

**SPEECH ACTS OF THE MAIN CHARACTER IN
ANOMALISA MOVIE SCRIPT WRITTEN BY
CHARLIE KAUFMAN**



THESIS

**Submitted to Faculty of Letters of Bosowa University in Partial Fulfillment
of the Requirement for The Sarjana Degree (S1)**

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**ENGLISH LANGUAGE AND LITERATURE PROGRAM
FACULTY OF LETTERS
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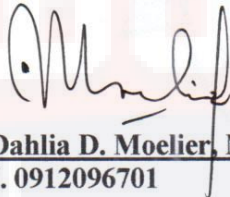
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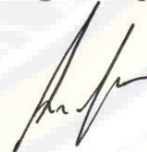
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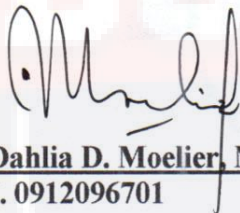
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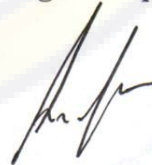
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STATEMENT OF ORIGINALITY

The writer hereby declares that the thesis entitled **SPEECH ACTS OF THE MAIN CHARACTER IN *ANOMALISA* MOVIE SCRIPT WRITTEN BY CHARLIE KAUFMAN** and the content of this thesis is my own work, not the result of plagiarism. Writer's other opinions or findings included in this thesis are quoted or cited in accordance with ethical standards.

Makassar, 12 August 2022

The Writer



Tri Octavia Agustina

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The Writer

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ABSTRACT

Tri Octavia Agustina, 4518051002, *Speech Acts of The Main Character in Anomalisa Movie Script Written by Charlie Kaufman*. (Supervised by Dahlia D. Moelier and Andi Tenri Abeng).

This research aims to find out the types of speech acts and the function of speech acts produced by the main character which contained in *Anomalisa* movie script written by Charlie Kaufman.

The writer used qualitative descriptive and pragmatic approach in analyzing the data. The data were obtained by reading, identifying, highlighting and classifying the utterances that contained speech acts in the main character's utterance based on Austin and Searle theories.

The result shows that there were three types of speech acts used in *Anomalisa* movie script, they were (1) Locutionary which consisted of imperative, interrogative and declarative. (2) Illocutionary which consisted of directive, assertive, commissive and expressive. Then, (3) Perlocutionary which consisted of act of laughing, act of asking, act of scaring, act of inviting and act of persuading.

Keywords: *Speech Act, Movie Script, Anomalisa, Charlie Kaufman*

ABSTRAK

Tri Octavia Agustina, 4518051002, *Speech Acts of The Main Character in Anomalisa Movie Script Written by Charlie Kaufman*. (Dibimbing oleh Dahlia D. Moelier dan Andi Tenri Abeng).

Penelitian ini bertujuan untuk mengetahui jenis-jenis tindak tutur dan fungsi tindak tutur yang dihasilkan oleh tokoh utama yang terdapat dalam naskah film *Anomalisa* karya Charlie Kaufman.

Penulis menggunakan pendekatan deskriptif kualitatif dan pragmatis dalam menganalisis data. Data diperoleh dengan membaca, mengidentifikasi, menyoroti, mengklasifikasikan ujaran-ujaran yang mengandung tindak tutur dalam tuturan tokoh utama berdasarkan teori Austin dan Searle.

Hasil penelitian menunjukkan bahwa ada tiga jenis tindak tutur yang digunakan dalam naskah film *Anomalisa*, yaitu (1) Lokusi yang terdiri dari imperatif, interogatif dan deklaratif. (2) Ilokusi yang terdiri dari direktif, asertif, komisif, dan ekspresif. Kemudian, (3) Perlokusi yang terdiri dari tindakan menertawakan, tindakan meminta, tindakan menakut-nakuti, tindakan mengajak dan tindakan membujuk.

Kata Kunci: *Tindak tutur, Naskah Film, Anomalisa, Charlie Kaufman*

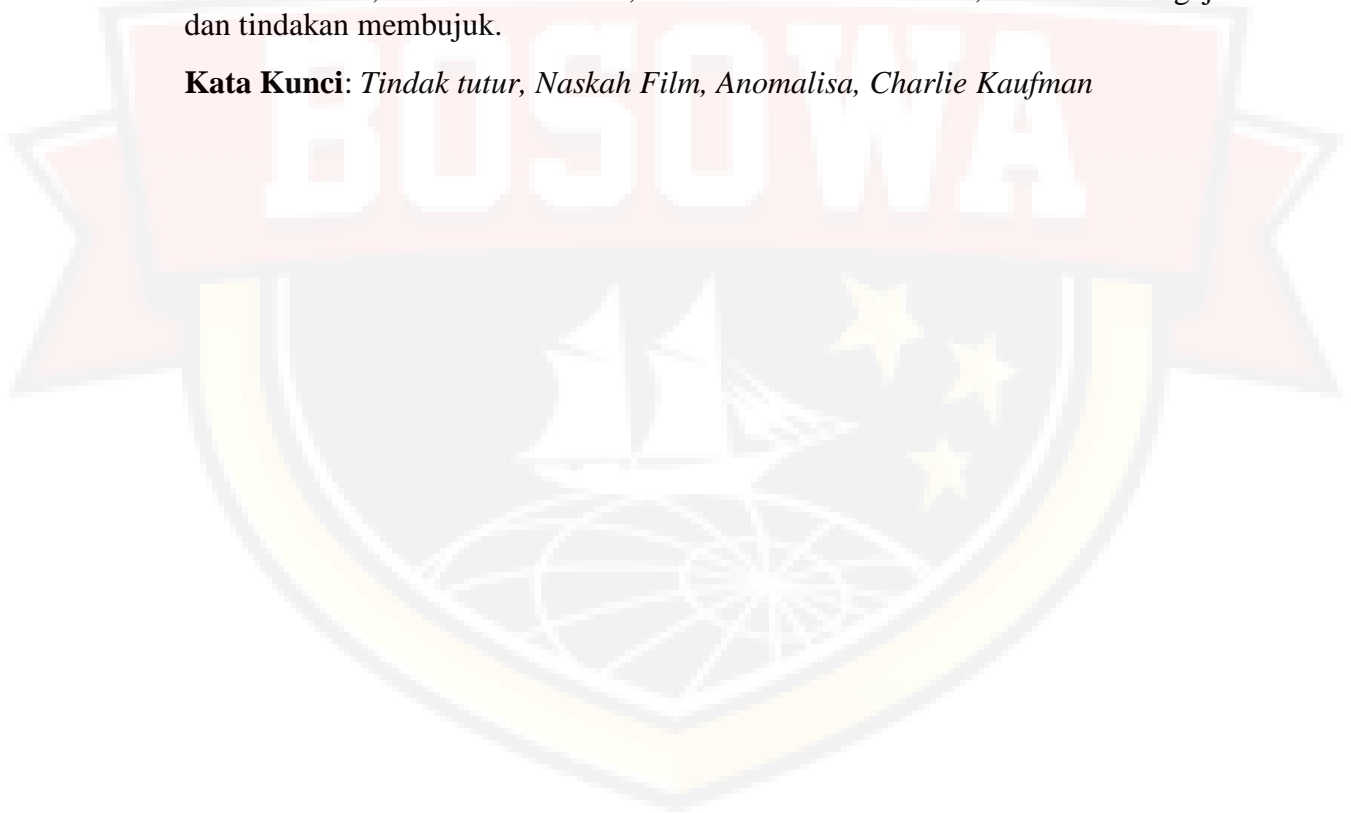


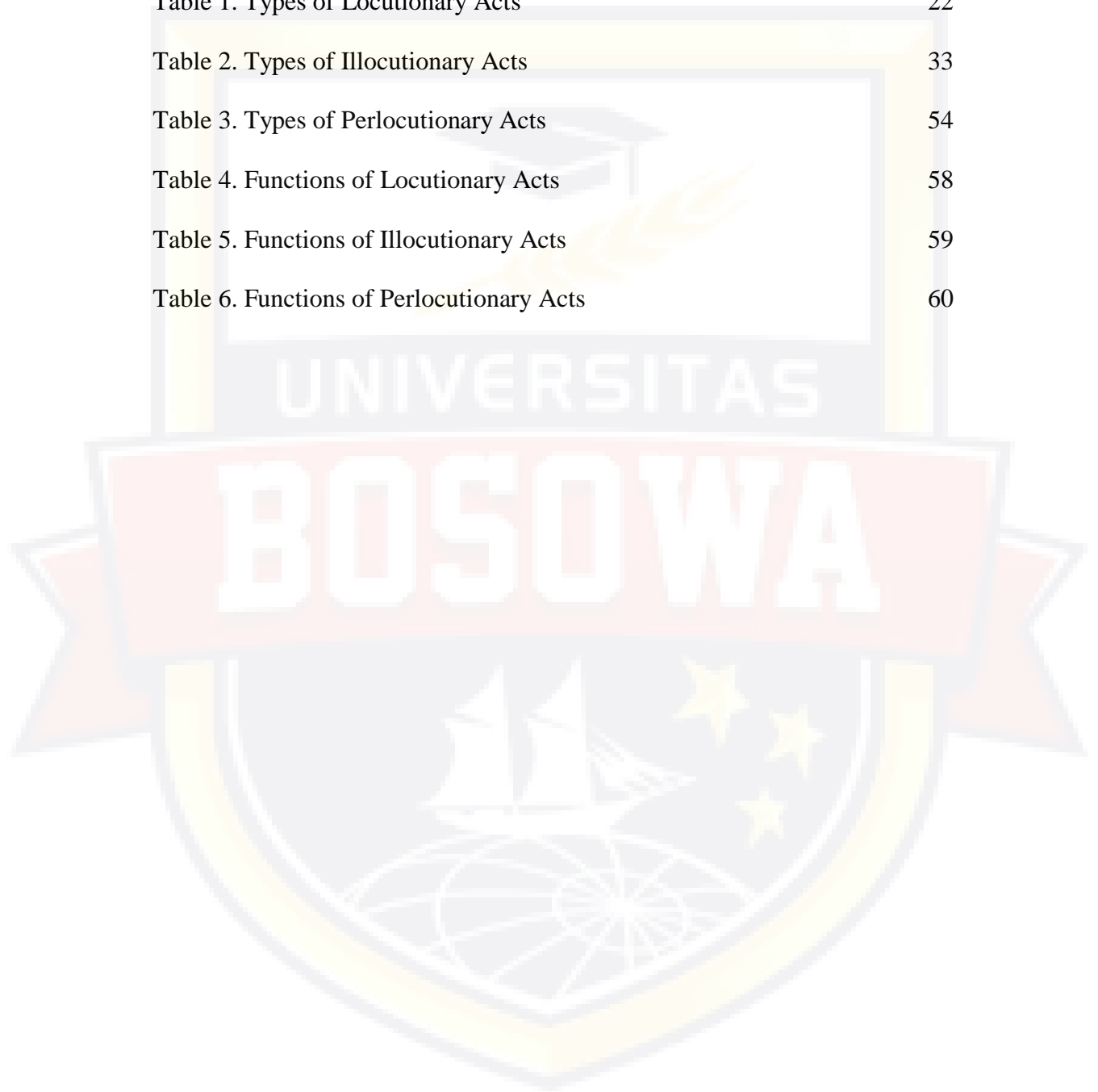
TABLE OF CONTENTS

TITLE PAGE	i
PAGE OF APPROVAL	ii
STATEMENT OF ORIGINALITY	iii
ACKNOWLEDGEMENT	iv
ABSTRACT	vi
ABSTRAK	vii
TABLE OF CONTENTS	viii
LIST OF TABLES	x
LIST OF APPENDICES	xi
CHAPTER I INTRODUCTION	1
A. Background	1
B. Reason for Choosing The Title	2
C. Problem of The Research	3
D. Scope of The Research	4
E. Question of The Research	4
F. Objectives of The Research	5
G. Significance of The Research	5
CHAPTER II LITERATURE REVIEW	6
A. Previous Studies	6
B. Pragmatics Theories	11
1. Pragmatics	11
2. Speech Act	12
a. Definition	12
b. Austin's Classification of Speech Act	13
c. Searle's Classification of Speech Act	16
d. Speech Act Theory	18
CHAPTER III METHODOLOGY	20
A. Type of The Research	20
B. Source of The Data	20
C. Method of Collecting Data	21
D. Method of Analyzing Data	21

CHAPTER IV FINDING AND DISCUSSION	22
A. Findings	22
1. The Types of Speech Act that Produced by The Main Characterin Anomalisa Movie Script Written by Charlie Kaufman	22
a. Types of Locutionary Acts	22
b. Types of Illocutionary Acts	33
c. Types of Perlocutionary Acts	53
2. The Functions of Speech Acts that Used by The Main Character in Anomalisa Movie Script by Charlie Kaufman	58
a. Functions of Locutionary Acts	58
b. Functions of Illocutionary Acts	59
c. Functions of Perlocutionary Acts	60
B. Discussion	61
1. The Types of Speech Acts	61
2. The Functions of Speech Acts	64
CHAPTER V CONCLUSION AND SUGGESTION	66
A. Conclusion	66
B. Suggestion	67
BIBLIOGRAPHY	68
APPENDICES	70

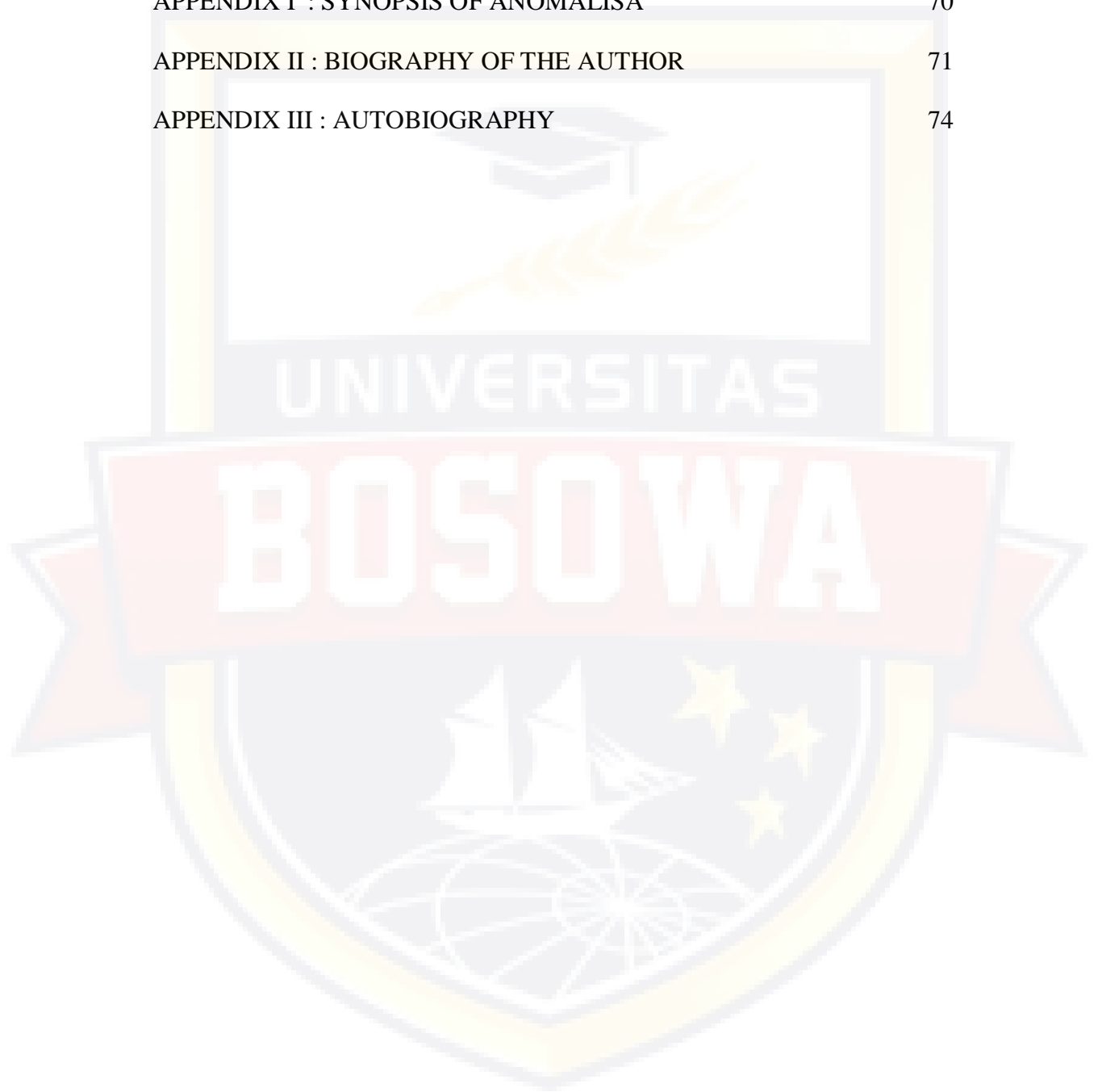
LIST OF TABLES

Table 1. Types of Locutionary Acts	22
Table 2. Types of Illocutionary Acts	33
Table 3. Types of Perlocutionary Acts	54
Table 4. Functions of Locutionary Acts	58
Table 5. Functions of Illocutionary Acts	59
Table 6. Functions of Perlocutionary Acts	60



LIST OF APPENDICES

APPENDIX I : SYNOPSIS OF ANOMALISA	70
APPENDIX II : BIOGRAPHY OF THE AUTHOR	71
APPENDIX III : AUTOBIOGRAPHY	74



CHAPTER I

INTRODUCTION

A. Background

Language is a main tool in communication, language is something important to every human being to communicate with each other. However, many people have a problem with how language can be used effectively as a medium of communication. As a result, the speaker of a language often experiences misunderstanding to the hearer in the context of their speech. The way to find out about this is through pragmatics.

Pragmatics is a study of meaning. According to Levinson (in Abdullah and Arman 2021:50) pragmatics is the study of the use of a language, which studies about the relationship between language and context which is the basis to the understanding of a language. In pragmatics, the context is important because without the context, the hearer will face difficulty to understand what the speaker's purpose in his utterance which make the pragmatic cannot be functioned properly. In order to make the hearer understands what the speaker intent and purpose better, the speaker should use speech act, which mean the speaker should also show actions in their utterances.

Speech acts is a part of pragmatics. Speech acts can be defined as every act that a person does while speaking. The theory of speech acts was introduced by Austin in the 1960s. According to his theory, Austin (1962:108) identified three type of speech acts, namely locutionary acts, illocutionary acts, and perlocutionary acts. Locutionary act is a speech acts to express something with

words, phrases, and sentences according to the meaning contained. An illocutionary act is a speech act to do something with a specific purpose. A perlocutionary act is a speech act intended to influence the interlocutor. Speech acts not only found in utterances when people have a conversation in real life, but it can also be found in the written language such as movie script.

