and constructions of the phonological features. 1). Initial *th* sounds. The *th* sounds can be affected by a number of different processes. At the beginning of word, *th* sounds is typically realized as a corresponding stop, such as *dey* for *they* and *ting* for *thing*. Before nasals, *th* sounds participate in a rule in which a range of fricatives, including *z*, *d*, and *v* may also stop. 2). Unstressed Initial Syllable Loss. The general process of deleting unstressed initial syllables in informal speech styles of standard English (because becomes 'cause; around becomes 'round) is extended in non-standard English, so that a wider of word classes (verb such as member for remember, or nouns such as taters for potatoes) and word-initial forms (*re-, po-, to-, sus-*, etc) are affected in this rule (Wolfram and Christian, 1989:134). 3). Nasal *"g-dropping"*. This process takes place when the *ng* occurs in an unstressed syllable, as in *swimmin'* for swimming or *talkin'* for talking (Wolfram and Christian, 1989: 134). 4). Internal Change (Blending). A blend is a combination of the parts of two words, usually the beginning of one word and the end of another. The processes of blending in American English are *G' day* for *Good day*, *smog* for *smoke + fog*, and *bit* for *binary+digit* (Quirk et al, 1972).

b. Lexical Features

Southerland and Katamba in O'Grady (1997), dialect is evidence unique senses of lexical items that have different meanings in other dialects.

c. Grammatical Features

Here are the grammatical features that generally refer to the language which has not been Standard and which does not have official status. 1). The absence of *be* forms may be deleted in some non-standard English. Thus, structures such as *'You beautiful'* or *'you okay?'* correspond to the Standard English structures *'You're beautiful'* and *'Are you okay?'* (Wolfram and Christian, 1989). 2). The absence of Past Tense structure of the sentences may occur in non-standard English, as in *'She bring the food yesterday'* or *'She play a new song last night'* (Wolfram and Christian, 1989: 140). 3). Double Negatives have four different patterns of negative marking pattern that found in the non-standard English: (1) marking of the negative in the verb phrase and in the indefinite as in *'He didn't say nothing'* instead of *'He didn't say anything'*, (2) negative marking of an indefinite before the verb phrase and the verb phrase as in *'Nothing can't stop him from failing the course'* instead of *'Nothing can*

stop him from failing the course'. (3) inversion of the negative element from the verb phrase and the pre-verbal indefinite as in *'Can't nothing stop him from failing the course!'* instead of *'Can nothing stop him from failing the course!'*, and (4) multiple negative marking across different clauses as in *'There wasn't much that I couldn't do'* instead of *'There wasn't much I could do'* (Wolfram and Christian, 1989). 4). The use of *ain't* may be used as correspondence for various forms of Standard English auxiliaries, including forms be+not (She *ain't* here now), forms of have+not (*Ain't* seen her in a long time), and do+not (He *ain't* not: I *ain't* go to school yesterday) (Wolfram and Christian, 1989). 5). The plural marker in non-standard English may be differentiated in several different ways from the patterns found in Standard English as in *"The station is four mile down the road'* correspond to *'The station is four miles down the road'* (Wolfram and Christian, 1989). 6). The future tense form as in Sydnell (accessed on May 30th, 2009), states that one of the non-standard English speakers are also indicate future tense by using *gonna* and *gon*. For example *'you gonna go down there anyway or whatever?'* (http://www.une.edu.au/langnet/aave/htm).

