

SPEECH ACT: BREAKING PROMISES ANALYSIS IN THE COMEDY TRANSCRIPTION FAMILY 2.0

TINDAKTUTUR: ANALISIS PELANGGARAN JANJI PADA TRANSKRIP KOMEDI KELUARGA 2.0

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ABSTRACT

This paper proposes interpersonal conversations or speech act among the member of family. *The Family 2.0* represents some breaking promises among the Husband, Son, First husband (Dog), Daughter and Wife in a comedy framework dialogues analysis. It allows for yelling, persuading, greeting, commanding, asking, offering, promising, offering, and mocking among the family members. It also allows for giving responses in exchanging arguments, by breaking the promises *The Family 2.0* gives a sense of humor throughout the story. As a results of the Husband bring about his responsibilities as a consequences of his promises to other members of *The Family 2.0*. The analysis result is shown that the playwright deliberately conveying about the attitudes and personality of the each characters. The most type of speech act is *Expressive acts* (40%), followed by *Directive acts* (33, 33%), *Commissive acts* (20%), *Assertive act* (3, 33%) and the last *Declarative act* (3, 33%).

Keyword: Speech Act, Promise, Comedy, and The Family 2.0

ABSTRAK

Artikel ini mengemukakan percakapan antar-perseorangan atau tindak tutur di antara anggota sebuah keluarga. Penelitian ini bertujuan untuk mengetahui bagaimana tindak tutur diterapkan dalam sebuah transkrip komedi bernama *Keluarga 2.0*. Hal ini merepresentasikan pengingkaran janji antaranggota keluarga tersebut seperti suami, putra, suami pertama (seekor anjing), puteri, dan istri dalam kerangka dialogis. Metode deskripsi kualitatif diterapkan untuk membedah teori pragmatik yang berhubungan dengan tindak tutur. Kelima jenis tindak tutur tersebut adalah pernyataan, penegas, perintah, ekspresif, dan komisif. Beberapa interpretasi temuan di antaranya berteriak, membujuk, menyapa, menyuruh, bertanya, menawarkan, dan mengejek antaranggota *Keluarga2.0* serta memberikan tanggapan dalam bertukar argumentasi melalui pelanggaran janji dan berdampak pada sensasi kelucuan cerita *Keluarga 2.0*. Suami menjadi sumber masalah untuk mempertanggungjawabkan janji-janjinya kepada seluruh anggota di *Keluarga2.0* tersebut. Hasil analisis menunjukkan bahwa pengarang secara bebas menyampaikan sikap dan kepribadian setiap tokoh yang diceritakan. Tindak tutur yang paling dominan adalah tindak ekspresif (40%), tindak perintah (33,33%), tindak komisif (20%), tindak penegas (3,33%), dan yang terakhir tindak pernyataan (3,33%).

Kata Kunci: Tindak tutur, Janji, Komedi, dan *Keluarga 2.0*.

INTRODUCTION

In attempting to express themselves, people do not only produce utterances containing grammatical structure and words, they perform actions via those utterances. It means that language cannot be used just to talk about, but also to do something. Such as performed by language have been called speech act, and the verbs used are known as performative verbs or speech act. J.L Austin (1962) and John R. Searle (1969) introduced the term in the field of speech act and speech act theory. What kinds of speech act utterances might be found in the comedy transcription entitled *Family 2.0* by the standing meaning of certain linguistic expressions, such as *'I'll do anything!'*, *'I'll take care of him! I promise!'* and *'I'll take you to the Big Game'*, or conversational dialogues – dependent on the assumption that the speaker is obeying the rules of conversation to the best of their ability.

Austin was the first to draw attention to the many functions performed by utterances as a part of interpersonal communication. He called these utterances performative different to information. In Austin cited by Arkam (2008:149), linguistics acts fall into three categories: namely Locutionary, Perlocutionary and Illocutionary.