The writer chooses movie script as the object of research because movie script contains dialogue or conversation, which not all of the purposes of the utterances in a movie script can be understood by the readers. In this research, the movie script that was chosen to analyze is the *Anomalisa* movie script written by Charlie Kaufman.

The *Anomalisa* movie script written by Charlie Kaufman tells the story about the main character who is lonely and tired of his monotonous life who has difficulty in communicating and expressing his feelings, he does not speak much but when he speaks, his utterance cannot be understood well by the hearer. Therefore, the main character's utterances in *Anomalisa* movie script will be analyzed using speech acts analysis to know the types of speech acts used by the main character and also to know the function of speech acts that used by the main character.

B. Reasons for Choosing The Title

The writer is interested in analyzing *Anomalisa* movie script as the object of the research because this research is about speech acts which can be found in utterances in the movie script and because in this movie script the main character which is a speaker and writer, Michael Stone is a lonely person who

does not talk much. Therefore, the *Anomalisa* movie script written by Charlie Kaufman was chosen as the object of research not only because utterances can be found in the movie script but also because the main character in *Anomalisa* movie script has difficulty in conveying his feelings to the speech partner or the hearer which can cause misunderstanding to the main character's utterances, so this movie script is considered to be able to facilitate the writer to conduct analysis based on the problems that writer wants to analyze and also the goals that writer wants to achieve. In this research, the writer aims to find out the types of speech acts used in the main character's utterance and also to find out the intent and purpose of the speech acts used by the main character in the movie script. In addition, the writer also wants this research to be useful for understanding other people who have the same situation and condition as the main character to be analyzed.

C. Problem of The Research

Speech acts can be found in conversations in movie scripts. Movie script always contains conversation that occurs between two or more characters, in these conversations sometimes the speech partner has difficulty in understanding the utterance of the speaker, therefore it can lead to misunderstandings by the speech partner in understanding the meaning of the utterance spoken by the speaker. The difficulty of the speech partner in understanding the speaker in conveying the utterances in the movie script can also cause the readers of the movie script misunderstand the meaning of the utterance that the speaker is trying to convey in a movie script, because the

meaning of each utterance in a movie script can be understood differently by the readers. Therefore, the utterances will be easier to understand by the readers if they know the intent or purpose of the utterance conveyed by the speaker to the speech partner.

D. Scope of The Research

The importance to make a scope of research because it will make this research more objective. In this research, the writer would analyze and focused on the speech acts which were locutionary, illocutionary and perlocutionary that produces by the main character's utterances in *Anomalisa* movie script written Charlie Kaufman. The main character that would be analyzed in this research is Michael Stone.

E. Question of The Research

From the background of the problem, there were some research problem in this research. To analyze the speech act of the main character in *Anomalisa* movie script the writer proposed some questions:

1. What are the types of speech acts that produced by the main character in *Anomalisa* movie script written by Charlie Kaufman?
2. What are the functions of speech acts that used by the main character in *Anomalisa* movie script written by Charlie Kaufman?

F. Objective of the Research

The writer only discussed as the following:

1. To find out the types of speech acts of the main character in *Anomalisa* movie script written by Charlie Kaufman.
2. To find out the functions of speech acts that used by the main character in *Anomalisa* movie script written by Charlie Kaufman.

G. Significance of The Research

The writer hopes this study would give some benefits as follow:

1. Theoretically, the writer is expected this research would be useful to provide knowledge about pragmatics, especially the types of speech acts, especially locutionary act, illocutionary act and perlocutionary act. It is also expected to be useful for students especially English literature students as their reference when they want to conduct similar research.
2. Practically, the writer is expected this research would be useful for the readers, so they can apply the speech acts in verbal and non-verbal context. The writer is also expected that this research would be useful in real life activity especially in understanding people's utterances well.

CHAPTER II

LITERATURE REVIEW

A. Previous Studies

Before conducted research, a literature review was first conducted. Literature review was carried out to increase the contribution of knowledge to the research to be carried out. Some previous studies who that can be used as a reference to analyze this research.

Mulyani and Latifah (2018) in their thesis *The Analysis Speech Acts of The Main Character in Freedom Writers Movie Script*. This research aims to describe and analyze the speech acts that were produced by the main character in *Freedom Writers* movie script. Also this research aims to know and describe of the main character purposes which was Erin Gruwell. This research used Austin's theory (1962). Qualitative research method was applied in this research. The result of this research showed that the types of speech acts produced by the main character were directives, expressives, commissives, representatives and declaratives.

Kumala (2018) with her thesis *An Analysis of Speech Acts in The Croods Movie*. This research aims to identify the speech acts and to analyze the meaning of locutionary, illocutionary and perlocutionary acts in the *The Croods* movie. The descriptive qualitative method was used to collect the data. Austin's theory was applied in this research to analyze the data. This research used note-taking method to identify the character's utterances, and classify the meaning of speech acts used in the utterances. The result found that all types

of speech act occur in the movie but illocutionary act was the most used in *The Croods* Movie was directives act.

Putra et al, (2018) with their thesis *A Pragmatic Analysis of The Speech Act Used in Pulp Fiction Movie Script*. This research aims to analyze speech act especially illocutionary act by Searle. Searle's illocutionary act theory was applied to analyze the data. This research used descriptive qualitative method to analyze the illocutionary acts and speech act strategy in the movie script. The result found that the directives act, one of illocutionary act types was the most type of speech act used in the movie script.

Ramayanti and Marlina (2018) with their thesis *The Analysis of Types Illocutionary Acts in Tangled Movie English Language and Literature*. This research aims to describe the types of speech acts that produced by the *Tangled's* characters. Qualitative method was applied in this research. Data of the research was the utterances that occurred illocutionary acts that was used by every characters in the movie script and classify them into the types of Searle's illocutionary theory. The result of the research based on the data analysis, there were four classifications of illocutionary acts found in the movie, which were representatives, directives, commissives and expressives. This research showed that directives act was the dominant speech acts that was used in the movie script with 44% of percentage use.

Lina et al, (2019) with their thesis *An Speech Act Used by Anna as The Second Characters in Frozen Movie Script*. This research only focused on the discussion of illocutionary acts, as the main purpose of the research was to find

out which illocutionary acts Anna used as one of the characters in *Frozen* movie, so that the meaning of the language was well understood. Certain social areas can become interactive. Because of Anna's many spoken speech acts, the movie *Frozen* was chosen as the data source for this research. The data was collected from the *Frozen* script. The method used in this study was descriptive qualitative. The result of the research, there were five kinds of illocutionary acts found in the script, namely; 102 representatives, 32 directives, 41 expressives, 11 commissive and 1 declarative.

Sari (2020) in her thesis *The Speech Act of Cartoon Movie: Spongebob Squarepants' The Movie* The research aims to know the types of speech acts that is used by the main character in *Spongebob Squarepants'* movie and to know the directives of speech act that appears in the movie. Searle theory was applied as the major theory in the research. The research used descriptive qualitative method to analyze the data. The result of the research found that the directives speech act was the most utterance that appeared in the movie.

Fadhilah et al, (2021) with their thesis *An Analysis of Speech Act on Bu Tejo's Utterances as The Main Character in Tilik Movie*. This research aims to analyze Bu Tejo's utterances that used in *Tilik* movie as the main character. In this research the writer focused to the illocutionary acts that used by Bu Tejo. Descriptive qualitative method was used to analyze the script. John R. Searle's theory was used to classify this research. There were two questions 1) what kind of illocutionary acts and 2) how many frequency distributions were used

by Bu Tejo. The result of this research, there were 70 illocutinary acts found, namely 11 expressives, 18 directives and 41 representatives.

Abdullah and Arman (2021) with their thesis *An Analysis of Speech Act in Ice Age Collision Course Movie Script*. This research aims to find out the types of speech act especially illocutionary act used by the characters' utterances in the movie. The writer used descriptive qualitative method to analyze the illocutionary act that found in the movie script used Yule's theory of illocutionary act, and to find out the dominant illocutionary in all characters' utterances. The writer found that all types of illocutionary acts were used by all the characters in the movie, which are; 1) representatives, 3 stating, 1 suggesting, and 1 complaining; 2) directives, 4 commanding, 3 asking, 2 demanding and 3 forbidding; 3) commissives, 1 promising, 4) expressive, 2 congratulating, 1 welcoming, 1 thanking and 1 apologizing; 5) declaratives, 1 declare and 1 naming. The result of the research found that the illocutionary act that dominantly used in the characters' utterances was directives act with 11 data found in the data.

Zahada and Sofyan (2021) with their thesis *Perlocutionary Act in Black Panther Movie Script*. This research aims to find out the use of perlocutionary acts in the Black Panther movie script, and it also to find out about how the characters' utterances of each characters will be effected to other characters. Austin's perlocutionary act theory used to analyze the data in this research. This research applied qualitative descriptive method. The source of data was occurred from the Black Panther movie script which contained

conversation or dialog script of utterances that utter by the character. The results of the research found that there were four types of the perlocutionary act that was used in the movie script. Based on communicative act purpose of the speaker which can be understood correctly or incorrectly by the interlocutor.

Sakti (2022) with his thesis *An Analysis of Speech Act Classification Used by The Main Characters in Onward Movie*. This research aims to investigate the types of speech acts and the purpose of speech acts that were uttered by the main character. This research used a qualitative method. Yule's theory was applied to analyze the data, which were declarative, representative, instructive, expressive and commissive. The result of the research shows that; 1) 5 types of speech acts were found in *Onward* the movie with the total of 14 dialogues of the data; 2) there were found several purposes that was used by the characters in the movie, the dominant speech act use in the movie was statements act which mostly spoken by a special role in the movie which was the police.

The similarity between this research and the previous studies were found in the object of the research which was a movie script. However, most of the writers only used Searle's illocutionary theory to analyze their research, therefore the use of speech acts especially locutionary act and perlocutionary act cannot be understand well in only using one movie script. Therefore, based on the previous studies above, the writer was interested in conducting a speech acts research in one movie script using theory of speech acts by Austin and

Searle to analyze all types of speech acts namely locutionary, illocutionary and perlocutionary.

B. Pragmatics Theories

1. Pragmatics

According to Sari (2020:127), pragmatics was a study about the meaning of the use of language in communication. Pragmatic was about the study meaning language from the speaker. In pragmatics, it will study about how to interpret and use of utterance, the structure of sentences form by the speaker and the hearer, and how understand the speaker and the hearer. It can be said that when talking about pragmatics means talking about how to choose language forms to achieve the purpose of speaking.

Yule (in Tenriuji et al, 2021:45) states that pragmatics was the study of meaning communicated by speakers and interpreted by listeners. Studying pragmatics has several advantages, including the hearer can understand the intent of the speaker, as has been explained that pragmatics was a study of speaker meaning, it means that pragmatics was the study of the meaning conveyed by the speaker and how the speech was interpreted by the hearer.

Levinson (in Hasan et al, 2021:24) states that pragmatics as the study of the relation of language and context, similar definition also stated by Mey, she states that pragmatics was the study of society, each speaker has to have the same background of understanding which was called context (in Hasan et al, 2021:24). Therefore, the context was important in pragmatics analysis, because the hearer will get difficulty understanding the speaker

intend and purpose if pragmatics was not function properly. People not only produce utterance when they talk but they also produce actions through their utterance.

Leech (in Supri 2021:402) states that pragmatics was a branch of linguistics that studies about meaning that related to speech acts. Pragmatics was included speaker and hearer, purpose of speech, context of speech and speech as speech acts. It will make it easier for the speaker and hearer to understand language according to the context.

In pragmatics, also learn about the concept of speech acts. There were 2 things contained in the concept of speech acts, they were speech and act. In practice, these two things can form the same meaning as intended by the speaker, but can also be different or even completely opposite. This of course gives rwise to various speech acts that were influenced by various factors, including the context and purpose of the speaker.

2. Speech Acts

a. Definition

Speech act in general was introduced first by Austin's lectured in his book *How to Do Things with Words*, and now it was widely used in linguistics (in Saragi et al, 2019:62). Austin (1962:93) in states that when someone says something, he also does something. According to Searle (1969:18) the speech acts performed utterances of a sentence in general function of the sentences meaning, that means speech act defined as the action performed by the speaker utterances. According

to Yule (in Wicaksono 2018:92) speech acts defined that the action performed through utterance. When two or more people have conversation, they produce both utterance and action.

Speech acts was important especially in a communication to know the meaning or speaker intent in an utterance, because in utterance there was always an action. Therefore, it was can be used in expressing or showing the speaker psychological attitude of the speaker towards a situation, for example thanking, apologizing, blaming, praising, congratulating etc. Speech acts can be also used in non-verbal forms or written language as well to know the meaning of utterances in dialogue or conversation to help the readers to know the meaning or intent and purpose of the speaker and the speech partner in the conversation. It can be concluded that the speech act was an utterance that can be understood well if it was in line with the situation and context.

b. Austin's Classification of Speech Act

The British Philosopher Austin attempted to elaborate on the theory of speech acts, namely language actions that play a role when someone utters a sentence or utterance. In other words, speech acts not only reveal the speaker's style of speech, but also reflect the responsibility of the speaker for the content of his speech, considering that the content of his speech contains certain intentions in influencing the hearer. In this research, Austin (1962:108) divided speech acts into three types:

1) Locutionary act

This was an act of expressing something. The meaning of the speech acts conveyed was usually a fact of actual situation. In locutionary, the information conveyed was the truth. This speech act does not contain a hidden meaning behind the speech and does not require certain actions from the interlocutor. Locutionary acts were the easiest to identify because they do not take into account the context of the speech. Locutionary acts includes speech of declarative, imperative and interrogative. For examples:

a) Imperative

Imperative was a form of locutionary acts, imperative was a sentence type that was used to make commands to others. Because it was a command, the imperative sentence usually ended with an exclamation mark (!). Imperative had an intent to make the hearer give a respond requested by the speaker.

b) Interrogative

Interrogative was a form of locutionary acts that was used to ask something in order to make the hearer give an answer of the questions asked by the speaker. Interrogative sentences were formally marked by the presence of question words such as what, who, how much, when, how etc.

c) Declarative

Declarative was a form of locutionary acts that was used by the speaker to say or express something to make to get the hearer's attention.

2) Illocutionary act

This was an act of doing something. Illocutionary was a speech act that contains hidden meanings desired by the speaker and the speech partner. Illocutionary was when the speaker saying an utterance, he also doing something through his utterance.

Illocutionary acts were not easy to identify, because it was related to who the speaker was, to whom where and when the speech was performed. Illocutionary was usually related to saying thanks, promising, offering, ordering and giving permission.

3) Perlocutionary act

This was the utterance spoken by the speaker often has perlocutionary force. The effect or power of speech can be caused by the speaker intentionally, it can also be unintentionally. The speech act whose utterance was intended to influence the speech partner was a perlocutionary act. There were several verbs that can mark perlocutionary acts include persuading, frightening, humiliating, for examples:

(1) I am hungry.

Spoken by the speaker that has an effect on the hearer, namely act of giving or act of offering food to the speaker.

(2) This room is so cold.

Based on a certain context cold air or being in a room with all windows opened, the act that can be obtained was that the hearer will close all the windows or turn on the heating or it will just be ignored.

d) Searle's Classification of Speech Act

Searle (1975:16-20) proposes a similar classification in *A Taxonomy of Illocutionary Acts*, he deliberately separates himself from Austin's assumption, which says that there was an equivalence between verbs and speech acts. Searle argues that differences in illocutionary verb were a good guide, but by no means a sure guide to differences in illocutionary acts. However, it was quite clear that Searle's premise was based on illocutionary verbs. Austin's theory.

According to Rahayu et al, (2018:61) Searle's theory will be more effective to use it in real life. Everyone must admit that Searle's theory was more successful and more systematic than Austin's theory. Searle (in Rahayu et al, 2018:176) classified illocutionary act into five types:

1) Assertives

Assertives was a speech act that expresses the truth of the speaker, such as in the speech act of demanding, stating, admitting, showing,

reporting, giving testimony, speculating, declaring, claiming and mentioning etc. For examples:

- a) 85% of the students have paid the second installment.
- b) Jakarta was the capital city if Indonesia.

2) Commissives

Commissives was a speech act that express the speaker promise of future actions. This type expresses the speaker intention in doing something, such as offering, guaranteeing, promising, refusing, and threatening. For examples:

- a) I will be back in less than an hour to pick you up and drive you home.
- b) I promise to take care of this child sincerely and well, if there is sustenance we will educate him as high as possible.

3) Directives

Directives was a speech act that show the speaker efforts to make the hearer do something. This type expresses the speaker desire for the speech partner to do something, such as in the speech acts of advising, ordering, commanding, requesting, advising, inviting and asking. For examples:

- a) Give me your money!
- b) You better go home now!

4) Expressives

Expressives was a speech act that expresses psychological statements from the speaker in a situation, as in the speech acts of apologizing, accusing, congratulating, praising, and thanking. For examples:

- a) I have worked really hard every day but the salary from this job is still not enough to cover the cost of my daily needs.
- b) Today's activity is really useful for the future, my son.

5) Declaratives

Declaratives is a speech act that function to connect the contents of speech act with reality. In this case, speakers make an impact on society through their thoughts and the world, such as impressing, surrendering, firing, permitting, canceling, prohibiting, deciding, granting, baptizing and forgiving etc. For examples:

- a) I am firing you from this treasure position now.
- b) Your father has forgiven all you did to him.

e) **Speech Act Theory**

Speech act was a theory of language use proposed by the founding father of speech acts, Austin (1962:99-100) in his book entitled *How to Do Things With Words*. According to Austin, many declarative sentences do not describe, report, or state anything, so it cannot be stated as true or false. There were two types of utterances, namely

constative and performative utterances. Constative utterances were utterances that do not take action and can be found to be true or false, it was a type of utterance that describes a factual situation, the contents of which may refer to a historical fact or event that actually happened in the past. Performative utterances were utterances that have implications for the speaker's actions even though it was difficult to know whether it was true or not, cannot be determined right or wrong based on the facts because these utterances were more related to the behavior or actions of the speaker.

Austin (1962:199) stated that the utterances of the speaker can be classified into three types, namely: locutionary act, illocutionary act and perlocutionary act. Austin's theory was later developed more deeply by his student, Searle (1969:36-37) that states that "talking was performing acts according to rules". Searle (in Rahayu et al, 2018:176) classified the illocutionary speech acts into five kinds of speech forms, each of which has a communicative function, as follows: assertives, directives, expressives, commissives and declaratives.