4. *8 Mile*

8 Mile is a 2002 American hip-hop drama film, written by Scott Silver and directed by Curtis Hanson. It stars Eminem in his film debut, alongside Mekhi Phifer, Brittany Murphy, Michael Shannon, Anthony Mackie, and Kim Basinger. The film, which contains autobiographical elements from Eminem's life, follows European-American rapper Jimmy Smith Jr. aka B-Rabbit (Eminem) and his attempt to launch a career in hip hop, a music genre dominated by African-Americans. The title is derived from 8 Mile Road, the highway between the predominantly African-American city of Detroit and the largely European-American suburban communities to the north that Eminem originally lived in.
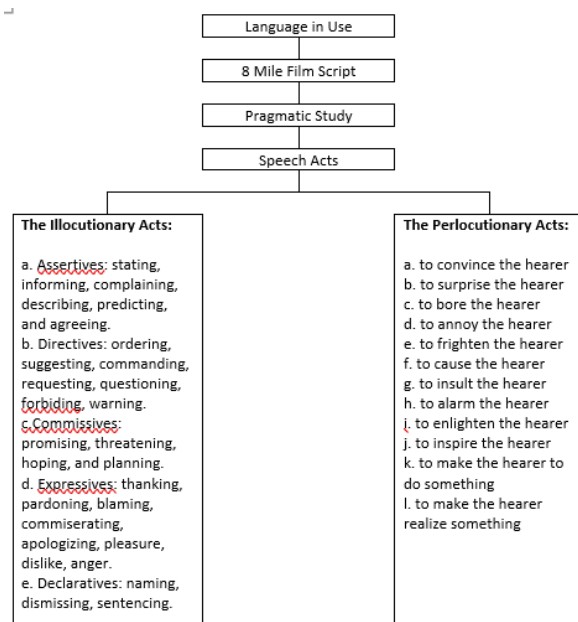
5. The Analytical Construct

Figure 1. Analytical Construct

II. METHOD

This research is descriptive qualitative research. Since, it is concerned with providing a description of phenomena which occurs naturally without any intervention. This research attempts to describe the phenomena of language use.

The data of this research were Jimmy's utterances which contained non-standard English. The source of the data of this research was the film script and two VCDs (Video compact Disc) of *8 Mile*.

In this research, the primary instrument is the researcher herself. And the other instruments used in this research are data sheets. It consists of number, code, data in the form of utterances, and the types of speech acts based on Searle's and Austin's categorizations. The forms of data sheets are shown below.

Table 1 : Data sheet of the illocutionary Acts

Num	Code	Utterance(s)	The Illocutionary Acts											
			Assertives			Directives			Commissives			Expressives		
			1	2	3	1	2	3	1	2	3	1	2	3
1	Datum/001/01	Jimmy: I gotta run.					√							

Table 2 : Data sheet of the Perlocutionary Acts

Num	Code	Utterance(s)	The Perlocutionary Acts								
			real	con	sup	bor	ann	frig	cau	ins	dos
1	Datum/001/01	Jimmy: **I gotta run.**							√		

The data were collected from the main character's utterances in *8 Mile* film script. And the data analysis used content analysis technique.

Data trustworthiness according to Moleong (2001), the criteria to check the validity and reliability of research are credibility, transferability, dependability, and conformability. This research applied credibility to determine the trustworthiness of the data. Credibility aimed at achieving the validity of the data. The researcher performed deep and detail observation of the data, so that the data could be said credible.

III. RESULT AND DISCUSSION

A. Result

1. The Functions of the Illocutionary Acts Spoken by Jimmy

An illocutionary act refers to what one does in saying something, for example to state, to inform, to order, etc. There are five categorizations of illocutionary act. They are assertives, directives, commisives, expressives, and declaratives. In terms of the illocutionary act, the researcher observes 110 utterances which are uttered by Jimmy. The findings of the illocutionary act reflected by Jimmy are presented on table 3 below.