Hurford (1983:251) concludes that utterances in general have the following related feature: (1) The felicity conditions of an illocutionary act are conditions that must be fulfilled in the situation in which the act is carried out if the act is to be said to be carried out properly, or felicitously. (2) A sincerity condition on an illocutionary act is a condition that must be fulfilled if the act is said to be carried out sincerely, but failure to meet such a condition does not prevent the carrying out of the act altogether.

One difference between illocutionary and perlocutionary acts is that while the former

are directly involved in the act of producing an utterance, the latter are less central to the act (Austin, 1962). These speech acts are used systematically to accomplish particular communicative purposes. Austin focused on the illocutionary acts. He emphasizes his claim that only the verb used to describe illocutions can be used as performative verbs.

Austin cited by Anita (2009:8) mentions two kinds of utterances namely performative and constative utterances. A performative utterance is an utterance which is used to form an action. Yet, a constative is an utterance which the verb is expressing something and the truth of the utterance can be proved.

This study aims to analyze how the writer used these kinds of speech acts rules in order to entertain many people in the world. The focus is the promise in commissive act comedy transcription that was recently related to literary work, especially to examine the text of a play for evidence of implicit messages by breaking promise. This study will explore which kinds of speech acts are applied that are most broken the promises and consider what the playwright is deliberately conveying about the attitudes and personality of the characters. Thus, this study can be determined whether a generalization can be made as to which speech acts in making promises are broken in this comedy transcription.

THEORITICAL BASES OF THE STUDY

Pragmatic

Pragmatics is the branch of linguistics concerned with how humans use language, what the speaker means and how the listener interprets the words uttered. A conversation happens not only depends on the speaker, but also the listener. The speaker tries to deliver a message, while the

listener tries to catch the implication uttered by the speaker. A sentence uttered by a speaker is classified into two levels of meaning; the literal-propositional and the implied meaning. The first the expressed meaning remains the same with the utterance spoken no matter what the context is, while the second is what the speaker means on a specific occasion (Thomas 1995:2-8).

A perlocutionary act (or perlocutionary effect) is a speech act, as viewed at the level of its psychological consequences, such as persuading, convincing, scaring, enlightening, inspiring, or otherwise getting someone to do or realize something. This is contrasted with locutionary and illocutionary acts (which are other levels of description, rather than different types of speech acts).

The term was introduced by J. L. Austin in his work *How to Do Things With Words*. Unlike the notion of locutionary act, which describes the linguistic function of an utterance, a perlocutionary effect is in some sense external to the performance. It may be thought of, in a sense, as the effect of the illocutionary act. Therefore, when examining perlocutionary acts, the effect on the listener or reader is emphasized.

Speech Act

According to Searle in Yule (1996: 47), speech act is the actions performed via utterances. Austin in Yule (1996: 48) mentions the types of act which is performed in a conversation, they are: locutionary, illocutionary, and perlocutionary act. The following are their explanations:

1. Locutionary Act

A locutionary act is an act of how a person produces the utterance or to produce a meaningful linguistic expression. In other words, locutionary act is the act of the speaker in using his/her organ of speech to produce utterances. For example, “*I*

promise to give you some money”, the moment when the utterance is being said by the speaker by using the organ of speech is called locutionary act.

2. Illocutionary Act

In each utterance, there must be a function in it. The function which is found in the utterances is called the illocutionary act. For instance, “*I promise to give you some money*”, that utterance is not only a statement but it also binds the speaker to what s/he has just said. This is because that utterance intention is the fact that the speaker will do something in the future or we can say, the speaker promising something. Therefore, the illocutionary act of an utterance above is the act of promising.

3. Perlocutionary Act

Perlocutionary act is the effect of the utterance which the speaker said to the listener. The following is the example: “*I promise to give you some money*”. The effect of the utterance above can be a happy one. This is a result of the fact that the listener really needs some money. Yet, it can also give the opposite effect to the listener. The listener may feel angry because of that utterance. This is because the listener is a very rich person who does not need any money from the speaker. The listener will feel as if he is being teased.