CHAPTER III

METHODOLOGY

Research methodology is defined as a method to thinking and prepared to completed the research and reach the goal of the research. In this study, qualitative method was used to analyze the data. The writer represents detail of the research method. It describes about the type of the research, source of the data, technique of collecting data and technique of analysis. The research method was very important of this study to analyze the data.

A. Type of The Research

In this research, the qualitative method was used to analyze the research data. Qualitative method was used to analyze the words form the data. The writer chose to use qualitative descriptive method to know and to describe the types of the utterances used in a movie script but also to know the function of the speech acts used by the main character.

B. Source of The Data

In this research, source of the data was from the movie script of *Anomalisa* which consist of 68 pages written by an American producer, director, novelist and screenwriter, Charlie Kaufman. *Anomalisa* is an American adult stop motion animation produced by Paramount Animation and Starburns Industries. The movie is directed also by Charlie Kaufman. The movie was nominated as the Best Animated Feature at the Academy Award and also Golden Globe Award. At the 72nd Venice International Film Festival, *Anomalisa* won the

Grand Jury Prize. *Anomalisa* the movie released on September 4, 2015 at Telluride Film Festival and December 30, 2015 in United States.

C. Method of Collecting Data

The data would be collected through as follow:

1. Downloaded the movie script from <http://www.beingcharliekaufman.com>
2. Read the movie script of *Anomalisa*.
3. Identified the types of speech acts and which are found on the main character's utterances in the movie script of *Anomalisa*.
4. Classified the data found into types of speech acts which were locutionary, illocutionary and perlocutionary.
5. After being classified, the data would describe the function based on the type of speech act that used by the main character in the movie script of *Anomalisa*.

D. Method of Analyzing Data

The technique of analyzing data used qualitative method. The descriptive method was used to analyze the utterances produced by the main character in the movie script using the theory of speech acts by Austin namely locutionary and perlocutionary while to analyze the illocutionary the writer used Searle's theory and also to find out the function of the speech act used by the main character. The statistical technique was used to count the speech acts used by the main character to find out the most speech acts that dominantly used.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the writer would describe the finding and discussion about types of speech acts based on Austin and Searle's theories in the movie script of *Anomalisa*. The data of this research were identified and classified to the types of speech acts which was used by the main character and which had been found by the writer and would describe the function of the types of speech acts and the most dominant of speech acts which was used by the main character.

A. Finding.

1. The Types of Speech Act that Produced by The Main Character in *Anomalisa* Movie Script Written by Charlie Kaufman

a. Types of Locutionary Act

Locutionary act in this case was directly related by the speaker to the form of utterance fluently or precisely. Thus, what was the focus in this locutionary act was the content of the utterance delivered by the speaker. Locutionary acts were basically speech acts which contained only a statement or expression. Therefore, this locutionary act only makes the speech partner know what was stated. There were 3 types of locutionary acts found in *Anomalisa* movie script they were imperative, interrogative and declarative.

Table 1. Types of Locutionary Act

No	Locutionary Acts	Data	Page
1	Imperative	Datum 1: Let's go!	54
2		Datum 2: Just COME!	55
3	Interrogative	Datum 3: Can I smoke here?	4
4		Datum 4: Is there a toy store near the hotel?	6
5		Datum 5: How are you?	12
6		Datum 6: Do you want to maybe get a drink, Bella?	19
7		Datum 7: Do you feel that you changed?	25
8		Datum 8: Did I change you? Did you change? Did a change occur?	25
9		Datum 9: What's that behind you?	27
10		Datum 10: Are you ladies in customer services?	30
11		Datum 11: Do you ladies know what you want?	32
12		Datum 12: What do you ladies do for fun?	33
13		Datum 13: Are...Are you OK?	37
14		Datum 14: Would you like a drink?	38
15		Datum 15: How did it happen, if it's okay for me ask?	39
16		Datum 16: Do you talk during sex?	46
17		Datum 17: Does this feel okay?	
18		Datum 18: Is that better?	47
19		Datum 19: What's going on?	49
20		Datum 20: Is there some problem?	51

21		Datum 21: What then?	51
22		Datum 22: Is that a crime?	52
23		Datum 23: How do you even know that, anyway?	
24		Datum 24: Where is she, Emily?	54
25		Datum 25: Are you hungry?	57
26		Datum 26: Will you live in Los Angeles? Or do you need to stay in Ohio?	60
27		Datum 27: What did you say?	
28		Datum 28: Who are all these people?	66
29		Datum 29: Who are they?	
30		Datum 30: How are you?	
31		Datum 31: Who are you, Donna? Who are you really?	
32	Declarative	Datum 32: It's restlessness.	14
33		Datum 33: I've missed you.	18
34		Datum 34: Everything's just screwed-up. I'm not thinking straight. There's something wrong with me.	19
35		Datum 35: It's boring. Everything's boring.	
36		Datum 36: Because I like you.	40
37		Datum 37: I don't want to lose you. I lose everyone.	48
38		Datum 38: You weren't safe.	55

Based on the table above there were three types of locutionary which had been found in the main character's utterances from *Anomalisa* movie script, included imperative, interrogative and declarative with the total of 38 data.

1) Imperative

Imperative was a form of locutionary acts, imperative was a sentence type which was used to make commands to others. Because it was a command, the imperative sentence usually ended with an exclamation mark (!). Imperative had an intent to make the hearer give a response requested by the speaker. The dialogue data could be seen on the following data below.

Datum 1

The utterance *Let's go!* spoken by the main character identified as an imperative. The utterance spoken by the main character was imperative because it contained a commanding word.

Datum 2

The utterance *just COME!* spoken by the main character identified as an imperative. The utterance spoken by the main character was imperative because it contained a commanding word.

- 2) Interrogative was a form of locutionary acts which was used to ask something in order to make the hearer give an answer of the questions asked by the speaker. Interrogative sentences were formally marked by the presence of question words such as what, who, how much, when, how etc. Because it was a command, the interrogative sentence usually ended with a question mark (?). The dialogue data could be seen on the following data below.

Datum 3

The utterance *Can I smoke here?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 4

The utterance *Is there a toy store near the hotel?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was imperative because it contained a questioning word.

Datum 5

The utterance *How are you?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 6

The utterance *Do you want to maybe get a drink, Bella?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 7

The utterance *Do you feel that you changed?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 8

The utterance *Did I change you? Did you change? Did a change occur?* spoken by the main character identified as an interrogative. The utterance

spoken by the main character was interrogative because it contained a questioning word.

Datum 9

The utterance *What's that behind you?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 10

The utterance *Are you ladies in customer services?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 11

The utterance *Do you ladies know what you want?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 12

The utterance *What do you ladies do for fun?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 13

The utterance *Are you OK?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 14

The utterance *Would you like a drink?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 15

The utterance *How did it happen, if it's okay for me ask?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 16

The utterance *Do you talk during sex?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was because it contained a questioning word.

Datum 17

The utterance *Does this feel okay?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 18

The utterance *Is that better?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 19

The utterance *What's going on?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 20

The utterance *Is there some problem?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 21

The utterance *What then?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 22

The utterance *Is that a crime?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 23

The utterance *How do you even know that, anyway?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 24

The utterance *Where is she, Emily?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 25

The utterance *Are you hungry?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 26

The utterance *Will you live in Los Angeles? Or do you need to stay in Ohio?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 27

The utterance *What did you say? Or do you need to stay in Ohio?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 28

The utterance *Who are all these people?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 29

The utterance *Who are they?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 30

The utterance *how are you?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

Datum 31

The utterance *Who are you, Donna? Who are you really?* spoken by the main character identified as an interrogative. The utterance spoken by the main character was interrogative because it contained a questioning word.

3) Declarative

Declarative was a form of locutionary acts that was used by the speaker to say or express something to make to get the hearer's attention. The dialogue data could be seen on the following data below.

Datum 32

The utterance *It's restlessness* spoken by the main character identified as a declarative. The utterance spoken by the main character was declarative because it contained a stating word.

Datum 33

The utterance *I've missed you* spoken by the main character identified as a declarative. The utterance spoken by the main character was declarative because it contained a stating word.

Datum 34

The utterance *Everything's just screwed-up. I'm not thinking straight. There's something wrong with me* spoken by the main character identified as a declarative. The utterance spoken by the main character was declarative because it contained a stating word.

Datum 35

The utterance *It's boring. Everything's boring* spoken by the main character identified as a declarative. The utterance spoken by the main character was declarative because it contained a stating word.

Datum 36

The utterance *Because I like you* spoken by the main character identified as a declarative. The utterance spoken by the main character was declarative because it contained a stating word.

Datum 37

The utterance *I don't want to lose you. I lose everyone* spoken by the main character identified as a declarative. The utterance spoken by the main character was declarative because it contained a stating word.

Datum 38

The utterance *You weren't safe* spoken by the main character identified as a declarative. The utterance spoken by the main character was declarative because it contained a stating word.

Based on the explanation above there were 38 data found of locutionary act in *Anomalisa* movie script which divided into locutionary was classified into 3 types namely imperative (2), interrogative (29) and declarative (7).

b. Types of Illocutionary Acts

Illocutionary act was a speech act which aims to perform an action in saying something. Illocutionary speech acts were performed by the speaker by saying something with a specific purpose. In this case, the speaker not only says something but also influenced by the hearer's action to do something. There were 4 types of illocutionary acts found in *Anomalisa* movie script, they were directive, assertive, commissive and expressive.

Table 2. Types of Illocutionary Acts

No	Illocutionary Acts	Data	Page
1	Directives	Datum 39: You can let me go now though.	3
2		Datum 40: I'd like a quiet room, if you have one.	7
3		Datum 41: I'd like to order some room service.	10
4		Datum 42: May I speak to Bella Amorosi, please?	17
5		Datum 43: Make it two.	22

6		Datum 44: Tell me what's going on.	23	
7		Datum 45: No, don't, don't shut up, Lisa.	31	
8		Datum 46: Please. It'll make me happy.	41	
9		Datum 47: Keep talking. Tell me everything.	42	
10		Datum 48: Please.	44	
11		Datum 49: Keep talking.		
12		Datum 50: Make some noises.	46	
13		Datum 51: We have to get out of here.	56	
14		Datum 52: Could you not do that?	59	
15		Datum 53: Please don't talk with food hanging out of your mouth.	60	
16	Assertive	Datum 54: I'm from England	4	
17		Datum 55: I'm from there originally. Live here now.		
18		Datum 56: Once before.	5	
19		Datum 57: That sounds fascinating.	6	
20		Datum 58: I'm only here for a day.		
21		Datum 59: I'm just for a day.		
22		Datum 60: I'm just here for a day.		
23			Datum 61: It was okay. A little bumpy.	12
24			Datum 62: It's you know, it's a room. It's nice, I guess. Big bed.	13
25			Datum 63: I'm in Cincinnati on business and I thought of you and I looked you up in the phone book and there you were...so...uh	18

26		Datum 64 I'm married.	18
27		Datum 65: I have a kid.	
28		Datum 66: That sound interesting	23
29		Datum 67: It's hard to explain. I've been running for a long time now.	24
30		Datum 68: I agree.	24
31		Datum 69: I thought maybe we could figure it out.	25
32		Datum 70: This isn't going well.	26
33		Datum 71: The Jew's Harp is an underrated instrument.	34
34		Datum 72: She's very nice. I just felt a sort of a special thing with you.	39
35		Datum 73: Sometimes there's no lesson. That's a lesson in itself.	61
36		Datum 74: It's a toy an antiques. It moves.	65
37		Datum 75: It's an antique, Slugger. That's a part of its charm.	
38	Commissive	Datum 76: Yes, I will.	5
39		Datum 77: I will try to, yeah.	6
40		Datum 78: No, I'll find something in the mini bar.	11
41		Datum 79: Not yet. But I will.	13
42		Datum 80: I wouldn't do that.	20
43		Datum 81: Okay. I won't touch you there.	46
44		Datum 82: I'm sure you'll get more of those.	57
45			Datum 83: Thanks.

46		Datum 84: Thanks.	5	
47		Datum 85: Oh, thank you.	8	
48		Datum 86: No, I'm ok, thanks.	9	
49		Datum 87: Thanks.	10	
50		Datum 88: Thank you.	12	
51		Datum 89: Yeah, thanks.	14	
52		Datum 90: Thanks.	18	
53		Datum 91: But I am sorry.	19	
54		Datum 92: I'm sorry.		
55		Datum 93: You look great.	22	
56		Datum 94: It's really lovely to see you.		
57		Datum 95: You look good.	23	
58		Datum 96: Thank you.		
59	Expressive	Datum 97: Jesus, I'm sorry.	25	
60		Datum 98: I'm sorry to bother you.	28	
61		Datum 99: No, sorry.		
62		Datum 100: I'm sorry to bother you..	29	
63		Datum 101: You look lovely.	30	
64		Datum 102: Oh, thank you.		
65		Datum 103: You have a miraculous voice	31	
66		Datum 104: Two beautiful ladies trumps my friend.		
67			Datum 105:	35

		Sorry.	
68		Datum 106: I am sorry.	35
69		Datum 107: It was nice getting to meet you ladies.	35
70		Datum 108: I think you're lovely.	39
71		Datum 109: I think you're extraordinary.	40
72		Datum 110: Your voice is like...magic.	
73		Datum 111: That's beautiful.	41
74		Datum 112: That was so beautiful.	42
75		Datum 113: Thanks.	43
76		Datum 114: I'm sorry.	55
77		Datum 115: You're very pretty.	62
78		Datum 116: Thanks very much.	67

Based on the table above there were four types of illocutionary which had been found in the main character's utterances from *Anomalisa* movie script, included directive, assertive, commissive and expressive with the total of 78 data.

1) Directive

Directive expressed the speaker's attitude towards the actions which would be carried out by the hearer. Directive could also express the speaker's intention therefore the speech or attitude expressed was used as a reason to act by the hearer. Directive sentences were contained commands, requests, begs etc. The dialogue data could be seen on the following data below.

Datum 39

The utterance *You can let me go now though* spoken by the main character identified as a directive. The utterance spoken by the main character was directive because it contained a command.

Datum 40

The utterance *I'd like a quiet room, if you have one* spoken by the main character identified as a directive. The utterance spoken by the main character was directive because it contained a command.

Datum 41

The utterance *I'd like to order some room service* spoken by the main character identified as a directive. The utterance spoken by the main character was directive because it contained a command word.

Datum 42

The utterance *May I speak to Bella Amorosi, please?* spoken by the main character identified as a directive. The utterance spoken by the main character was directive because it contained a request.

Datum 43

The utterance *Make it two* spoken by the main character identified as a directive. The utterance spoken by the main character was directive because it contained a command.

Datum 44

The utterance *Tell me what's going on* spoken by the main character identified as a directive. The utterance spoken by the main character was directive because it contained a command.

Datum 45

The utterance *don't, don't shut up, Lisa.* spoken by the main character identified as a directive. The utterance spoken by the main character was directive because it contained a command.

Datum 46

The utterance *Please. It'll make me happy* spoken by the main character identified as a directive. The utterance spoken by the main character was directive because it contained a beg.

Datum 47

The utterance *Keep talking. Tell me everything* spoken by the main character identified as a directive. The utterance spoken by the main character was directive because it contained a command.

Datum 48

The utterance *Please. Tell me everything* spoken by the main character identified as a directive. The utterance spoken by the main character was directive because it contained a beg.

Datum 49

The utterance *Keep talking* spoken by the main character identified as a directive. The utterance spoken by the main character was directive because it contained a command.

Datum 50

The utterance *Make some noises* spoken by the main character identified as a directive. The utterance spoken by the main character was directive because it contained a command.

Datum 51

The utterance *We have to get out of here* spoken by the main character identified as a directive. The utterance spoken by the main character was directive because it contained a command.

Datum 52

The utterance *Could you not do that?* spoken by the main character identified as a directive. The utterance spoken by the main character was directive because it contained a command.

Datum 53

The utterance *Please don't talk with food hanging out of your mouth* spoken by the main character identified as a directive. The utterance spoken by the main character was directive because it contained a command.

2) Assertive

Assertive was acts are actions that state a situation such as, stating, expressing opinions, informing and describing and others. The dialogue data could be seen on the following data below.

Datum 54

The utterance *I'm from England* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a stating word.

Datum 55

The utterance *I'm from there originally. Live here now* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a stating word.

Datum 56

The utterance *Once before* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a stating word.

Datum 57

The utterance *That sounds fascinating* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a stating word.

Datum 58

The utterance *I'm only here for a day* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained an informing word.

Datum 59

The utterance *I'm just here for a day* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained an informing word.

Datum 60

The utterance *I'm just here for a day* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained an informing word.

Datum 61

The utterance *It was okay. A little bumpy* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained an informing word.

Datum 62

The utterance *It's you know, it's a room. It's nice, I guess. Big bed.* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a describing word.

Datum 63

The utterance *I'm in Cincinnati on business and I thought of you and I looked you up in the phone book and there you were...so...uh* spoken by the

main character identified as an assertive. The utterance spoken by the main character was assertive because it contained an informing word.

Datum 64

The utterance *I'm married* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a stating word.

Datum 65

The utterance *I have a kid* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a stating word.

Datum 66

The utterance *That sound interesting* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a stating word.

Datum 67

The utterance *It's hard to explain. I've been running for a long time now* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a stating word.

Datum 68

The utterance *I agree* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained an agreeing word.

Datum 69

The utterance *I thought maybe we could figure it out* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a stating word.

Datum 70

The utterance *This isn't going well* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a stating word.

Datum 71

The utterance *The Jew's Harp is an underrated instrument* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a stating word.

Datum 72

The utterance *She's very nice. I just felt a sort of a special thing with you* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a stating word.

Datum 73

The utterance *Sometimes there's no lesson. That's a lesson in itself* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a stating word.

Datum 74

The utterance *It's a toy an antiques. It moves* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a describing word.

Datum 75

The utterance *It's an antique, Slugger. That's a part of its charm* spoken by the main character identified as an assertive. The utterance spoken by the main character was assertive because it contained a describing word.

- 3) Commissive was an act of making a promise or commitment or obliging someone or refusing to oblige someone to do something, it could be done or not must be done. Commissive sentences were contained of making a promise, guaranteeing, refusing etc. The dialogue data could be seen on the following data below.

Datum 76

The utterance *I will.* spoken by the main character identified as a commissive. The utterance spoken by the main character was commissive because it contained a promise.

Datum 77

The utterance *I will try to* spoken by the main character identified as a commissive. The utterance spoken by the main character was commissive because it contained a promise.