Table 3: The Functions of the Illocutionary Acts Spoken by Jimmy

Illocutionary Acts	Frequency	Percentage
Assertives:		
a. Stating	26	9.63%
b. Informing	36	13.33%
c. Complaining	11	4.07%
d. Describing	2	0.74%
e. Predicting	11	4.07%
f. Agreeing	5	1.85%
Directives:		
a. Ordeing	6	2.22%
b. Suggesting	8	2.96%
c. Commanding	1	0.37%
d. Requesting	14	5.19%
e. Questioning	33	12.22%
f. Forbidding	3	1.11%
g. Warning	53	19.63%
Commissives:		
a. Promising	1	0.37%
b. Threatening	2	0.74%
c. Hoping	1	0.37%
d. Planning	7	2.60%

Expressives:		
a. Thanking	2	0.74%
b. Pardoning	3	1.11%
c. Commiserating	4	1.48%
d. Apologizing	2	0.745
e. Pleasure	6	2.22%
f. Dislike	16	5.93%
g. Angry	17	6.30%
Total:	270	100%

Based on table 3, the researcher concludes that Jimmy often informs his hearer(s) by giving some informationthat he knows (13.33%). Jimmy also uses his statement to make somebody answer his question (12.22%). The next type of illocutionary acts which has high frequency or percentage is warning (19.63%), followed by stating something (9.63%).

2. The Effects of Speech Acts Used by Jimmy toward the Hearer(s) Behavior

Perlocutionary act as viewed as the level of its psychological consequences, such as convincing, inspiring, causing, annoying, frightening, or otherwise getting someone to do or realize something. In terms of the perlocutionary act, the researcher observes 110 Jimmy's utterances. The findings are as on table 4 below.

Table 4: **The Effects of Speech Acts Used by Jimmy toward the Hearer(s) Behavior**

Perlocutionary Acts	Frequency	Percentage
a. to convince the hearer	42	20.59%
b. to surprise the hearer	9	4.41%
c. to bore the hearer	4	1.96%
d. to annoy the hearer	4	1.96%
e. to frighten the hearer	5	2.46%
f. to cause the hearer	69	33.82%
g. to insult the hearer	6	2.94%
h. to alarm the hearer	1	0.49%
i. to enlighten the hearer	0	0%
j. to inspire the hearer	0	0%
k. to make the hearer do something	20	9.80%
l. to make the hearer realize something	44	21.56%
Total	**204**	**100%**

Based on table 4, the researcher concludes that Jimmy often utters some utterances to cause his hearer (33.83%), to make his hearer realize something through the utterance he says (21.56%), to convince his hearer (20.59%), and to get the hearer to do something (9.80%). Based on 110 utterances observed, there are several terms of perlocutionary act which have never been uttered by Jimmy such as to enlighten his hearer and to inspire his hearer.

B. Discussion

1. The Functions of the Illocutionary Acts Spoken by Jimmy

Every kind of speech act reflected by Jimmy in his conversation has a function. There are four functions of illocutionary acts found in the script of *8 Mile*. They are assertives, directives, commissives, and expressives. The researcher can also indicate the act through each function, which is engaged in four functions of illocutionary acts. Based on the five functions of illocutionary acts proposed by Searle, the researcher only finds four functions of illocutionary acts.

a. Assertives

Assertives refers to a speech act that describes states or events in the world such as stating, informing, complaining, describing, predicting, and agreeing. The following function which appears in assertives is the function of stating. Stating is the act of expressing something in spoken or written words carefully and clearly. The example of stating is:

> **JIMMY** : **I ain't goin' nowhere 'till you tell me what the f you said, man-**
> FUTURE : *(to Big Bad Dude)* It's all good brotha. He's with me-

This utterance happens in a club. The dialogue begins when a Big Bad Dude asks by saying "Where you goin', dawg – you ain't backstage, are you?" to Jimmy, but Jimmy cannot hear Dude's question, then he says "Wha you say about me? *(gets right up in the big man's face)* Do you even know who I am?" and then the Dude answers his question by saying "F no. you wanna go backstage or what? However, Jimmy feels unsatisfied of Dude's statement that is why Jimmy says "I ain't goin' nowhere 'till you tell me what the f you said, man-". By saying such an utterance, Jimmy wants Dude to tell him what he has said. From the utterance above, Jimmy indicates to his hearer that at that time he will not go anywhere until the hearer says what he has said. Jimmy tries to produce the statement carefully and clearly.

b. Directives

Directive is intended to produce some effects through an action to the hearer. The act is engaged in directive illocutionary acts when the speaker uses words to order something. in ordering, the speaker attempts to get the hearer to do something. the example of the function in ordering is presented in the following excerpt.