Types of Illocutionary Act

The illocutionary act in speech act itself has its classification. Both Austin and Searle give its classification. Basically, their classifications of illocutionary act in speech act are just the same. They are only different in the name. Searle in Mey (1993:163) divides speech acts into five basic types:

- 1.) Declarative is speech act, where the speaker brings about some state of affairs by the mere performance of the speech act (declare, bequeath, appoint,

excommunicate). The following is the examples of declarative:

"I declare you to husband and wife"

"Tania was baptized"

2). Assertive is a speech act the purpose of which is to convey information about some states of affairs of the world from the speaker to the listener (boast, complain, conclude, deduce, describe, call, classify, identify). The following is the examples of assertive:

"Kim Day Chung was the former president of South Korea"

"The founder of Muhammadiyah is KH. Ahmad Dahlan"

3). Directive is a speech act, where the speaker requests the listener to carry out some action or to bring about some states of affair (ask, order, command, request, beg, plead, pray, entreat, invite, permit, and advice). The following is the examples of directive:

"You can complete and submit the file"

"Would you please come to my home this morning?"

4). Expressive is a speech act, the purpose of which is to express the speaker's attitude to some state of affairs (thanks, congratulate, apology, condole, deplore, welcome). The following is the examples of expressive:

"I feel sorry for all of this"

"I like the ideas presented in this conference"

5). Commissive is a speech act, the purpose of which is to commit the speaker to carry out action or to bring about some state of affairs (promise, pledge, and vow). The following is the examples of Commissive:

"He will come here and take me with him."

"I promise to marry you the following month"

The utterances above are the samples of commissive illocutionary act. It shows a promise of the speaker. It also shows what the speaker has to do in the future. But,

when the speaker never does the action in the future that is called breaking promised. Similarly, in that case, I find some breaking promises in the comedy play entitled *The Family 2.0*.

METHODS

In this study, descriptive qualitative approach was used. The descriptive method was used to analyze the data and to obtain a more holistic illustration what goes in a particular situation or setting, and then described the finding to answer research questions presented previously. The researcher identified and analyzed the breaking promises in speech act that occur in a particular setting of the comedy entitled *The Family 2.0* Play. Then, the researcher described and explained the speech acts of the breaking promises found in the play. Numbers and percentages are required to help interpreting the findings.

DATA COLLECTION

The data of this study are taken from the internet in comedy transcription; humor play entitled *The Family 2.0*. Then, the types of the data are the dialogue produced by the characters. The researcher chose the internet transcription in humor, which is helped in analyzing the data. The data of this study were the utterances which contain impersonal dialogues among the member of *The Family 2.0* expressed by Husband, Son, First Husband (Dog), Daughter and Wife in that comedy transcription.

Before analyzing the data, the researcher read the transcript several times and checked the transcription related to the speech act theory. In collecting the data, the researcher browsed the internet to find the comedy entitled *The Family 2.0* in the PDF format. Then, the researcher did a cross check towards both the transcription which is gotten from the internet. These

procedures were done so as to ensure that the researcher could get a reliable transcription for the research data. Then, the researcher identified all the utterances produced by them and gave number for utterances that contain those broken promises. After determining the speech act through the transcription then identifying all the utterances that contain those broken promises. After finishing the speech act identification, the researcher starts to tabulate the numbers of the broken promises in the utterances based on the classification previously. From the tabulation given, it is shown that promise is mostly break, so that the script writers are successfully employed it. Furthermore, we

can find out the promises implication through the utterances of the conversation in that comedy by interpreting the meaning lies behind each utterance.

RESULTS

The data findings were presented into related to the speech act theory especially about breaking promises in the comedy entitled *The Family 2.0*, into each types of classifying speech act theory introduce by Austin and Searle. This table presents the dialogues, types of classifying speech act theory and the meaning or interpretation of the dialogues. It can be seen through the following table.