Datum 78

The utterance *No, I'll find something in the mini bar* spoken by the main character identified as a commissive. The utterance spoken by the main character was commissive because it contained a refusing.

Datum 79

The utterance *Not yet. But I will* spoken by the main character identified as a commissive. The utterance spoken by the main character was commissive because it contained a promise.

Datum 80

The utterance *I wouldn't do that* spoken by the main character identified as a commissive. The utterance spoken by the main character was commissive because it contained a promise.

Datum 81

The utterance *I won't touch you there* spoken by the main character identified as a commissive. The utterance spoken by the main character was commissive because it contained a promise.

Datum 82

The utterance *I'm sure you'll get more of those* spoken by the main character identified as a commissive. The utterance spoken by the main character was commissive because it contained a guarantee.

4) Expressive

Expressing the speaker's feelings to the speech partner, either in the form of routine or something pure. Expressive expressed feelings that was suitable

for certain types of situations. The form of speech could be in the form of words of gratitude or thanking, apologizing, praising etc. The dialogue data could be seen on the following data below.

Datum 83

The utterance *Thanks* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a thanking word.

Datum 84

The utterance *Thanks* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a thanking word.

Datum 85

The utterance *Thank you* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a thanking word.

Datum 86

The utterance *No, I'm ok, thanks* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a thanking word.

Datum 87

The utterance *Thanks* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a thanking word.

Datum 88

The utterance *Thank you* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a thanking word.

Datum 89

The utterance *Thanks* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a thanking word.

Datum 90

The utterance *Thanks* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a thanking word.

Datum 91

The utterance *I am sorry* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained an apologizing word.

Datum 92

The utterance *I'm sorry* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained an apologizing word.

Datum 93

The utterance *You look great* uttered by the main character above contained expressive. The utterance was said to be expressive because it contained a praising word.

Datum 94

The utterance *It's really lovely to see you* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a praising word.

Datum 95

The utterance *You look good* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a praising word.

Datum 96

The utterance *Thank you* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a thanking word.

Datum 97

The utterance *I'm sorry* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained an apologizing word.

Datum 98

The utterance *I'm sorry to bother you* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained an apologizing word.

Datum 99

The utterance *No, sorry* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained an apologizing word.

Datum 100

The utterance *I'm sorry to bother you* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained an apologizing word.

Datum 101

The utterance *You look lovely* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a praising word.

Datum 102

The utterance *Thank you* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a thanking word.

Datum 103

The utterance *You have a miraculous voice* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a praising word.

Datum 104

The utterance *Two beautiful ladies trumps my friend* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a praising word.

Datum 105

The utterance *Sorry* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained an apologizing word.

Datum 106

The utterance *I am sorry* uttered by the main character above contained expressive. The utterance was said to be expressive because it contained an apologizing word.

Datum 107

The utterance *It was nice getting to meet you ladies* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a praising word.

Datum 108

The utterance *I think you're lovely* uttered by the main character above contained expressive. The utterance was said to be expressive because it contained a praising word.

Datum 109

The utterance *I think you're extraordinary* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained an apologizing word.

Datum 110

The utterance *Your voice is like...magic* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a praising word.

Datum 111

The utterance *That's beautiful* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a praising word.

Datum 112

The utterance *That was so beautiful* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a praising word.

Datum 113

The utterance *Thanks* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a thanking word.

Datum 114

The utterance *I'm sorry* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a praising word.

Datum 115

The utterance *I think you're lovely* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a praising word.

Datum 116

The utterance *Thanks very much* spoken by the main character identified as an expressive. The utterance spoken by the main character was expressive because it contained a thanking word.

Based on the explanation above there was found 78 data of Illocutionary which was classified into 4 types with total of 78 data of directive (15), assertive (22), commissive (7) and expressive (34).

c. Types of Perlocutionary Act

Perlocutionary act was a form of utterance whose disclosure was intended to influence the hearer. In this case, an utterance expressed by someone often had the power of influence or effect on the hearer. It could also be said that

perlocutionary was the result or effect caused by an expression on the hearer according to the situation and condition of the pronunciation of an utterance.

The effect or power of speech influence could be intentionally or unintentionally conveyed by the speaker to influence the hearer. The hearer who was affected by the said utterance would reflect or act on it. The dialogue data could be seen on the following data below.

Table 3. Types of Perlocutionary Acts

No	Perlocutionary Acts	Data	Page
1	Act of Laughing	Datum 117: I guess that fits right in with the teen pregnancy and STD's.	23
2		Datum 118: Do you sing?	41
3		Datum 119: Would you sing one of her songs for me?	
4		Datum 120: What? Did I tickle you?	45
5	Act of Asking	Datum 121: I need to go to The Fregoli. Downtown.	3
6	Act of Scaring	Datum 122: I don't know. I don't know. Like in any way? Like in any way did you change? Like while we were together. Like did I change you? Did you change? Did a change occur?	25
7	Act of Inviting	Datum 123: Have a seat. Please.	22
8	Act of Persuading	Datum 124: Let's just lie together and you can tell me about your day?	43

Based on the table above there were five types of perlocutionary that had been found in the main character's utterances from *Anomalisa* movie script, included act of laughing, act of asking, act of scaring, act of inviting and act of persuading with the total of 8 data.

1) Act of Laughing

Act of laughing was the effect or power that produced by the hearer as a response to the speech conveyed by the speaker which was intentionally or unintentionally to make the hearer response with laughing or giggling.

Datum 117

The utterance *I guess that fits right in with the teen pregnancy and STD's* spoken by the main character identified as perlocutionary (act of laughing). The utterance spoken by the main character was perlocutionary (act of laughing) because it contained an action or a response done by the hearer (laughing).

Datum 118

The utterance *It works. Do you sing?* spoken by the main character identified as perlocutionary (act of laughing). The utterance spoken by the main character was perlocutionary (act of laughing) because it contained an action or a response done by the hearer (laughing).

Datum 119

The utterance *Would you sing one of her songs for me?* spoken by the main character identified as perlocutionary (act of laughing). The utterance spoken by the main character was perlocutionary (act of laughing) because it contained an action or a response done by the hearer (laughing).

Datum 120

The utterance *What? Did I tickle you?* spoken by the main character identified as perlocutionary (act of laughing). The utterance spoken by the main

character was perlocutionary (act of laughing) because it contained an action or a response done by the hearer (laughing).

2. Act of asking

Act of asking was the effect or power that produced by the hearer as a response to the speech conveyed by the speaker which was intentionally or unintentionally to make the hearer response with doing what was said by the speaker.

Datum 121

The utterance *I need to go to The Fregoli. Downtown* spoken by the main character identified as perlocutionary (act of asking). The utterance spoken by the main character was perlocutionary (act of asking) because it contained an action or a response by the hearer of what was said by the speaker.

3. Act of Scaring

Act of scaring was the effect or power that produced by the hearer as a response to the speech conveyed by the speaker which was intentionally or unintentionally to make the hearer response with get scared or freaked out.

Datum 122

The utterance *I don't know. I don't know. Like in any way? Like in any way did you change? Like while we were together. Like did I change you? Did you change? Did a change occur?* spoken by the main character identified as perlocutionary (act of scaring). The utterance spoken by the main character was perlocutionary (act of scaring) because it contained an action or a response done by the hearer (freaked out).

4. Act of Inviting

Act of inviting was the effect or power that produced by the hearer as a response to the speech conveyed by the speaker which was intentionally or unintentionally to make the hearer do what the speaker told the hearer to do, such as inviting someone to do something. The dialogue datum could be seen on the following data below.

Datum 123

The utterance *Have a seat. Please.* spoken by the main character identified as perlocutionary (act of inviting). The utterance spoken by the main character was perlocutionary (act of inviting) because it contained an action or a response done by the hearer (sitting).

5. Act of persuading

Act of persuading was the effect or power that produced by the hearer as a response to the speech conveyed by the speaker which was intentionally or unintentionally to make the hearer do what the speaker told the hearer to do, such as persuading someone to do something. The dialogue datum could be seen on the following data below.

Datum 124

The utterance *Let's just lie together and you can tell me about your day?* spoken by the main character identified as perlocutionary (act of persuading). The utterance spoken by the main character was perlocutionary (act of persuading) because it contained an action or a response done by the hearer (laying in bed and telling her story).

Based on the explanation above there was found 78 data of Perlocutionary which was classified into 5 classifications with total of 8 data of act of laughing (4), act of asking (1), act of scaring (1), act of inviting (1), act of persuading (1).

The writer concluded that there were 124 total of data contained in the movie script of *Anomalisa* which Illocutionary acts was the dominant type of speech acts used in *Anomalisa* movie script.

2. The Function of Speech Acts that Used by The Main Character in *Anomalisa* Movie Script by Charlie Kaufman.

In *Anomalisa* movie script, speech acts have different functions according to the types of speech acts. The functions of speech acts could be seen in table below.

a. Functions of Locutionary Acts

Locutionary has a function by the speaker to express basically speech acts that contained only a statement or expression.

Table 4. Functions of Locutionary Acts

No.	Locutionary Acts	Data	Function
1.	Imperative	Datum 1: Let's go!	Imperative in <i>Anomalisa</i> movie script that used by the main character has a function to express something to make the hearer gives a response requested by the speaker. Imperative sentence contains direct command.
2	Interrogative	Datum 4: Is there a toy store near the hotel?	Interrogative in <i>Anomalisa</i> movie script that used by the main character has a function to ask something to make the hearer

			gives an answer to the question uttered by the speaker.
3	Declarative	Datum 32: It's restlessness.	Declarative in <i>Anomalisa</i> movie script that used by the main character has a function to tell something to make the hearer pays attention to the speaker.

b. Functions of Illocutionary Acts

Illocutionary had a function to perform an action in saying something.

Illocutionary speech acts were performed by the speaker by saying something with a specific purpose.

Table 5. Functions of Illocutionary Acts

No	Illocutionary Acts	Data	Function
1	Directive	Datum 39: You can let me go now though.	Directives in <i>Anomalisa</i> movie script that used by the main character has a function to show the speaker efforts to make the hearer do something.
2	Assertive	Datum 54: I'm from England	Assertive in <i>Anomalisa</i> movie script that used by the main character has a function to express the truth of the speaker to state or inform something to the hearer.
3	Commissive	Datum 39: Not yet. But I will	Commissive in <i>Anomalisa</i> movie script that used by the main character has a function to make the speaker express a promise or commitment and to do the utterance that uttered become reality.
4	Expressive	Datum 116: Thanks very much.	Expressive in <i>Anomalisa</i> movie script that used by the main character has a function to make the speaker expresses what the speaker feels or gratitude about something.

c. Functions of Perlocutionary Acts

Perlocutionary had a function to show the result or effect caused by an expression on the hearer according to the situation and condition of the pronunciation of an utterance.

Table 6. Functions of Perlocutionary Acts

No	Perlocutionary Acts	Data	Function
1	Act of Laughing	Datum 117: I guess that fits right in with the teen pregnancy and STD's.	An act of laughing in <i>Anomalisa</i> movie script that produced by the hearer that caused by the speaker utterance has a function to show the effect of speech uttered by the main character, such as laughing or giggling.
2	Act of Asking	Datum 121: I need to go to The Fregoli. Downtown.	An act of laughing in <i>Anomalisa</i> movie script that produced by the hearer that caused by the speaker utterance has a function to show the effect of speech uttered by the main character, such as doing the utterance said by the main character.
3	Act of Scaring	Datum 25: I don't know. I don't know. Like in any way? Like in any way did you change? Like while we were together. Like did I change you? Did you change? Did a change occur?	An act of laughing in <i>Anomalisa</i> movie script that produced by the hearer that caused by the speaker utterance has a function to show the effect of speech uttered by the main character, such as being freaked out.
4	Act of Inviting	Datum 123: Have a seat, please.	An act of laughing in <i>Anomalisa</i> movie script that produced by the hearer that caused by the speaker utterance has a function to show the effect of speech uttered by the main character, such as inviting someone do something.

5	Act of Persuading	<p>Datum 124: Let's just lie together and you can tell me about your day?</p>	<p>An act of laughing in <i>Anomalisa</i> movie script that produced by the hearer that caused by the speaker utterance has a function to show the effect of speech uttered by the main character, such as persuading someone do something.</p>
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Based on the table above there were different functions of speech acts in *Anomalisa* movie script based on the types of speech acts. Locutionary has 3 functions that aims to order the hearer to immediately take action ordered by the speaker, they were imperative, interrogative and declarative. Illocutionary has 5 functions that aims to produce an effect in the form of actions taken by the speaker, but in this research only found 4 functions, they were directive, assertive, commissive and expressive. The last, perlocutionary has different functions, it could be divided into act of laughing, act of asking, act of inviting, act or scaring and act of persuading.

B. Discussion

This section discussed about the types and the functions of speech act, this research was used speech acts theory proposed by Austin (1962:107) such as locutionary and perlocutionary and illocutionary theory proposed by Searle (in Rahayu et al 2018:176).

1. The Types of Speech Acts

a. Locutionary

Locutionary was used by the speaker to say something or state something or information. There were three classifications of locutionary

namely imperative, interrogative and declarative. Imperative used by the speaker to make the hearer give a response requested by the speaker, an utterance was said to be imperative because it contained direct command that uttered by the speaker to the hearer. Interrogative was used by the speaker to ask something to make the hearer gives an answer to the question uttered by the speaker, an utterance was said to be interrogative because it contained question word such as *who, where, how, what, why, is, are, do, does, will* etc. Declarative used by the speaker to say something to get the hearer's attention, an utterance was said to be declarative because it contained a statement to get attention. As Austin (1962:108) stated locutionary act was saying the actual words which was saying by the speakers. The data of locutionary could be seen in the table 1 (data 1 – 38) on the page 23.

b. Illocutionary

Illocutionary was used by the speaker to make the hearer do something. There were four classifications of illocutionary, namely directive, assertive, commissive and expressive. Directive used by the speaker to make the hearer do something, they were commanding, requesting and begging. Assertive used by the speaker to express the truth of the speaker, such as stating, informing and describing. Commissive used by the speaker to express a promise or commitment of future action, such as promising, refusing and guaranteeing. Expressive used by the speaker to express psychological statements from the speaker

in a situation, such as thanking, apologizing and praising. As Austin (1962:108) defined illocutionary acts as expressions which have certain conventional powers. The data of illocutionary could be seen in the table 2 (data 39 – 116) on the page 33.

Perlocutionary

Perlocutionary was used to show the effects of speech made by the speaker and it could be effect and influenced on the speech partner, such as an act of laughing was the effect which caused the hearer laughing or giggling by the speaker's speech. An act of asking was the effect which caused the hearer doing what the speaker asked to. An act of inviting was an effect which caused the hearer doing what the speaker invited to. An act scaring was an effect which caused the hearer scared or freaked out by the speaker's speech. Last, an act of persuading was the effect which caused the hearer doing what the speaker persuaded the hearer to.. As Austin (1962:108) defined perlocutionary as the effect on the hearer which caused by the speech spoken by the speaker. The data of perlocutionary could be seen in the table 3 (data 117 – 124) on the page 54.

The explanation above showed, there were 3 types of speech acts based on Austin's theory and Illocutionary speech acts theory by Searle which contained in *Anomalisa* movie script namely locutionary (*imperative, interrogative, declarative*), illocutionary (*directive, assertive,*

commissive, expressive) and perlocutionary (*act of laughing, act of asking, act of inviting, act of scaring, act of persuading*).

2. The Functions of Speech Acts

There were several functions of speech acts such as locutionary, illocutionary and perlocutionary. In general, speech act has a function to show an action through speech. In *Anomalisa* movie scripts, speech acts have different function according to the types of speech acts.

Locutionary has different functions, which are imperative which has a function to give command to the hearer, imperative was said to be an act of commanding because it contained direct command or order in the utterance spoken by the speaker. Interrogative which has a function to ask something, interrogative was said to be an act of asking someone because it contained a question in order to get an answer or response requested by the speaker. Declarative which has a function to make the hearer pays attention to the speaker's speech.

Illocutionary has different functions, which are directive which has a function to make the hearer do something, it was said to be a directive because it contained command, request or beg in the utterance spoken by the speaker. Assertive has a function to express or state something, it was said to be an assertive because it contained statement, information, agreement and description in the utterance spoken by the speaker. Commissive has a function to make a promise or commitment to do future actions, it was said to be a commissive because it contained a promise,

refusal, guarantee in the utterance spoken by the speaker. Expressive has a function to express what the speaker feels in a situation, it was said to be an expressive because it contained thanking, apologizing, and praising in the utterance spoken by the speaker.

Perlocutionary could be said which was the result or effect caused by an expression on the hearer according to the situation and condition of the pronunciation of an utterance. The effect or power of speech influence could be intentionally or unintentionally conveyed by the speaker to influence the hearer. The hearer who was affected by the said utterance would reflect or act on it. Therefore, the function of perlocutionary was depending on how the hearer gave a response to the utterance by the speaker, such as an act of laughing, act of asking, inviting, persuading etc.

From the explanation above the writer concluded in *Anomalisa* movie script, speech acts have different functions according to the types of speech acts. Locutionary was classified into 3 types namely imperative, interrogative and declarative which have different functions in expressing or saying something. Illocutionary was classified into 4 types namely directive, assertive, commissive, and expressive which have different functions in making someone to do something. Perlocutionary has different effects of speech made by the speaker and it could be effect and influenced on the speech partner such an as act of laughing, inviting, asking, persuading.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

After analyzing and describing the types and the functions of speech acts that contained in *Anomalisa* movie script based on Austin and Searle's theories, there were three types of speech acts used in *Anomalisa* movie script namely locutionary act, illocutionary act and perlocutionary act. Illocutionary act was the most dominant types of speech act that appeared in *Anomalisa* movie script written by Charlie Kaufman.

In *Anomalisa* movie script, speech acts have different functions according to the types of speech acts. Locutionary with 38 which was classified into 3 classifications namely imperative, interrogative and declarative which has a function in expressing or saying something. Illocutionary with 78 data which was classified into 4 classifications namely directive, assertive, commissive, and expressive which has a function in making someone to do something. Perlocutionary with 8 data which was classified into 4 classifications namely act of laughing, inviting, asking, persuading which has function in showing the response of the hearer.

B. Suggestion

The writer would like to give some suggests for the future researchers who want to conduct research about speech acts to use other theories of speech acts such as Levinson's theory and Leech's theory. Knowledge about speech acts needs to be developed to make this study can develop the ability of speech acts. The writer also suggests to the readers and especially the English learners for considering to learn and understand speech act especially about locutionary, illocutionary and perlocutionary acts because speech acts is important. The writer realizes that this research still has many mistakes. Therefore, the writer needs criticism and suggestion regarding this research to make this research better. The writer hopes this research can be useful and become a reference for the next writer who want to conduct further research related to this study.