> **JIMMY** : *(keeps walking, looking out for the girl)* **C'mon m** – You gotta see this girl, she's
> WINK : *(follows after him)* Yeah?

The utterance happens at the club. At that time, Jimmy looks up and sees the girl, the girl on the other side of the crowded dance floor. He cannot believe it, that he meets a girl he loves. After seeing the girl, Jimmy walks and looks for her while saying "C'mon m, You gotta see this girl" to Wink. Moreover, Wink follow after him. By saying "C'mon m – You gotta see this girl", Jimmy applies the function of ordering, because Jimmy wants Wink to see Alex, a girl that he means.

c. Commissives

Commissive acts in *8 Mile* film script is an act that commits the speaker to do something in the future, such as promise, a threat, an offer, a vow, and etc. Below function of commissive is the function of promising. Promise is a condition when a speaker says that she/he will certainly do something in the future, for example:

> **JIMMY** : (laugh) Thank for the ride, yo – and thank your mom for lendin' you the car. **I'll see you after work.**

The above utterance happens in early morning. Jimmy gets out of Sol's mother's shitty car. Sol drives him to go to work. Jimmy pauses for moment before he closes the door. After closing the door, he tanks him for lending the car and makes promise by saying "I'll see you after work". This utterance indicates that Jimmy applies the function of promising. By saying such an utterance, Jimmy indicates that he promises to see Sol after he works. Of course, it is hoped that the speaker will have a willing to see him at that time.

d. Expressives

Expressive is an act in which the speaker expresses feeling and attitudes about something. it can be a statement of pleasure, oain, likes, dislike, and it can become an expression to thank, to commiserate, to apologize, and etc. One of the examples of expressive is commiserating. Commiserating is a function used to express sympathy to someone about some bad luck.

> GREG : How the f can I go out with someone who's homeless?
> **JIMMY** : *(to Stephanie)* **Are you just gonna let him talk to you like that?**
> STEPHANIE : Stay out of it, Rabbit –

The conversation happens at Stephanie's home. She and Greg are in the middle of a fight. At first, Greg tell him that Stephanie gets an evicted paper, but after that he begins to insult Stephanie's family. He says "How the f can I go out with someone who's homeless?" and then Jimmy asks him mother by saying "Are you just gonna let him talk to you like that?" However, Stephanie does not angry to Greg, she blames him for causing Greg angry. From that utterance, Jimmy expresses his sympathy to his mother. So it is considered as commiserating.

2. The Effects of Speech Acts Used by Jimmy toward the Hearer' Behavior

Perlocutionary act is a speech act as viewed as the level of its psychological consequences. The perlocutionary acts which are found in this research are the acts of convincing, surprising, boring, annoying, frightening, causing, insulting, and getting the hearer realize something or to do something.

a. To convince the hearer

Convincing is the condition when the speaker makes the hearer feel certain that something is true through the speech. The example of convincing the hearer is presented in the following excerpt.

> STEPHANIE   : You stayin' here, baby?
> **JIMMY**   : **Just for a few weeks 'till I save enough to get my own place**.

This dialogue happens when Jimmy backs home. After talking about Janeane, his ex-girlfriend, Stephanie asks him whether he will stay at home or what by saying "You stayin' here, baby?" and Jimmy answer it by saying "Just for a few weeks 'till I save enough to get my own place." By saying such an utterance, Jimmy tries to convince his mother and Greg, that he will stay at home for several days. Since, he gives an additional information to his mother and Greg that he will stay at home until he saves enough to get his own place. Based on the utterance above, it is categorized as to convince the hearer.

b. To surprise the hearer

Surprising the hearer is a condition when the speaker brings a hearer to the emotion aroused by something sudden or unexpected. The example of surprising is in utterance.