No.	Dialogues	Types of classifying speech act theory	Meaning
1.	HUSBAND <i>Hi, Honey! I'm home!</i> WIFE <i>Who are you? What are you doing in my house?!</i>	Expressive	The utterance is greeting by Husband to his wife when he came to her home at the first time. Unfortunately, the Wife does not like to his Husband coming home.
2.	HUSBAND <i>I'm your new husband. Where should I put my coat?</i> [He tries to kiss WIFE, but she backs away from him terrified.]	Declarative	The utterance is done by Husband that he declares as her Husband to his wife. But the Wife does not response to her husband nicely.
3.	WIFE <i>Don't touch me! I'll scream! I'll call the police!</i> HUSBAND <i>Aren't you going to ask how my day was?</i>	Directive	The direct statement made by Wife to show that she does not like to her Husband, even the Wife threatening to her husband by calling the Police.
4.	HUSBAND <i>It was awful! Just like every other day! Same old boring job. Same old boring boss. Same old boring life. And then, on the way home, suddenly it hit to me— why come home to the same old boring wife and house and kids and dog when I could try something new?</i>	Expressive	The utterance is made by Husband to indicate that he want to calm down his Wife.
5.	HUSBAND <i>I've always admired your home. It's very well kept.</i> WIFE <i>Thank you, but—</i>	Expressive	The Utterance shows that the Husband praises to his Wife, and then the Wife said gratitude

			to him.
6.	<p>WIFE But ... I already have a husband.</p> <p>HUSBAND He can have my life. Where does he work?</p>	Assertive	The utterance shows that the wife admits that she already has another husband.
7.	<p>HUSBAND Oh! I almost forgot! I brought you flowers! [He produces a bouquet of flowers from his coat.]</p> <p>WIFE You brought me flowers?</p>	Expressive	The above utterance shows that the Husband tried to persuade his Wife by giving her of Orchid flowers
8.	<p>HUSBAND Would you like me to recite it?</p> <p>WIFE Well ... if you went to the trouble of writing it ... I ... I wouldn't want it to go to waste.</p>	Directive	In dialogue 8 shows that the Husband offering to his Wife to recite the poetry.
9.	<p>WIFE That's beautiful. You ... you really wrote that?</p>	Expressive	The utterance is made by the Wife to praise her Husband poetry.
10.	<p>WIFE Tell me about your first wife.</p> <p>HUSBAND She was a nag. A nag with no boobs. She had boobs until the baby was born, but he sucked them right off. I'm a boob man, so it was completely unworkable.</p>	Directive	The utterance is asking the information by The Wife about the Husband first wife. Then the Husband answered that her first wife lost her boobs.
11.	<p>HUSBAND It looks like you've got plenty to spare! [They make out.] Can we have sex now?</p> <p>WIFE Easy, Tiger. You'll have to win the kids over first. Children! [Enter SON and DAUGHTER.] Children, meet your new father.</p>	Directive	The above utterances made by Husband and Wife by asking directly in having sex, unfortunately the Wife calmed him down by warning about her kids coming.
12.	<p>HUSBAND Hi, kids. SON You're not my father! You're a fake! An imposter!</p>	Expressive	The utterance shows that The Husband greets to the Kids, but the Son was mocking him roughly.
13.	<p>HUSBAND Do you like baseball?</p> <p>SON Sure.</p>	Directive	The utterance is made by the Husband by asking directly to the Son about baseball. It intends to divert the issue and make a better relationship between them.
14.	<p>HUSBAND I'll take you to the Big Game.</p> <p>SON</p>	Commissive	The utterance is promised done by the Husband to the Son about baseball game.