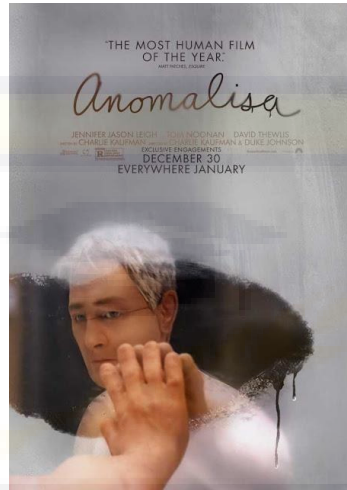
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APPENDIX I

SYNOPSIS OF ANOMALISA

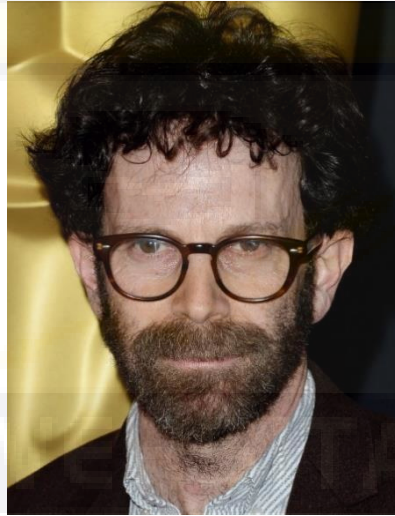


The synopsis of *Anomalisa* by Charlie Kaufman (2015). *Anomalisa* told the story of Michael Stone (David Thewlis), a writer of *How May I Help You Help Them* whose conflicts in his life make him felt frustrated. Michael Stone was on a business trip to the city of Cincinnati, where he would be speaking at a convention center with public service professionals, and he was staying at a hotel near the city called the Fregoli Hotel.

In the hotel, he met Lisa (Jennifer Jason Leigh), a woman whose life was cheerful and managed to overcome everything that had been a fear for Stone. Stone also began to love Lisa, he felt Lisa would be the future for him. Although, in fact it was not as easy as he imagined.

APPENDIX II

BIOGRAPHY OF THE AUTHOR



Charles Stuart Kaufman (born November 19, 1958) was an American screenwriter, producer, director, and novelist. He wrote the films *Being John Malkovich* (1999), *Adaptation* (2002), and *Eternal Sunshine of the Spotless Mind* (2004). He made his directorial debut with *Synecdoche, New York* (2008), which film critic Roger Ebert called the best movie of the decade in 2009. Further directorial work includes the stop motion animated film *Anomalisa* (2015) and *I'm Thinking of Ending Things* (2020). In 2020, Kaufman made his literary debut with the release of his first novel, *Antkind*.

One of the most celebrated screenwriters of his era, Kaufman has been nominated for four Academy Awards: twice for Best Original Screenplay for *Being John Malkovich* and *Eternal Sunshine of the Spotless Mind* (winning for the latter), once for Best Adapted Screenplay (with his fictional brother) for *Adaptation*, and once for Best Animated Feature for *Anomalisa*. Additionally, he has won three BAFTA

Film Awards: two for Best Original Screenplay and one Best Adapted Screenplay. Three of Kaufman's scripts appear in the Writers Guild of America's list of the 101 greatest movie screenplays ever written.

Kaufman was born in New York City to a Jewish family on November 19, 1958, the son of Helen and Myron Kaufman. He grew up in Massapequa, New York, before moving to West Hartford, Connecticut, where he graduated from high school. In high school, Kaufman was in the drama club, performing in numerous productions before landing the lead role in a production of *Play It Again, Sam* during his senior year.

After high school graduation, Kaufman attended Boston University before transferring to New York University, where he studied film. While attending NYU, Kaufman met Paul Proch, with whom he wrote many unproduced scripts and plays. *Anomalisa* was based on Kaufman's 2005 audio play of the same name under his alias Francis Fregoli, which is considered an exploration of the Fregoli delusion. Kaufman's audio play premiered in Los Angeles, and featured the voices of Thewlis, Noonan, and Leigh. He opposed adapting the play into a film, fearing loss of artistic merit, but began exploring the idea in 2012 after incorporating edits to the script. Filming faced delays as Starburns Industries initially secured production funding on Kickstarter only to adapt the play as a short film, with animation beginning in late 2013. The filmmakers faced struggles with stop-motion technology, a notoriously laborious medium. This was alleviated after Paramount Animation joined production, enabling the film to be expanded to a feature.

APPENDIX III

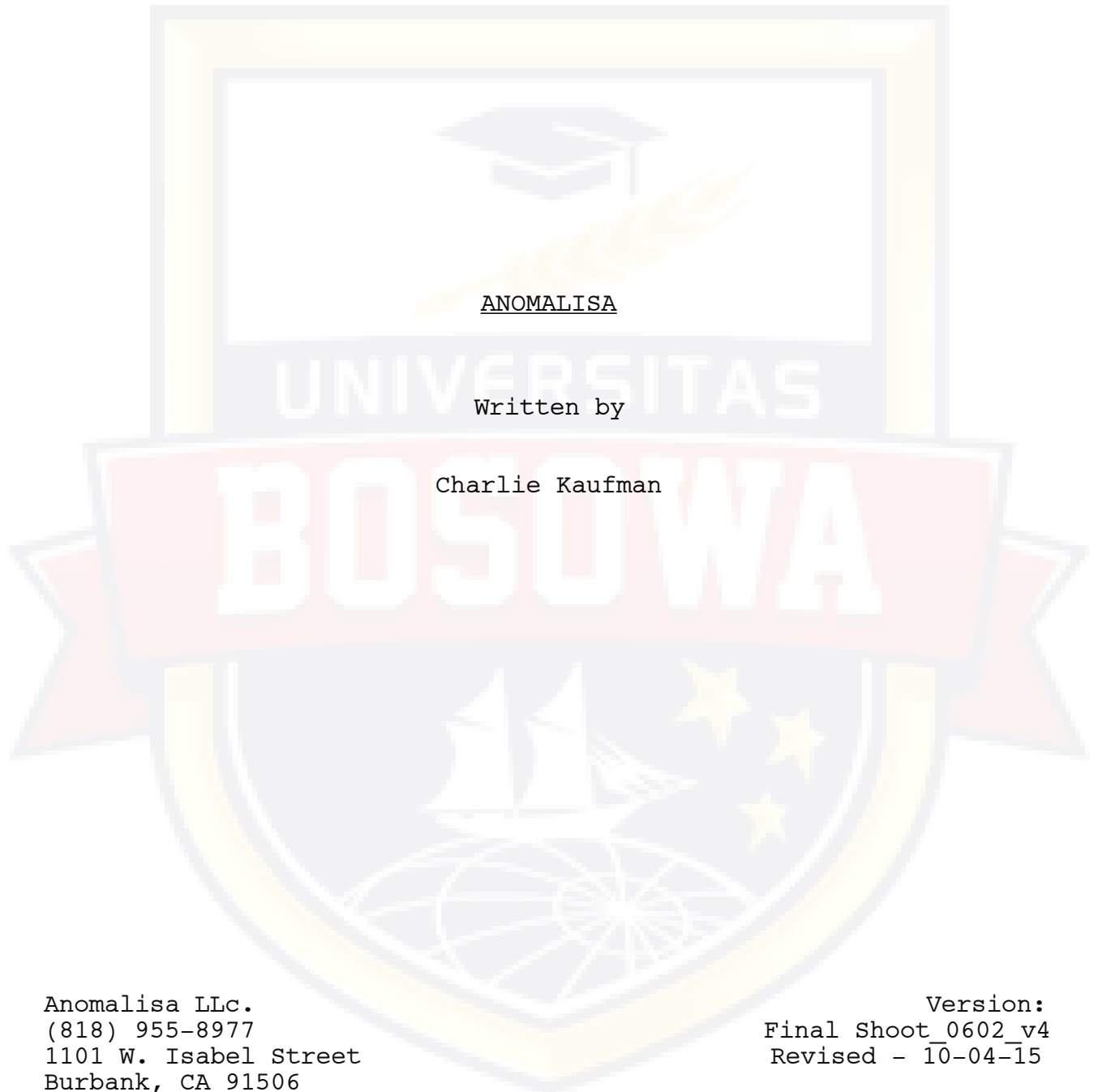
AUTOBIOGRAPHY



Tri Octavia Agustina was born on 3rd of October 1997 in Balikpapan. Her nickname is Via. She is the first child of 5 children from her parents. She lives with her grandparents Cipanda and Asri since she was a baby. TK Angkasa Balikpapan was her first place to study, she completed her studies at SDN 007 Balikpapan Selatan, SMPN 19 Balikpapan, SMK Airlangga Balikpapan. She studied Petroleum Engineering at STT Migas Balikpapan but she did not finish it, later she continued her studies and took English Literature at Bosowa University.

She joined Student Executive Board of Letters Faculty in 2018. She was contributed as an actress in Sastra Bulang Macorayya 5 in 2019. Later, she was chosen to be a coordinator of Department of Publication and Documentation in the period 2021-2022. She was also chosen to be a coordinator during her community service in 2021-2022.

She has many dreams, such as working in Australia, continuing her studies in Europe, becoming an entrepreneur and also becoming an academician, her decision to choose English Literature was indeed the right one. Her motto is *Dream, Believe and Make It Happen.*



ANOMALISA

UNIVERSITAS

Written by

Charlie Kaufman

BOSOWA

Anomalisa LLC.
(818) 955-8977
1101 W. Isabel Street
Burbank, CA 91506

Version:
Final Shoot_0602_v4
Revised - 10-04-15

**IT IS THE AUTHOR'S INTENTION THAT MICHAEL VIEWS AND HEARS EVERYONE IN THE WORLD (OTHER THAN LISA) AS ONE PERSON. THIS IS A REFERENCE TO A PSYCHIATRIC DISORDER CALLED THE FREGOLI DELUSION.

OPEN

Conversation chatter in the background. Voices overlapping.

BOY PASSENGER
Hey Ma, look airplane.

MOM
Huh?

BOY PASSENGER
Airplane.

MOM
Uh. Oh yeah.

CROSSWORD PASSENGER
Who is TV's Kojack?

ANOTHER PASSENGER
Darrin Mcgavin.

CROSSWORD PASSENGER
Kojack not Colchat.

ANOTHER PASSENGER
Oh. Um...how many letters?

CROSSWORD PASSENGER
Seven.

ANOTHER PASSENGER
Do you have any letters already?

CROSSWORD PASSENGER
Yeah the third letter is a V. I think but I'm not sure. Blank. Blank. Blank. V. Blank. Blank. Blank. Right?

ANOTHER PASSENGER
Yes.

ANOTHER PASSENGER (CONT'D)
It's a bald guy right.

VOICE ON SPEAKER

Ladies and gentlemen, as we start our decent please make sure that your seat backs and tray tables are in the full upright position. Make sure your seat belt is fastened securely and all carry on luggage is stowed beneath the seat in front of you or in the overhead bin. Please turn off all electronic devices until we are safely parked at the gate. Thank you.

Michael reaches in to his coat pocket and pulls out a pill bottle. He removes the cap and takes a pill puts the cap back on and places the bottle back in his jacket. He takes a piece of paper from his back pocket and unfolds it.

BELLA

November 12th, 1995. Dear Michael. Fuck you. Just fuck you. You just walk away? After all you said to me? After all we did? After all those fucking promises? After all that *fucking* fucking?

EXT. AIRPORT - TARMAC - NIGHT

Plane hits the runway.

INT. AIRPLANE - PASSENGER CABIN

VOICE ON SPEAKER (O.S.)

Ladies and gentlemen allow me to be first to welcome you to Cincinnati, where the local time is 7:43 PM and the temperature is 68 degrees Fahrenheit. We will be taxiing for a while so please stay seated until the pilot turns off the fasten seat belt light.

PASSENGER

Sorry I..I grabbed your hand.

MICHAEL

It's okay.

PASSENGER

It's a reflex I am usually sitting next to my wife. (beat) But I don't like to fly.

MICHAEL

I said it's okay. (pause) You can
let go now though.

INT. AIRPORT TERMINAL

Footsteps. A suitcase being wheeled for a bit. Din of
people.

AIRPORT SPEAKER (O.S.)

Robert Hernandez please pick up the
white courtesy phone. Robert
Hernandez to the white courtesy
phone please.

AIRPORT SPEAKER (CONT'D)

Welcome to Cincinnati North
Kentucky airport. While on the
moving sidewalk please stand to
the....

Michael takes headphones and iPod out of his jacket pocket,
he puts his headphones in his ears. Lakme begins to play,
drowning out the crowd.

EXT. TERMINAL - NIGHT

Cars. Chatter. Michael knocks on a taxi window, it rolls
down half way.

MICHAEL

Hello.

DRIVER

Hi.

MICHAEL

I need to go to The Fregoli.
Downtown.

DRIVER

Yup.

Driver gets out, puts Michael's suitcase in trunk. Michael
climbs in. Car door closes.

AIRPORT SPEAKER

Ladies and Gentlemen you attention
please. No parking or waiting
allowed. Unattended vehicles in
this area will be towed.

MICHAEL

Thanks.

DRIVER

Yup.

Michael gets in to the backseat of the cab.

INT. TAXICAB

Michael pulls a pack of cigarettes from his jacket.

MICHAEL

Can I smoke in here?

DRIVER

You see that sigh?

Driver coughs.

MICHAEL

Oh.

Michael puts the cigarettes away. He sighs and then starts to whistle.

DRIVER

You're from England, right?

MICHAEL

Yeah, I'm from England.

DRIVER

I can tell by your accent and by the whistling that's British Airways.

MICHAEL

It's Lakme, actually.

DRIVER

Naw that's British Airways.

Drivers wheezes and coughs.

DRIVER

Anyway, I have an ear for accents. How's the weather there now? Good?

MICHAEL

Well, I'm from there originally. I live here now.

DRIVER

In Sin-Sin City, you know as I call it?

MICHAEL

Not here. The states.

DRIVER

The states. I like that. Across the pond. The states. The trolley. Cheerio. Put another shrimp on the barbie. I like that English stuff. Whereabouts in "The States"?

MICHAEL

Los Angeles.

DRIVER

Ah L.A. L.A. Yes sir. Oh yeah. Tinseltown. Well, Cincinnati's a great city, too. Don't knock it.

MICHAEL

I wasn't. I'm sure it is.

DRIVER

Damn straight. First time?

MICHAEL

Once before.

DRIVER

Oh it's changed since then. You ought to check it out, you know while you're here.

MICHAEL

Yes, I will. Thanks.

Car honking.

DRIVER

You're welcome. Fuck you, asshole. You oughta check it out...Check...it...out. The zoo is great. World class, they say. Many, many important, you know whatchamacallit, endangered species, breeding programs, you know. They're famous for it. Pandas. Other things. Owls.

MICHAEL

Uh -huh. That sounds fascinating.

DRIVER

Damn straight.

(pause)

DRIVER (CONT'D)

Ya, you should check it out. And you gotta try some Cincinnati chili. It's chili like you never had. Trust me. L.A. Chili? England Chili? Forget about it. They make it here with cinnamon and chocolate and they serve it over pasta. Imagine that if you can.

MICHAEL

I will try to, yeah. Thanks. Is there a toy store near the hotel?

Taxi dispatch chatter in the background.

DRIVER

A toy store? You mean a TOY store?

MICHAEL

Yeah toy store.

DRIVER

Yeah there's a TOY store about two blocks up. It's open all night. Real class place. Anyway there's a lot to see in this city. A revitalized downtown--

MICHAEL

I'm only here for a day.

DRIVER

What?

MICHAEL

I'm just here for a day.

DRIVER

I'm sorry. I'm not getting that. The accent.

MICHAEL

I'm just here for a day.

DRIVER

Well, the zoo then. You don't need more than a day for the zoo. It's just zoo-sized. (pause) And the chili. You only need like an hour for the chili.

INT. HOTEL LOBBY

Michael walks through a crowded hotel lobby to the front desk.

DESK CLERK

Harris can you get these bags please? Hello. Welcome to The Fregoli.

MICHAEL

Hi. I'm checking in. Stone?

DESK CLERK

Welcome, Mr. Stone. (keyboarding)
There we go. Michael Stone.
Smoking, king-sized bed. And you'll be with us for just one night, sir?

MICHAEL

One night. Yes.

DESK CLERK

I'll just need to make an imprint of your credit card, for incidentals, and we'll be all set.

MICHAEL

I'd like a quiet room, if you have one.

DESK CLERK

Yes, sir. Of course. (pause)

Desk starts to type while staring at Michael.

DESK CLERK (CONT'D)

I have a charming deluxe smoking junior suite on the tenth floor with a king sized bed. Far above the street noise.

MICHAEL

That sounds good.

DESK CLERK

Great. So it's all set then.

The sound of a credit card imprint being made. A bell is rung.

DESK CLERK (CONT'D)

Dennis here will show you to your room.

MICHAEL

Oh, thank you.

DENNIS

Right this way sir. My name is Dennis.

MICHAEL

Hi.

Dennis and Michael walk towards the elevator. An elevator being summoned. Doors open.

DENNIS

After you sir.

INT. ELEVATOR

They step into an elevator. The doors close. A button is pressed. The elevator ascends.

DENNIS

So how was your trip in?

MICHAEL

It was fine, thanks.

DENNIS

Good. (pause) Bumpy? At all?

MICHAEL

Um, no.

DENNIS

I'm sorry?

MICHAEL

No.

DENNIS

(pause) Oh well, you're safe now.
(pause) I think the room will be to your liking, sir.

Silence. The elevator doors open.

INT. HOTEL - HALLWAY

DENNIS

Just up here to the left, sir.
There you go, after you.

They walk out of the elevator in to the hallway. Michael slows down to let Dennis lead the way.

DENNIS (CONT'D)

Nice weather we're having.

MICHAEL

Yeah.

DENNIS

What?

MICHAEL

Yes.

DENNIS

Yes, the weather is very good.
(stretching it out) Very, very,
very good. It's 68 degrees
fahrenheit. And here we are.

Key card in the door. Door opens.

INT. MICHAEL'S HOTEL ROOM

DENNIS

After you, sir.

Footsteps on carpet. Door closes.

DENNIS (CONT'D)

It's the bathroom. Um, air
conditioning and heat controls
here. TV remote control. Mini-bar.
All self-explanatory, I think. Um,
ice machine down the hall and
would you like me to get some ice
before I leave?