> JIMMY   : *(Looking through the garbage bag)* **She says she's pregnant**
> CHEDDER   : I bet that b is lyin'.

This utterance happens in the dark alley next to the club. Jimmy tells Chedder by saying "She says she's pregnant". Here, the word 'she' means Janeane, Jimmy ex-girlfriend. Jimmy says such an utterance to surprise his hearer by something unexpected that is the fact that Janeane is pregnant. Actually, Janeane is not pregnant. She tells him so because she does not want Jimmy to go, but finally Jimmy knows that she is not pregnant anyhow and he ends his relationship with Janeane.

c. To bore the hearer

To bore the hearer is a condition in which the speaker brings the hearer into the condition of boring through the statement said, for example:

> **JIMMY**   : **I'm fn' sick of you two always talkin' s about each other – just tryin' to pump your own selves up.** You know? I'm outta here –

This utterance takes place in Wink's mother's house. Jimmy, Future, and Cheddar Bob make their way down some dark stairs into the fluorescent lit basement. Sol and Dj Iz sit up some equipment. Wink gets his arm around some pretty young girls. They begin to talk about their plan i.e. put their money into saving bonds, get all the hot bitches, and record at Paisley Park. However, Jimmy does not like it, he feels bored and says " I'm fn' sick of you two always talkin's s about each other – just tryin' to pump your own selves up". By saying such utterance, Jimmy indicates that at that time he is boring to Future and Wink. They always talk bullshit, such as put their money into saving bonds, get all the hot bitches, and record at Paisley Park.

d. To annoy the hearer

To annoy means to cause some slightly irritations through the statement said. The example of annoying happens in the utterance:

WINK	: *(put down the mic)* You're psycho, man –
FUTURE	: Am I ? just 'cause you recorded at Paisley Park don't mean you any good. Anybody can record at Paisley Park if you got the money, right?
JIMMY	: **I'm fn' sick of you two always talkin's s about each other** – just tryin' to pump your own selves up. You know? I'm outta here –

The above utterance has a situation in which Jimmy, Future, and Wink make their way down some stairs. At that time, they are talking about record at Paisley Park, a music studio. After talking about some artists, the conversation goes to be uncomfortable, Jimmy angers and says "I'm fn' sick of you two always talkin's s about each other …". By saying such an utterance, Jimmy indicates that he tries to irritate Future and Wink, because they are always talking some shit about each other.

e. To cause the hearer

The next effect of speech acts it to cause the hearer. To cause the hearer means that the speaker expects the hearer to produce some effects through the speaker's utterance. In causing the hearer, the speaker expects an action result, such as:

JIMMY	: **Can I get a ride to work in the mornin'?**
	(Stephanie goes over to the kitchen table grabs her car keys and tosses them to Jimmy).
JIMMY	: -you're lettin' me take the car?
STEPHANIE	: Nope. I'm givin' it to ya – it's your birthday present.

At above utterance, Jimmy picks up the broken beer bottle in the tiny kitchen, Stephanie stands in the doorway. Jimmy begins to have some conversation with his mother by saying "Can I get a ride to work in the mornin'?" then she goes over to the kitchen table, grabs her car keys and tosses them to Jimmy. Furthermore, Jimmy asks her by saying "you're lettin' me take the car?" and she answer "Nope. I'm givin' it to ya – it's your birthday present." She knows that Jimmy does not have any that is why she gives it as his birthday present. By saying such statement, Jimmy indicates that at that time Jimmy expects some effect or action result. He expects his mother to lend him a car.

f. To get the hearer to do something

This term is a condition when the speaker expects the hearer to do something through the statement said by the speaker. The example of this term is:

WINK	: Yo Bunny you back home
JIMMY	: ani't my home, Wink. How the f you know I was here?
WINK	: *(smiles)* Please, who you think you talkin' to?
JIMMY	: *(slams down the hood)* **Don't tell nobody, okay?** *(Checks his watch; dirty hands)* Yo I gotta run – gimme a ride to work? I'm gonna be fn' late.