MICHAEL

No, I'm ok, thanks. Here you go.

Michael hands Dennis a tip.

DENNIS

Oh, thank you very much, sir. If you need anything at all, please give us a ring. My name's Dennis.

MICHAEL

Thanks.

DENNIS

Good night.

MICHAEL

Good night.

Dennis closes the door after him. Michael walks in to the bathroom, lifts the toilet seat up with his foot, unzips his pants and pees. Michael sighs. Pants zipped. He flushes the toilet and leaves the bathroom.

He walks in to the room, zips up his pants and takes off his jacket and throws it on the bed. He looks at the magazines on the desk and it reads "Try the Chili." He picks up the TV remote and hits the on button.

TV VOICE (O.S.)

...touch the door to the room, if it feels hot, do not open it. Fill the tub with water, soak a towel, and place it in the space at the bottom of the door. If the door is not hot, you may leave the room, but bring your room key with you in case exits are blocked and you need to get back in.

He turns the TV off. Flips through a book. Picks up phone. It rings on the other end.

ROOM SERVICE

Room service. How may I help you, Mr. Stone?

MICHAEL

Um, I'd like to order some room service.

ROOM SERVICE

Yes.

MICHAEL

Um, I'll have the bibb lettuce salad. And the salmon.

ROOM SERVICE

Yes, sir. Would you like anything to drink tonight?

MICHAEL

No. I'll find something in the mini bar.

ROOM SERVICE

Very good. Dessert? We have a lovely --

MICHAEL

No, no, no, no thanks.

ROOM SERVICE

Very good, sir. So that's a Bibb lettuce, Gorgonzola, prosciutto, and walnut salad...

MICHAEL

Yes.

ROOM SERVICE

...with honey raspberry vinaigrette dressing

MICHAEL

Yes.

ROOM SERVICE

...and the wild-caught Copper River Alaskan salmon almandine...

MICHAEL

Yes.

ROOM SERVICE

...with baby asparagus and black truffle broth.

MICHAEL

Yes.

ROOM SERVICE

Very good. And that's for room 1007?

MICHAEL

Yes.

ROOM SERVICE

Very good. It's...9:13 now. It should be there within 35 minutes, which will make it...9:48.

MICHAEL

Thank you.

ROOM SERVICE

Thank y--

Michael hangs up phone. Dials a new number.

DONNA (PHONE VOICE)

Hello?

MICHAEL

Hey.

DONNA

Oh, hi. You just get in?

MICHAEL

I'm at the hotel. How are you?

DONNA

Pre-menstrual. Um, how was the flight?

MICHAEL

It was okay. A little bumpy.

DONNA

Oh, I hate that. (calling off)
Just a minute, Henry! I'm on the phone! Just a minute! (pause)
What?! (pause)No it's Daddy!(pause)

MICHAEL

Donna.

DONNA

Daddy!

MICHAEL

Donna.

DONNA

Daddy!

MICHAEL

Donna.

DONNA

(back in phone) He wants to say hi.

MICHAEL

Okay. Donna, I don't want to --

DONNA

Hold on. He's coming downstairs.
(pause) He's in his pirate suit.
(yelling off) C'mon Henry! Daddy's
waiting! It's long distance!
(mumbled) Jesus. (to Michael) Here
he is.

MICHAEL

Okay. Hi, slugger.

DONNA

(off) Say something, it's long
distance.

HENRY

(long pause) Hi, Daddy. I'm a
pirate.

MICHAEL

Are you? That's great. I'm glad
to hear your voice.

HENRY

Did you buy me something?

MICHAEL

Not yet. But I will. I just got
here.

HENRY

Okay, I love you. Take care. Bye.

DONNA

(laughing) Well, he gets right to
the point,

MICHAEL

Yeah.

DONNA

So uh, what else? How's the room?

MICHAEL

It's, you know, it's a room. It's
nice, I guess. Big Bed.

DONNA

That's good, you can thrash about
all you like.

MICHAEL

Okay Donna, it's not that I like it. It's restlessness. I --

DONNA

Okay. Okay. I'm Sorry. I'm Sorry. You doing anything tonight?

MICHAEL

No. I ordered room service. I'll watch a movie or something. I don't know. I should get some sleep.

DONNA

Okay. Well, I better go. I've got to get dinner together for Hen.

MICHAEL

Okay. Have a good night.

DONNA

Okay. Good luck tomorrow.

MICHAEL

Yeah, thanks. Okay, bye.

DONNA

Bye.

He hangs up. He walks across the room. Opens the window. He sees a man in another building.

The man is sitting in front of the computer, unbuttoning his pants and putting his hands in to his pants. The man looks up at Michael and Michael jumps behind the curtain. Michael closes the curtains and unfolds a piece of paper from his back pocket.

MICHAEL

(sighs)

Thank you. It is my privilege today to talk to you about Customer Service, what it is and why it's an essential component of any successful business enterprise. The front line of every customer department is the group of folks who interact directly with the public: the telephone representative at corporate headquarters, the retail associate on the floor of the regional store, the guys or gal ---

He pads to the mini-bar, grabs the ice bucket, pads to the door, opens it, and walks down the hall.

INT. HOTEL - HALLWAY

Michael smoking a cigarette walking pass an arguing couple.

HOTEL GUEST HUSBAND
You knew I didn't want to get married.

HOTEL GUEST WIFE
Yeah well you agreed to it. You're a grown up.

HOTEL GUEST HUSBAND
Yeah I'm a grown up. You remind me of it everyday.

HOTEL GUEST WIFE
Well someone has to.

HOTEL GUEST HUSBAND
Bitch.

HOTEL GUEST WIFE
Asshole.

HOTEL GUEST HUSBAND
You know I'm going.

HOTEL GUEST WIFE
Where are you going?

HOTEL GUEST HUSBAND
I'm just going. Fuck you.

He opens a door sticks the bucket under the spout of an ice machine and presses the button. Ice clinks down into the bucket. He heads back down the hall into his room, where we hear the faint street traffic noises.

HOTEL GUEST WIFE
Fuck you.

HOTEL GUEST HUSBAND
Fuck you.

HOTEL GUEST WIFE
Fuck you.

HOTEL GUEST HUSBAND
Fuck you.

HOTEL GUEST WIFE

Fuck you.

HOTEL GUEST HUSBAND

Fuck you.

HOTEL GUEST WIFE

Why don't you fuck off bitch.

HOTEL GUEST HUSBAND

You fuck off. You know my mother was right when she said you were a bitch.

HOTEL GUEST WIFE

Fuck you.

HOTEL GUEST HUSBAND

Fuck you.

INT. MICHAEL'S HOTEL ROOM

He plunks a couple of ice cubes into a glass, opens the mini bar, take out a small bottle of booze, twist the top off and pours it into his glass. He takes a sip. He unfolds the paper again.

MICHAEL

Thank you. It is my privilege today to talk to you about Customer Service. What it is and why...
Shit.

He pulls a cigarette out of a package and lights it. He inhales.

BELLA

I mean, what the fuck did I do, Michael? It's a goddamn mystery. It's like the goddamn mystery of the ages.

MICHAEL

Ah Shit...

BELLA

One minute we were going to spend the rest of our lives together, and the next...

Michael pulls open some desk drawers, looking for something. He flips through a phone book.

MICHAEL

Amarosi. Ok. Hi Bella, it's
Michael.

He dials the phone. It rings once and he hangs up.

MICHAEL (CONT'D)

Shit.

He smokes his cigarette a bit, dials again. The phone rings
on the other end.

MICHAEL (CONT'D)

Hi Bella, it's Michael. Hi Bella.
Hi Bella, it's Michael. (sigh)
Fuck.

He picks up the phone again and dials. It rings.

BELLA

(anxious and urgent) Hello? Hello?

MICHAEL

Hello. Um, may I speak to Bella
Amorosi, please?

BELLA

This is Bella.

MICHAEL

Bella? Hi, I wasn't sure. Hi, um
I -- um, It's um --

BELLA

Who is this?

MICHAEL

It's Michael. I didn't recognize
your voice.

BELLA

Michael?

MICHAEL

Michael Stone. Michael...Stone.
From --

BELLA

(pause) Oh my God! Michael? Oh my
God! Wow! Where are you?

MICHAEL

I'm in Cincinnati on business and I thought of you and I looked you up in the phone book and there you were...so...uh...

BELLA

(pause) It's good to hear your voice.

MICHAEL

Yours too.

BELLA

Ugh, I'm shaking. Jesus, how long has it been?

MICHAEL

Ten years.

BELLA

Eleven.

MICHAEL

Oh, right. I'm married.

BELLA

Oh.

MICHAEL

I have a kid.

BELLA

Oh. That's great. Congratulations.

MICHAEL

Thanks. You?

BELLA

Nope.

MICHAEL

I've missed you.

BELLA

Yeah. That's a weird thing to say.

MICHAEL

I know. I'm sorry.

BELLA

Well, it doesn't matter. It's all water under the fucking bridge.

(MORE)

BELLA (CONT'D)

The *fucking* bridge. Ha. (nervous laugh)

MICHAEL

Yeah. But I am sorry. I do think about you a lot.

BELLA

Yeah I guess the postcards must've gotten lost in the mail.

MICHAEL

Do you want to maybe get a drink, Bella?

BELLA

Oh. I don't know, Michael. This is all very intense. It's like out of the blue. I just came out of a stupid relationship with a psycho. I just...I don't know, I'm not sure you want to be a victim to my current emotional imbalance tonight.

MICHAEL

Yeah. Well, I understand.

BELLA

I mean, I could, I guess. I don't know. Jesus, Michael, it's been so fucking long. And you just call? Out of nowhere?

MICHAEL

I'm sorry. It was stupid. Everything's just screwed-up. I'm not thinking straight. There's something wrong with me.

BELLA

Well, Where are you staying?

MICHAEL

The Fregoli.

BELLA

La-de-da, you're doing well.

MICHAEL

Eh. You know. It's boring. Everything's boring.

BELLA

Okay, I could meet you there. At the bar. I have to go to work early, so -- I can't stay very long.

MICHAEL

Yeah, that sounds great. It'll be lovely to see you.

BELLA

This is really weird. I've gained some weight. Not terrible or anything, but just so you don't look at me like freaked-out or something, because I couldn't handle that right now.

MICHAEL

I wouldn't do that.

BELLA

Okay. And I have fake tooth in the front because I fell and hit a cement bench with my mouth. But I don't think you can tell. They matched it pretty well.

MICHAEL

Okay. I look forward to seeing you.

BELLA

Bye, Michael.

She hangs up. Michael hangs up.

MICHAEL

Bye, Bella.

He gets the remote from the desk, turns on the TV.

TV VOICE

Soak a towel, and place it in the space at the bottom of the --

He clicks the channel changer. We hear the music of a TV sitcom opening Seinfeld sound alike.

SCENE FROM MY MAN GODFREY

INT. IRENE'S BEDROOM

Irene is hugging Godfrey.

MOTHER

What is the meaning of this, may I ask?

IRENE

Oh Mother, Godfrey loves me. He put me in the shower.

MOTHER

What ever are you talking about?

IRENE

Godfrey loves me. Godfrey loves me. Godfrey loves me. Godfrey loves me.

MOTHER

Godfrey, I demand an explanation.

Irene laughs and carries on.

GODFREY

I think perhaps madame that I had better resign.

MOTHER

Yes, I think that...that is a very good idea. What do you think your father would say to all of this?

IRENE

I don't care what anybody says. Godfrey loves me.

MOTHER

See here young lady you take a bath and put on some dry clothes. And come downstairs immediately. Do you hear? Oh my I've never heard of anything like this in my life.

Mother closes the door and walks away.

INT. HOTEL BAR

Bar sounds. Conversations in the background. Michael sits at a table looking for Bella.

BELLA
Michael?

MICHAEL
Bella!

They hug.

MICHAEL (CONT'D)
You look great.

BELLA
Thank you. You too.

MICHAEL
Have a seat. Please.

Bella sits. Michael sits.

MICHAEL (CONT'D)
It's really lovely to see you.

BELLA
Thanks.

MICHAEL
Let me get the waitress's
attention. (off) Excuse me. Excuse
me. (pause) It's busier here than
I would've thought.

WAITRESS
Hi. Do you know what you want?

BELLA
Oh. Um, what are you having,
Michael?

MICHAEL
Belvedere martini with a twist.

BELLA
Same old, Michael. I'll have one
of those.

MICHAEL
Make it two.

WAITRESS
Back in a minute.

The waitress walks off.

MICHAEL

So. You look good. Tell me what's going on.

BELLA

Not too much, I'm embarrassed to say. I'm working for the state, doing graphics for the health department.

MICHAEL

Graphics?

BELLA

I design pamphlets. Y'know, teen pregnancy, STD's, diabetes.

MICHAEL

I see. Well, that sounds interesting.

BELLA

It's okay. My boss is a dick.

MICHAEL

I guess that fits right in with the teen pregnancy and STD's.

Bella laughs without enthusiasm. Silence.

BELLA

Do I look bad? I look bad, don't I?

MICHAEL

No, you look good.

Silence.

BELLA

Why did you go, Michael?

MICHAEL

I don't know. I can't explain.

WAITRESS

Here we are. Two Belvedere martinis straight up with twists.

The waitress puts down the glasses.

MICHAEL

233B Thank you.

BELLA

Thank you.

WAITRESS (CONT'D)

You're welcome. Enjoy.

She walks off.

MICHAEL

Old times.

BELLA

Old times.

They click glasses, take sips and react to the alcohol.

BELLA (CONT'D)

That's nice.

MICHAEL

Yeah.

BELLA

I've missed you.

MICHAEL

Me too.

BELLA

Try to.

MICHAEL

Try to what?

BELLA

Try to explain.

MICHAEL

(beat) I think I might have psychological problems.

BELLA

Oh good. That clears things up. Thanks.

MICHAEL

It's hard to explain. I've been running for a long time now.

BELLA

Running? We were special together. That's what I thought.

MICHAEL

Yeah. I agree. But things kind of shifted.

BELLA

Just like completely suddenly? I was so pissed at you. I was so fucking hurt. I didn't get out of bed for a year. Do you realize that?

MICHAEL

Jesus. I'm sorry.

Micheal gulps the rest of his drink and reacts.

BELLA

God, you drank that fast.

MICHAEL

I get a lot of practice. Listen, do you feel that you changed? I mean, do you feel that you changed?

BELLA

What are you talking about?

MICHAEL

I don't know. I don't know. Like in any way? Like in any way did you change? Like while we were together. Like did I change you? Did you change? Did anything change? Did a change occur?

BELLA

Michael, you're freaking me out. I can't take being more freaked out right now.

MICHAEL

I'm sorry. I'm a mess. I'm just... Do you want to maybe go up to my room for another drink? We could talk more privately.

BELLA

What? We're not going to fuck, Michael.

MICHAEL

I wasn't...I just...I'm just really bloody lonely and we had something. And I thought maybe could figure out what it --

BELLA

You've go to be kidding.

MICHAEL

This isn't going well. I'll just get the check then. Miss?

BELLA

Jesus. Wow. What?

MICHAEL

Miss?

BELLA

I can't -- What? I can't believe you. Fuck you, Michael. Fuck off.

She storms off.

MICHAEL

Bella! I'm just trying to understand!

EXT. STREET - TOY STORE

Michael walking down the city street.

BELLA (V.O.)

...and the next minute you're out the door with barely a goodbye. Have a good fucking life, Michael. Love, Bella.

Michael outside of the storefront. Knocks on the window. The door buzzes.

INT. TOY STORE

STORE OWNER

Hello. May I help you?

MICHAEL

Hello there. I am looking for a toy for my son Henry. Perhaps you've heard of him, he's a pirate.

Michael pulls out an invisible sword and swings it through the air. He knocks over a dildo on the counter by mistake. The dildo hits the floor and turns on.

MICHAEL (CONT'D)

Oh...

Michael picks the dildo up off the floor, turns it off, and places it back on the counter.

Oh dear, this is not quite the store I expected.

STORE OWNER

No I suppose not those kind of toys.

MICHAEL

It's not my night. What's that behind you?

STORE OWNER

That? That's an antique. It Japanese. It's quite unusual.

MICHAEL-

It's pretty.

INT. MICHAEL'S HOTEL ROOM - BATHROOM/SHOWER

He undresses (O.S.), turns on the shower, gets in.

MICHAEL

Hot hot hot...

He adjusts the temperature.

MICHAEL (CONT'D)

Arghh! Arghh! Fuck! Fuck! Cold! Fuck you! Fuck! Fuck you!

He bangs insanely on the shower controls.

MICHAEL (CONT'D)

Fuc -- Okay. Okay, there we go.

He soaps himself up and sings "Dome Epais" from Lakme. He turns off the shower, steps out, dries himself off. He starts to shave, but stops. Michael becomes semi aware of his face plate, changing expressions rapidly, he leans in a starts to pull his lower face plate off, but is interrupted...

Someone walks by in the hall. She seems to be talking rather loudly on a cellphone.

LISA (O.S.)

Anyway I can't wait to see you when I get back. How's Thursday?

(MORE)

LISA (O.S.) (CONT'D)
No, it's super fancy. Oh my God,
is he cute? Really?

MICHAEL
Jesus. Someone else.
273B

LISA (O.S.)
Like how? Well, what does he
do? Oh my God, that's great!
Yeah. Uh-huh. Uh-huh.

MICHAEL
Where are my fucking pants? Fuck.

As the voice registers, Michael runs from the bathroom and hurriedly gets his clothes on. He opens the door to his room and runs out into the hall. It's quiet.

INT. HOTEL HALLWAY

MICHAEL
Ah..hello, miss? Shit. Shit!

He walks down the hall, knocks on a door. The door opens.

HOTEL GUEST
Yes?

MICHAEL
I'm sorry to bother you. I was
just looking for my friend's room.

HOTEL GUEST
Not here.

MICHAEL
Sorry.

HOTEL GUEST
S'okay.

Guest closes his door. Michael knocks on another door. A dog barks behind it.

He continues down the hall and knocks on another door. The door opens in a hurry.

HOTEL GUEST THREE
(breathlessly excited) Hi! (beat)
Oh, hello. Can I help you? I
thought you were someone else.

MICHAEL
No, sorry. I thought you were
someone else.

HOTEL GUEST THREE

That's okay.

Hotel Guest Three closes the door. Michael continues down the hall and knocks on another door.

EMILY (BEHIND THE DOOR)

Yes?

MICHAEL

Uh...

EMILY

Yes?

MICHAEL

I'm sorry to bother you.