The above utterance happens in the morning. At that moment, Jimmy tries to start the big-ass '79 Lincoln, just then his friend, Wink, ambles up. Wink asks Jimmy by saying "Yo Bunny you back home?" and the Jimmy answers by saying "ani't my home, Wink. How the f you know I was here?", then Wink says "*(smiles)* Please, who you think you talkin' to?" and Jimmy says "Don't tell nobody, okay?" it is done to tell Wink that he does not tell anybody that he stays at his mother's home, because he a shame if his friends know it. Form the statement above, Jimmy indicates that at that time he wants Wink to keep a secret that he backs home. Jimmy expects Wink to do something through the statement he has said.

g. To get the hearer realize something

The last effect being discussed is the way to make the hearer realize something. he speaker makes the hearer to know deeply about the meaning beyond the sentence spoken. The example is:

JIMMY	: What you say about me? *(gets right up in the big man's face)* **Do you even know who I am?**
BIG DUDE	: F no. you wanna go to backstage or what?

The utterance "Do you even know who I am?" is performed to get the hearer realize something i.e. to know and to think deeper who Jimmy is. Since Jimmy is a white man who is considered different from other people who surround them. That is why he says this utterance to Big Dude. This utterance happens in a club. The dialogue begins when a Big Bad Dude asks " Where you goin', dawg – you ain't backstage, are you?" to Jimmy, but Jimmy cannot hear Dude's question, then he says "What you say about me? *(gets right up in the big man's face)* Do you even know who I am?" nad then Dude answers his question by saying "F no. you wanna go to backstage or what?" By saying such utterance, Jimmy wants Dude to know and to think deeper who is Jimmy.

IV. CONCLUSION

The current study contributes to the Pragmatic study especially in speech acts by identifying the functions of the illocutionary acts spoken by the main character of *8 Mile* and describing the effects of the speech acts used by the main character toward hearer's behavior in *8 Mile*. The results show that the functions of the illocutionary acts reflected by Jimmy in *8 Mile* are assertives, directives, commissives, and expressives. The first function of the illocutionary acts is assertives. There are several kinds of functions found in assertives; they are stating, informing, complaining, describing, predicting, and agreeing. The highest percentage of the function of assertives belongs to informing (13.33%). The second function of illocutionary acts is directives. There are several kinds of functions found in directives; they are ordering, suggesting, commanding, requesting, questioning, forbidding, and warning. The highest percentage of directives is questioning (12.22%) and warning (19.63%). The third function of illocutionary acts is commissives; they are promising, threatening, hoping, and planning. The highest percentage of commissives belongs to planning (2.60%). The fourth function of illocutionary acst is expressives. There are several kinds of functions found in expressives; they are thanking, pardoning, commiserating, apoligizing, pleasure, dislike, and anger. The highest percentage of expressives belongs to anger (6.30%).Ten main acts which affect to the hearer's behavior are to convince the hearer, to surprise the hearer, to bore the hearer, to annoy the hearer, to insult the hearer, to alarm the hearer, to cause the hearer, to frighten the hearer, to make the hearer to do something, and to make the hearer realize something. the highest percentage of perlocutionary acts belongs to cause the hearer (33.82%).

The current study only examines the functions of the illocutionary acts spoken by the main character of *8 Mile* and describing the effects of the speech acts used by the main character toward hearer's behavior in *8 Mile*. Future researchers can use any issue of speech acts and non-standard English in other broader fields and deeper results, so that it can enrich the field of pragmatics study. Therefore, this study expected to give an alternative idea to teach English using a movie as media.

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