MICHAEL

288B I'm looking for --

EMILY (BEHIND THE DOOR)

Who is it?

MICHAEL (CONT'D)

My name's Michael Stone and --

EMILY (BEHIND THE DOOR)

Oh, oh, hold on!

The door opens.

EMILY (CONT'D)

Hi! Oh my God! It's you.

MICHAEL

Hi, I'm sorry to bother you --

EMILY

Not at all! Do you want to come in?

INT. EMILY AND LISA'S HOTEL ROOM

MICHAEL

I was just looking for someone. I think I have the wrong --

LISA (FROM BATHROOM)

Who's there, Em?

EMILY

It's Mr. Stone! Michael Stone!

LISA

Really? Oh my God?

The bathroom door opens. Lisa enters.

LISA (CONT'D)

Oh my God. Hello! Oh, I look awful. I was just taking my make-up off. Oh my God. Ugh. Don't look at me.

MICHAEL

Hello. No, you look lovely.

LISA

I can't believe you're in our room. We came here from Akron just to hear you speak. Oh my God. Please don't look at me.

MICHAEL

Well, I'm certainly very flattered.

EMILY

You can look at me.

LISA

Emily. Is there something we can do for you? I mean -- I don't mean that in a weird way. Although... No, I'm kidding! I'm just -- Oh my God.

MICHAEL

Oh. I was -- I was trying to find my friend. I thought this was his room and --

LISA

Oh. Nope. Nope. Unless he's hiding under the bed!

Lisa giggles crazily.

EMILY

We think you're super-brilliant. We both read your book.

LISA

Oh - Yay for your book!

MICHAEL

Oh, thank you. Are you ladies in customer services?

EMILY

Well, yes, as a matter of fact.
We're team leaders in a phone room.

LISA

We read your book and productivity
went up ninety percent in our
department. You're so smart; I'm
not sure I should even say words in
front of you, because you'll see
how dumb I am. Shut up, Lisa.

MICHAEL

No, don't, don't shut up, Lisa.
You have a miraculous voice.

LISA

Oh, God, no! Yick. Me? Yick. No
way. No way.

EMILY

Lisa, you're being nuts.

MICHAEL

Say, would you ladies like to get a
drink at the bar, maybe? We could
chat. Talk about phone system
innovations.

LISA

Oh um...

EMILY

Um, Yeah! I think we could manage
that. Right, Lisa?

LISA

Do you need to find your friend
though?

MICHAEL

Nah. Two beautiful ladies trumps
my friend.

EMILY

Oh my goodness. Thank you so much!
I'm blushing.

LISA

Yes, thank you so much! I'm
blushing too.

INT. HOTEL BAR

LISA

I can't believe we bumped into you. Y'know we sprung for this hotel because this is like a mini-vacation for us. We can't even afford it. But look what happened! It's so worth it. Oh I love this song. (singing) *How long, to be near...shut up Lisa.*

EMILY

I even got a massage tonight in the room! Mmmmm.

MICHAEL

It's good to splurge every now and again.

LISA

Emily and I work for Tessman in Akron. We're only customer service reps, so you can imagine our salaries.

MICHAEL

Tessman?

LISA

Tessman Foods. We make packaged bakery items shipped all over the midwest. Nibble-O's, Choco-bricks, Apple-Flats, Strawberry Trifles, Knick-Knacks, Scroochies --

MICHAEL

Oh, yes, Splendid. I'm familiar.

EMILY

Brownie Balls, don't forget.

LISA

Brownie Balls. Yeah, they're new.

WAITRESS

Hello again. What can I get you?

MICHAEL

Oh, Hi. Do you ladies know what you want?

EMILY

Um, I'll have an apple mojito,
please. Can you make those? With
apple schnappes? Yum. Yum. Yum.

WAITRESS

I think probably.

LISA

That sounds really, really good.
I'll have the same.

WAITRESS

And for you, sir?

MICHAEL

Belvedere martini, dry, straight-
up, twist.

WAITRESS

I'll be back in a minute.

MICHAEL

So what do you ladies do for fun?

EMILY

Besides drinking?

LISA

Emily, stop! God!

MICHAEL

Well, I like to drink.

LISA

I do, too! But we do lots of other
things. We hike and bike ride. I
love to read. Go to the movies.
I'm pretty good at Scrabble. Um --

EMILY

Strip poker.

LISA

Emily!

MICHAEL

Have you two been friends long?

LISA

Since Junior High. Oh, I play the
Jew's Harp a little. I don't like
to say Jew's Harp because it's
offensive to Jews.

(MORE)

LISA (CONT'D)

Anyway I bought one of those, um,
self-teaching. Self-teaching? Is
that right? Or self-learning?

MICHAEL

The Jew's Harp is an underrated
instrument.

LISA

I know! People think of it as this
thing, you know?

Waitress returns with a tray of drinks.

WAITRESS

Here we are folks. Two apple
mojitos.

Glasses being placed on the table.

EMILY

349B Thank you.

LISA

Mmmm. Thanks.

WAITRESS (CONT'D)

You're welcome. And a Belvedere
martini for the gentlemen.

Glass place on the table.

MICHAEL

Thanks. To us.

They clink glasses.

INT. HOTEL LOBBY

The elevator chimes. Lisa, Emily, and Michael pile drunkenly
in.

INT. ELEVATOR

LISA

(laughing)

Emily, stop it. What floor are we,
anyway?

MICHAEL

Ten.

LISA

Are you sure. I think -- No, I
want to press it! Darn it.

MICHAEL

Sorry. My hand just jumped.

LISA

I love pressing the buttons.

MICHAEL

I'm sorry.

EMILY

You always get to press it, Lisa.
Don't be greedy.

LISA

I know. Cause I love it. It's
so...I don't know...buttony. No,
that's not it. Buttonish?
(laughing) Is it stupid to like to
press buttons? Shut up, Lisa.

MICHAEL

Pressing buttons is good clean fun.

LISA

Exactly! That's exactly right.
See, Em?

MICHAEL

It was nice getting to meet you
ladies.

EMILY

Oh, it was an honor spending time
with you. Thank you for all of
those mojitos!

MICHAEL

My pleasure.

LISA

Yes, thank you kindly. Mojitos.
Mojitos. What a funny word?

MICHAEL

You're welcome.

LISA

Mo-hee-toes.

The elevator dings and the door opens. They stagger out into
the hall.

INT. HOTEL HALLWAY

MICHAEL

Well, I go this way, so I'll say
good night.

EMILY

Oh, pooh.

LISA

Yeah, pooh on you. Pooh pooh
pooh.

EMILY

Good night Michael.

She kisses him on the cheek.

EMILY (CONT'D)

Say good night, Lisa.

LISA

Good night, Michael. Pooh.

MICHAEL

Good night.

They walk towards their room.

MICHAEL (CONT'D)

Oh, Lisa?

LISA

Yes?

MICHAEL

Um, I was wondering if maybe you'd
want to come to my room for a
little nightcap.

LISA

Oh...

MICHAEL

I feel odd asking in front of you
Emily. But I didn't know how else
to --

EMILY

(sullen) No, no. That's okay. I
understand.

LISA

You sure you don't mean Emily?
Everyone always likes Emily better.

Michael pauses.

EMILY

Ugh, this is awkward. I'm going to
the room, Lisa. I'll see you later
maybe. Have fun.

LISA

Em, I came out with you. I'm not
going to just abandon --

EMILY

Oh, don't be an idiot, Lisa. He's
gorgeous.

LISA

Yeah, it's okay?

EMILY

Have fun. Night.

Emily walks off.

MICHAEL

So, I'm over this way.

LISA

Okay.

Hotel door closes OS.

EMILY

Have fun.

LISA

Good night.

Lisa trips and falls.

LISA (CONT'D)

Uh!

MICHAEL

Jesus! Are...are you OK?

LISA

I'm OK I'm OK, it happens all the
time.

They walk down the hall to Michael's room. The door doesn't open the first few times. Michael and Lisa exchange a glance. Michael shrug and tries the door again. The door opens and they enter.

INT. MICHAEL'S HOTEL ROOM

LISA

Oh, look, how neat your left your room, with the little slippers laid out next to the bed and the blanket turned down all ready for sleepy time.

MICHAEL

No, the maid did that. They come in and fix it up at night. It's called turn-down service.

LISA

Oh, God, I'm so embarrassed. Lisa the moron. I don't...I don't stay in hotels like this. Emily and I splurged, because it's like a vacation. I'm an idiot.

MICHAEL

No, you're not. Would you like a drink?

LISA

Yes, please. I would really like a drink.

MICHAEL

I don't think I can make an apple mojito. I can order one.

LISA

No, that's okay. I'll just have a glass of wine, please.

Michael goes about opening the wine bottle as he talks.

MICHAEL

I'm glad to get you alone for a while.

LISA

Yeah?

MICHAEL

Yea.

LISA

You don't like Emily? Everybody likes Emily. Emily's a prince. Ess. Emily's a princess.

MICHAEL

She's very nice. I just felt a sort of special thing with you.

LISA

Really? Most people...like Emily.

MICHAEL

Here you go.

LISA

Thank you. (pause) Most people don't really like to look at me too much because -- you know.

MICHAEL

I think you're lovely.

LISA

No you don't. I've always done phone work because I'd never get hired to work in a store. Or a restaurant. Or --

MICHAEL

How did it happen, if it's okay for me ask?

LISA

I don't -- I don't like to talk about it.

MICHAEL

May I kiss you there?

LISA

Oh my God. Oh my God. No. Oh God.

MICHAEL

Sorry.

LISA

You're not like a pervert or something? Like some weird version of a chubby chaser?

MICHAEL

No.

LISA

I just don't understand why you'd want to kiss me there.

MICHAEL

Because...because I like you.

LISA

Why? I mean, I'm not smart like Emily. And I'm ugly. You're a really smart guy. You should like Emily. I don't even understand a lot of the words in your book. I sat there with a dictionary. I try to learn. But I'm never going to be smart. And I'm ugly.

MICHAEL

I find it enormously charming that you read any book with a dictionary next to you.

LISA

(sigh)

My last boyfriend was eight years ago. And he wasn't even my boyfriend. He was almost sixty and fat and he worked in Human Resources and he had a wife and a his daughter was older than me. And the only reason he pursued me was because he thought he'd have a good shot. Which he did.

MICHAEL

I think you're extraordinary.

LISA

Why?

MICHAEL

I don't know yet. It's just obvious to me that you are.

LISA

I never went to college. I've never even made it past team leader in my department.

MICHAEL

Your voice is like...magic.

LISA

Oh, really? Wow. Well, y'know, I have been doing phone work for a long time now, so I pride myself on sounding pleasant and professional, on having a pleasing phone voice and manner.

MICHAEL

It works. Do you sing?

LISA

What? (giggling) No! No! God! You're weird! I mean, I sing. Everybody sings. I just don't sing well. I sometimes sing along with the radio. I love Cyndi Lauper. Because she's got such a great voice and she doesn't care what people think about her. She is just herself and that takes a lot of courage. I admire that. You know what I mean?

MICHAEL

I think so. Would you sing one of her songs for me?

LISA

(giggling) No!

MICHAEL

C'mon. It'd make me so happy to hear you sing.

LISA

You're being weird.

MICHAEL

Please. It'll make me happy.

LISA

(pause) Okay, crazy man. Just a little. Okay, here goes. Don't laugh at me!

(singing)

*I come home in the morning light,
My mother says "When you gonna live
your life right?"*

*Oh, mother, dear, We're not the
fortunate ones,
And girls, They wanna have fu-un.
Oh, girls, Just wanna have fun.*

LISA (CONT'D)

(singing)

*Some boys take a beautiful girl,
And hide her away from the rest of
the world.*

*I wanna be the one to walk in the
sun.*

Oh, girls, They wanna have fu-un.

Oh, girls, Just wanna have

That's all they really

want.....Some fun....

When the working day is done,

Oh, girls, They wanna have fu-un.

Oh, girls, Just wanna have fun...

MICHAEL

That's beautiful.

LISA

(singing)

Girls,

They want,

Wanna have fun.

Girls,

They wanna have. Just wanna.

They just wanna. Just wanna.

They just wanna. Oh girls.

They just wanna. Just wanna.

OK That's it. Happy?

MICHAEL

That was so beautiful.

LISA

No, it was -- Oh, my God, are those
tears?

MICHAEL

It was beautiful.

LISA

It's such a great song. I want to
be the one who walks in the sun.
That describes so perfectly who I
want to be. You're so sensitive
Michael. It's incredibly sweet.

MICHAEL

It's your voice, Lisa. Keep
talking. Tell me everything.

LISA

You're like amazing. Why are you doing this? Are you making fun of me?

MICHAEL

No. No.

He kisses her.

LISA

Oh God. Oh my God. Thank you.

MICHAEL

Thank you.

LISA

Will you--will you kiss me again?

MICHAEL

I hope to.

LISA

I hope you do, too. Sometime.

They kiss again. They walk over to the bed kiss and lay down.

LISA (CONT'D)

I haven't been with anybody in eight years.

MICHAEL

Let's just lie together and you can tell me about your day?

LISA

Yes. Okay.

They lie down. He kisses her again and again on her face and neck as she speaks quietly.

LISA (CONT'D)

Um, well, Em picked me up at like seven this morning so we could drive down here. We stopped at Starbucks and I got a grande mocha frappuccino. Emily got a grande chai. I looked at the road atlas and figured it's a little over 200 miles, so at sixty miles an hour we could do it in under four hours with bathroom breaks and whatever. The 71 goes pretty much straight here, so it was easy.

(MORE)

LISA (CONT'D)

We listened to a lot of No Doubt, which Em likes. And I brought my Sarah Brightman CD's. She sings this beautiful version of Girls Just Wanna Have Fun in Italian. It's called Le Ragazze Vogliono Solo Divertirsi. Do you want to hear it?

MICHAEL

Please.

LISA

(singing)
*Ritorno, tardi la mattina
Mia madre dice "quando imparerai
mai?"
Oh madre mia
Non siamo i più fortunati Le
ragazze,
Vogliono il meglio.
Le ragazze,
Vogliono solo il meglio.*

MICHAEL

Very pretty.

LISA

Oh my God, it is. I want to learn Italian some day. It's so wonderful. It's just so romantic.

Pause. Michael kisses Lisa.

MICHAEL

(whispering)
Keep talking.

LISA

Um...I like different languages. I love French and Italian the most. I don't like German. Sounds mean to me. All those ach's. And I love Japanese obviously.

Michael continues to kiss Lisa on the face and neck.

LISA (CONT'D)

Oooh, I love Portuguese. I love to listen to Brazilian singers. They sing in Portuguese in Brazil, a little known fact.

(MORE)

LISA (CONT'D)

It's kind of weird because it's the only country in South America where they sing in Portuguese. It's an anomaly, right?

MICHAEL

Uh-huh.

LISA

I learned that word in your book. I like that word. Anomaly. I like the way it sounds and I like what it means. I feel like an anomaly. Before I used to know there was a word for it, it made me feel bad to be different. Now I kind of like it. Sometimes. I mean, not a lot, but sometimes. Makes me special, sort of. Y'know what I mean?

MICHAEL

(drowsy) Anomalisa.

LISA

Ooh, I love that! It's like "anomaly" plus my name. Will you call me that all the time? I guess it's kind of long to say all the time. I mean, I guess I'm assuming there is going to be an "all the time." There's not going to be an "all the time", is there? It's just now. Some weird thing for just now. It's okay though. It's really nice for just now. It's an anomaly --

Michael kisses her long on the lips. She sighs. He unbuttons her blouse and takes off his jacket. There is some sighing and moaning and rubbing. Lisa giggles.

MICHAEL

What? Did I tickle you?

LISA

(giggling)
Just a little.

MICHAEL

Sorry.

LISA

It's okay. Just right there I'm a little ticklish.

MICHAEL

Okay. I won't touch you there.

LISA

No, you can. It's okay.

MICHAEL

No, it's okay.

LISA

No, it's okay.

He kisses her again.

MICHAEL

Do you talk during sex?

LISA

God! I don't know! It's been a long time. Do you want me to? Or not? I could do either.

MICHAEL

If you could. Or just, y'know, make some noises.

LISA

Noises?

MICHAEL

Like moaning or something.

LISA

Oh. Okay. I could do that.

She tries moaning. It's awkward.

LISA (CONT'D)

Ah.

MICHAEL

That's nice. (silence) Does this feel okay?

LISA

Yes. Sorry. I'm just, I'm a little shy.

MICHAEL

It's fine.

LISA

Ouch. Ouch. My hair.

MICHAEL

I'm sorry.

LISA

It's okay. I'm sorry.

MICHAEL

It's okay.

LISA

Maybe if we can just turn a little
bit like this?

MICHAEL

Sure.

He moves on top of her. .

MICHAEL (CONT'D)

Is that better?

LISA

Much.

MICHAEL

Good.

Michael is kissing the front of her body.

MICHAEL (CONT'D)

You feel so good.

LISA

You do too. Oh. Oh. Oh.

MICHAEL

What? You don't want that?

LISA

No, I'm just...I'm kind of shy
about that too.

MICHAEL

Don't be shy. It'll be good. I
really want to.

LISA

(pause) Okay. Okay, go ahead.

Michael removes her panties and kisses Lisa between her legs.

MICHAEL

You're being quiet? It's no good?

LISA

No, it's fine. It's good. Just a little bit more gentle maybe. At first, maybe.

MICHAEL

Sorry.

LISA

It's okay.

He continues to lick and kiss Lisa between her legs.

MICHAEL

Better?

LISA

Yes.

Lisa begins to moan, small and quiet at first, then louder. Michael grunts and groans and slurps.

LISA (CONT'D)

Could you come up here please?

They climb on to the bed, pull back the sheets, and take each others clothes off.

Lisa leans back and bumps her head on the headboard. They giggle.

Michael enters Lisa and they make love. It builds to a climax, then subsides with little residual groans here and there and heavy breathing.

LISA (CONT'D)

(giggling) That was really nice.

MICHAEL

Mmm-hmm.

Michael lights a cigarette.

MICHAEL (CONT'D)

I don't want to lose you. I lose everyone.

LISA

What do you mean?

MICHAEL

I don't know. It doesn't matter.

Pause

LISA

Oh.

Musical interlude. Michael turns off the light and we see the Cincinnati skyline. Night turns to day with a timelapse.

In the morning the phone rings. It's an odd ring, warbling and weak and sort of underwater.

MICHAEL
(groggily) Hello?

HOTEL MANAGER (PHONE VOICE)
Hello, Mr. Stone?

MICHAEL
Yes.

Lisa makes morning stretching and groaning sounds in the background.

LISA
It's early. Who is it?

HOTEL MANAGER
Good Morning, sir. My name is
Lawrence Gill and I'm the General
Manager of the hotel.

MICHAEL
Yes?

HOTEL MANAGER
Uh, I have a matter of some
delicacy I need to talk to you
about?

MICHAEL
What's going on?

LISA
Who is it?

HOTEL MANAGER
Would it be possible for you come
down to my office to chat for a few
moments?

MICHAEL
I suppose.

HOTEL MANAGER

I'd greatly appreciate it. If you take the elevator to the basement level and turn left when you get off, you'll see the administrative offices. You can just ask for me. My name is Lawrence Gill.

MICHAEL

Yeah, okay.

Michael hangs up and lights a cigarette.

LISA

Who was that?

MICHAEL

Lawrence Gill.

INT. BASEMENT HALLWAY

Footsteps down and echoey hallway. The whoosh and grind of pipes and a massive air conditioning system. Michael passes a man in the hall that speaks indistinguishable Spanish.

INT. SECRETARIES OFFICE

Office. Typing sounds. Phone ringing. Hustle bustle.

MICHAEL

Hello, I'm here to see Mr. Gill.

SECRETARY

Yes, of course, one moment.
(punches buttons on phone)
Mr. Gill, A Mr....?

MICHAEL

Stone.

SECRETARY

A Mr. Stone is here to see you.
Yes, sir. You can go right in.

INT. LAWRENCE GILL'S OFFICE

Michael enters inner office through door. The outer-office sounds fade away, replaced by the bubbling of a fish tank. This office feel enormous. When the Hotel Manager speaks, he sounds as if he's a football field away.

HOTEL MANAGER

Thank you for coming, Mr. Stone.
Over here. It's big I know. They
offered me 300 square on the fifth
floor or this down here. Not a
hard decision, right? Take the golf
cart. That's what it's for.

Michael gets in the golf cart and drives. The manager's voice
gets closer. He hears echoes of voices.

HOTEL MANAGER (CONT'D)

Watch out for that sunken meeting
area. No, you can just go around
those. Don't try to drive through.
There you are.

The golf cart is turned off.

HOTEL MANAGER (CONT'D)

Ah. Have a seat. Do you like the
fish? I just had them put in. Salt
water tanks. They're hard to
maintain. Those are leprechaun
fish. The ones with the sort of
Irish faces.

MICHAEL

Is there some problem?

HOTEL MANAGER

No, sir. It's nothing like that.

MICHAEL

What then?

HOTEL MANAGER

Nothing.

MICHAEL

Excuse me?

HOTEL MANAGER

It's just...

MICHAEL

What?

HOTEL MANAGER

Well...

MICHAEL

Please, I have a conference to
attend.

HOTEL MANAGER

Yes, of course. Customer service. I've read your book myself. Hotel productivity up 90 percent. You and I are in the same business, really, when you come down to it. Service. Wouldn't you agree?

MICHAEL

Yes.

HOTEL MANAGER

Yes. Anyway, I don't know how to put this, so I'll just put it. I understand that you had a guest in your room last night.

Hotel Manager gets up and walks to the treadmill. He gets on the treadmill and turns it on.

MICHAEL

Is that a crime?

HOTEL MANAGER

No, not at all. Certainly hoteliers are in the business of being discreet about our guests' philandering.

MICHAEL

Philandering?

HOTEL MANAGER

It isn't that. My choice of words -
- It's not about that at all.

MICHAEL

How do you even know that, anyway?

HOTEL MANAGER

Well, I -- Mr. Stone, may I be candid with you?

MICHAEL

I guess. I don't what the hell you are getting at.

HOTEL MANAGER

Well, I -- um -- I love you.

MICHAEL

Right. I'm leaving.

HOTEL MANAGER

No. Look. I've never talked to you like this before. It has not been appropriate. Perhaps it's not still, but I've been unable to contain myself this morning. I love you. And I want what's best for you. And if you need to have an affair, I understand, but have it with me.

MICHAEL

Goodbye.

Michael gets in the gold cart and drives it away in to sunken meeting area.

HOTEL MANAGER

Have it was anyone at all, anybody, just not Lisa.

Michael runs the long distance to the office door.

HOTEL MANAGER (CONT'D)

No. Wait. Wait. We're all here for you. We're all one for you! Come back!

INT. SECRETARIES OFFICE

Michael runs in to the secretaries office. The room filled with secretaries comes to halt and they all look up at Michael. Michael is out of breath.

HOTEL MANAGER

Do you like any of these here? They're very pretty. That ones Stephanie. Stephanie say hello to Mr. Stone.

Michael is climbing on and over there desks to get to the door.

STEPHANIE

Hello. You can fuck me if you want, Mr. Stone.

OTHER WOMAN

Or me. Any of us. Just not Lisa.

THIRD WOMAN

Not Lisa.

Michael runs out the door of the office.

MICHAEL

Lisa.

INT. STAIRWELL

Michael in stairwell, running up stairs. He passes a bellman carrying a tray, they struggle to get around each-other. Michael rushes past and the man drops his tray OS.

INT. HOTEL HALLWAY

Michael's faceplate falls off just after he comes out of the stairwell. He bends over, picks it up, it calls out while in his hand...

Michael panics, and quickly puts his faceplate back on his face, then continues down the hallway.

MICHAEL

(shouting) Lisa! Lisa!

Michael knocking on hotel room door.

EMILY

Yes?

The door opens.

EMILY (CONT'D)

Oh, hello, Michael.

MICHAEL

Where *cough* where is she, Emily?

INT. EMILY AND LISA'S HOTEL ROOM

EMILY

She's not here.

LISA (FROM BATHROOM)

Michael?

MICHAEL

Lisa, let's go!

LISA

What?

EMILY

Lisa, don't go with him. He's insane.

LISA (IN ROOM NOW)

What? What's going on?

MICHAEL

I don't have the time to tell you, just COME!

He grabs her arm.

LISA

Where are you taking me? Em, what's going on?

He pulls her from the room. They run down the hall.

EMILY

Oh, for God's sake. Lisa, pull free of him and come back here.

INT. HOTEL HALLWAY

EMILY (CALLING FROM DOWN HALL)

Where are you going to go, Michael? Be reasonable. There's nowhere to go.

Lisa falls, Michael stops to help her up.

LISA

You're hurting me.

MICHAEL

I'm sorry.

Michael tries to open the door but the card does not read. He tries a few more times and it opens. He drags Lisa inside. He closes the door.

INT. MICHAEL'S HOTEL ROOM

MICHAEL

I'm sorry. I'm sorry. I had to get you away. You weren't safe.

LISA

Safe from what? What are you talking about?

MICHAEL

They don't want us to be together.
I think they'll kill you if they
need to.

LISA

Michael?

MICHAEL

They explained it to me. The hotel
manager. He explained it to me.
They're all one person and they
love me. Everyone is one person,
but you and me. You're the only
other person in the world.

LISA

(pause) Really? That's so
beautiful. I'm going to cry.

MICHAEL

We need to stay together. Forever.
To protect each other, to nurture
each other.

LISA

Oh my God. Oh my God. That's --
Are you sure?

MICHAEL

Yes. Yes. Finally. Finally I've
found you.

LISA

I've waited so long for someone to --
- And you're so smart.

MICHAEL

We have to get out of here.

LISA

My clothes. My stuff.

MICHAEL

We'll get new.

LISA

Your wife and son.

MICHAEL

They don't exist. They're just
them.

Pounding on door.

VOICE IN DREAM
587 Michael? Michael? Michael? Michael? Michael?

LISA
You're having a nightmare or something.

MICHAEL
(groggy) Oh. Uh. Oh, man.

LISA
You were thrashing. You hit me in the face with your elbow.

MICHAEL
Oh, I'm sorry.

LISA
It's okay. I kind of liked it. It's kind of intimate.

MICHAEL
Oh. Okay, then. Stick around, I'm sure you'll get more of those. I'm a sloppy sleeper.

LISA
You're all sweaty. What was the dream?

MICHAEL
I don't know. Something about the hotel manager.

Michael lights a cigarette.

MICHAEL (CONT'D)
Are you hungry? We can order breakfast. I have to get ready for this speech.

LISA
Can I have scrambled eggs?

MICHAEL
Sure.

LISA
I love eggs. (stretching) Scrambled is my favorite egg style. What about yours?

Sounds of forks on plates, coffee being poured.

LISA (CONT'D)

Mmm, these eggs are delicious.
Scrambled perfectly. You want to
try some?

MICHAEL

(mouth full of food) Here's what
I'm thinking.

LISA

(mouth full of food)
Yes?

MICHAEL

(takes a sip of coffee)
I want to be with you.

LISA

What do you mean?

MICHAEL

I need to be with you. I want to
leave my wife.

LISA

Really? Michael, that's a big
decision. I don't --

MICHAEL

No no no, it's something I have to
do. I mean, if you're interested.

LISA

I mean, yeah. I mean it's awfully
sudden. I mean, I don't want to be
responsible for breaking up a
marriage. Do we need to decide now?

MICHAEL

It's been years since I've felt
anything like this. It's like a
floodgate has opened. I can't
close it. I don't want to. I love
you.

LISA

(pause) Okay. Um, I don't know.
It seems so big and... Oh gosh,
okay. Yeah, let's do it.

They kiss.

MICHAEL

Great! This is so great! (mouth full of food) Anomalisa. So I'll, I'll call Donna and tell her. No, maybe I should go see her. Right?

LISA

(mouth full of food)
Yeah, that sounds right. I think it's such an important --

MICHAEL

Could you not...You're clicking your fork against your teeth. Could you not do that?

LISA

Oh, sorry. People have told me that before. I know, it's a stupid unconscious habit.

MICHAEL

It's okay. Anyway, you were saying?

LISA

Just that I think it's more respectful. And you need to speak to Henry. And explain that this isn't about him.

MICHAEL

But it is. It's about him, too.

LISA

Oh. Well, don't tell him that. He's just a little boy.

MICHAEL

Yeah. You're right. You're being a little controlling, don't you think?

LISA

I don't mean to. I'm sorry.

MICHAEL

No, that's okay.

LISA

Good, I'm glad.

MICHAEL

Please don't talk with food hanging
out of your mouth.

LISA

Oh, sorry. I'm a pig. Sorry.

MICHAEL

No, no. It's okay. So, will you
live in Los Angeles? Or do you
need to stay in Ohio?

LISA

(mouth full of food) Um, I'm sorry.
Hold on. (pause)

Lisa hums as she chews her food.

LISA (CONT'D)

I could move to Los Angeles. I
could do that.

MICHAEL

Good.

As Lisa speaks, Lisa #2 joins her in perfect synchronization but very quietly. It's start almost inaudibly, but as it continues through their dialogue, Lisa #2's voice gets progressively louder and Lisa's voice gets progressively more quiet. By the end of the scene, only Lisa #2 can be heard.

LISA

We should go to the zoo today after
your speech. I hear it's really
good. They have --

LISA AND LISA #2

-- breeding programs for all these
endangered species.

MICHAEL

I'm sorry what did you say?

LISA AND LISA #2

Oh, they have breeding programs for
all these endangered species, so
you get to see things like pandas,
which I think are awfully cute.
They're not really bears, I read.

MICHAEL

(distracted) Yeah, sure. That
sounds fine.

LISA AND LISA #2

What is it?

MICHAEL

Nothing. The zoo sounds good. My stomach hurts. It feels empty. It's clenched.

LISA AND LISA #2

Oh. Eat some more waffle maybe? Did I do something wrong? I'm sorry. Darling.

MICHAEL

It's okay. I'm anxious about my speech, I suppose.

LISA AND LISA #2

Of course. Well, we'll have fun after. We don't have to go to the zoo. We can just hang out here. I have the whole weekend till I have to get back to work.

MICHAEL

That's great.

LISA AND LISA #2

I'm so happy, Michael. I've waited for someone like you my whole life.

MICHAEL

I've waited too. We'll work it all out, right?

LISA AND LISA #2

Yes. Who would've thunk it? It's just so beautiful. Life can be. Things can work out. That's the lesson.

MICHAEL

Sometimes there's no lesson. That's a lesson in itself.

LISA AND LISA #2

I guess so.

(pause)

I feel anxious, Michael. I feel something. Like you're different-acting.

MICHAEL

Me? No, no, no. Everything's fine.
I'm just...

LISA AND LISA #2

I know (sigh) I'm not great to look
at in bright sunlight.

MICHAEL

No, you're very pretty.

LISA AND LISA #2

Okay. So, we could maybe go for a
walk and talk or something.

MICHAEL

Yes.

LISA #2

So I'll see you after?

MICHAEL

Of course.

INT. AUDITORIUM

MICHAEL

-- and always remember, the
customer is an individual. Just
like you. Each person you speak to
has had a day. Some of their days
have been good, some bad, but
they've all of them have had one.
Each person you speak to has had a
childhood. Each has a body. Each
body has aches. What is it to be
human? What is it to ache? What is
it to be alive? I don't know. What
is it to ache? I don't know. What
is it to be alive? I don't know.
Uh, yes. How do I talk to a
customer? How do I talk to a
customer? These are the important
questions for a customer service
representative. What do I say? Do
I smile while I'm on the phone?
They can tell if you're smiling
even if they can't see you. Did
you know that? Try it as an
experiment when you're on the phone
with a friend... Try it, go ahead.
See, watch. (pause) I'm lost. You
see I was smiling when I said that.

(MORE)

MICHAEL (CONT'D)

I've lost my love. She's an unmoored ship drifting off to sea. And I have no one to talk to. I have no one to talk to. I have no one to talk to. I'm sorry. I don't mean to burden you with that. I just don't know what else to do because I have no one to talk to. Be friendly to the customer. Think of the customer as your friend. I want to cry but I can't. Is it the Zoloft, Dr. Horowitz? Is it the Zoloft... My face squeezes into that crying contortion you all know so well but nothing comes out. I need tears. It's like not being able to come. I need tears to tear me in two and let this nightmare escape. Oh, um, anyway yes don't forget to smile. It makes a person's day. And what does it cost you? A smile is free. This is not working. This is not working. This is not working. The world is falling apart. The president is a war criminal.

AUDIENCE

Boo! Boo!

MICHAEL

America is going down the tubes and you're talking about goddamn intelligent design. They've intentionally destroyed the public education system. It's easier to manipulate dumb workers and soldiers.

AUDIENCE

There's no need for that! Support out troops!

MICHAEL

Eh? Oh, uh, yes, ah. Be personable. Remember to believe in yourself. Believe in your company. And your products or services. I sweat onto my pillow every night. I think something is very, very wrong with me. Be friendly. Yes, what does it cost you? Look for what is special about each individual.

(MORE)

MICHAEL (CONT'D)

Focus on that during your conversation. Our time here is limited. We forget that. Death comes, that's it. Soon it's as if we never existed. So remember to smile. Remember there is someone out there for everyone. Someone to love. Remember every person you speak to needs love. Remember to --

EXT. AIRPORT TARMAC

Plane taking off.

INT. MICHAEL'S HOUSE

A door opens. Michael enters. Henry runs towards Michael.

HENRY
Daddy! Daddy! Daddy!

MICHAEL
Slugger.

Henry jumps in Michael's arms.

HENRY
What'd you bring me?

MICHAEL
In the bag.

HENRY
Lemme look! Lemme look!

Henry jumps from Michael's arms. Michael sets down his suitcase and bag.

DONNA
(chuckling)
He gets right to the point.

MICHAEL
. Hi, honey.

Michael and Donna kiss.

HENRY
Is this it?

MICHAEL
Yup.

HENRY

What is it?

MICHAEL

A toy.

The heavy plastic package is struggled with.

HENRY

It's a doll. It's for girls. It's a girls doll.

MICHAEL

No. It's a toy an antique it moves.

HENRY

It's stupid, it's stupid and the face is broken.

MICHAEL

It's an antique, Slugger. That's a part of its charm.

HENRY

I don't get it. What are all these...these words here?

MICHAEL

I don't know. It's in Japanese. Press some buttons. It moves.

Buttons are pressed. Tinny music starts. Cheap gears whirl. It continues throughout, getting louder and more complicated.

HENRY

What else did you get me?

MICHAEL

Well, I didn't get you anything--

MANY VOICES

Surprise! (singing) For he's a jolly good fellow...

MICHAEL

Oh, Jesus. That scared me.

DONNA

Welcome home, honey! It's a surprise party!

MICHAEL

I don't -- Who are all these people?

EVERYBODY

(ad-libbed welcome home Michael, good to see you)

MICHAEL

Oh, thanks. Who are they?

DONNA

It's everybody, honey!

HENRY

What's it doing now, Daddy?

MICHAEL

I don't recognize any of them.

EVERYBODY

Michael, how are you?

MICHAEL

Oh yeah, yeah, how are you?

HENRY

Daddy, what's coming out of the toy?

MICHAEL

I don't know.

DONNA

God Michael, it looks like semen.

MICHAEL

I don't know. I just got it at a store. I don't know.

HENRY

What's semen, Mommy?

DONNA

Oh, it's just a liquid Henry. It's a liquid. Michael don't you realize that we love. Henry, me, all of us here.

MICHAEL

Who are you, Donna? Who are you really?

DONNA

Oh for fuck's sake. I'm sorry,
Henry. Mommy said a bad word. For
fuck's sake, Michael. I don't know
who I am, I mean. Who are you?
Who is anyone? Who could answer
that question? I don't want you to
leave.

MICHAEL

Donna, I'm not leaving.

HENRY

Is Daddy's leaving?

MICHAEL

(pause)

Of course not, slugger. Where
would I go?

PARTY GOER

Ha-ah, well. Good to see you.

MICHAEL

Thanks very much.

Momotaro San song comes from the toy.

HENRY

(pause) Daddy, what's it doing now?

MICHAEL

Singing Slugger.

HENRY

Oh. Oh. Um, can I go out and play?

MICHAEL

Yeah, sure. I'll stay here and
listen to it till it's over.

After a bit the noise fades. There is just the distant sound
of the wind.

LISA #2 (O.S.)

September 16th, 2005. Dear
Michael, I'm sorry to see you go
but I understand.

LISA AND LISA #2 (O.S.)

Well I don't understand but I
accept it.

EXT. EMILY AND LISA'S CAR

LISA AND LISA #2

I'm so glad we had this time together.

LISA

I don't think I ever felt love like this, was. (pause) Maybe someday we'll meet again under better circumstances. Love, Lisa "Anomalisa" Hesselman. P.S. I looked up Anomarisa in my Japanese English dictionary. It turns out it means Goddess of Heaven. Not that I think of myself that way, of course. It's just, interesting.

Fade to black.