	<i>The Big Game?! No way!</i> [He embraces HUSBAND.] <i>I love you, Dad!</i>		
15.	DAUGHTER <i>What about me? I hate baseball.</i> HUSBAND <i>Do you like shopping?</i>	Directive	The above utterance made by the Daughter to get attention also by the Husband.
16.	HUSBAND <i>Here—knock yourself out.</i> [He hands her a hundred dollar bill.] DAUGHTER <i>A hundred dollar bill?! You're the greatest!</i> [She kisses HUSBAND on the cheek.]	Commissive	The utterance made by the Husband to show that he cares about her by giving a hundred dollar bill of money.
17.	WIFE <i>Go play in your room, kids. Your father and I need some time alone.</i> DAUGHTER <i>Sure thing, Mom.</i> SON <i>See ya later, Dad.</i> [Exit kids.]	Directive	The directive utterance states by the Husband to the Kids so that they can go out from his room. it implied utterance, meaning that their parent commanding them to getting out from their house.
18.	[They make out. Enter FIRST HUSBAND.] FIRST HUSBAND <i>Hi, Honey! I'm ... what's going on here?! What are you doing to my wife?! HUSBAND I'm trying to pork her in the rear.</i>	Expressive	The Utterance made by First Husband by greeting his Wife, unfortunately He saw surprisingly that his Wife and the Husband were making out.
19.	SON <i>He's taking me to the Big Game.</i> FIRST HUSBAND <i>I'll take you!</i>	Commissive	The Utterance is done by the Son in his reasoning to the First Husband about his attitude towards his father by ignoring him. Then The First Husband gave promise to take the Son with to the game.
20.	FIRST HUSBAND <i>But—</i> DAUGHTER <i>Sorry. It's nothing personal.</i>	Expressive	The response is given the Daughter that she apologized to The First Husband.
21.	FIRST HUSBAND <i>But I don't want to go! Please, I'll ... I'll do anything! Just let me stay! I won't bother you! I'll stay out of the way! I'll ... I'll be another kid! Or the family dog!</i> SON <i>I've always wanted a dog!</i>	Commissive	The utterance made by the First Husband that he promises to do anything to keep stay in the family even he became a Dog.
22.	HUSBAND <i>He'd be your responsibility, Son. We're not going to feed him for you,</i>	Commissive	The dialogue 22 shows that the son promised to take care of his new Dog (The First Son) to the

	<p><i>or take him for walks, or clean up his poop—</i> SON <i>I'll take care of him! I promise!</i> [To FIRST HUSBAND/DOG.]</p>		<p>member of his family</p>
23.	<p>HUSBAND <i>Son, take your dog outside.</i> SON <i>I can't. I have homework.</i> [Exit SON.]</p>	Directive	<p>The direct utterance made by the Husband in requesting the Son to take his Dog outside of the house, unfortunately the Son has Broken his promise just after he said.</p>
24.	<p>WIFE <i>Honey, could you take care of the dog?</i> HUSBAND <i>It's not my dog.</i></p>	Directive	<p>The utterance made by the Husband to ask the Wife to take care of the Dog.</p>
25.	<p>DAUGHTER <i>Is anybody listening to me?</i> [Enter SON with baseball and glove.]</p>	Expressive	<p>The utterance said by the Daughter to represent her expression due to she has been ignored by the member of her family.</p>
26.	<p>FIRST HUSBAND/DOG <i>Woof! Woof!</i> HUSBAND [To FIRST HUSBAND/DOG] <i>Shut up, you stupid mutt!</i> FIRST HUSBAND/DOG <i>Grrr!</i> [FIRST HUSBAND/DOG bites HUSBAND'S pants and pulls him towards the door.]</p>	Expressive	<p>Those utterances done between the Husband and the Dog, the husband became angry to the Dog because he was barking every time.</p>
27.	<p>DAUGHTER <i>What about me?! Does anybody care what I want?!</i> [Enter SON.] SON <i>The Big Game starts any minute!</i> <i>We have to go!</i> HUSBAND [To WIFE] <i>When ... when we get back it would be really nice to have some quality alone time if you know what I mean.</i></p>	Expressive	<p>Dialogue 27 is the utterances directly among the Daughter, the Son and the Husband. They felt disappointed among the family.</p>
28.	<p>WIFE <i>It'll have to wait, Dear. You have responsibilities now.</i> HUSBAND <i>Responsibilities?! This isn't what I signed up for! You're just like my first wife!</i></p>	Commissive	<p>The utterances done by the Wife in promising the Husband by waiting him till he can did his responsibility to the Kids.</p>

29.	<p>DAUGHTER <i>You can't just ignore me!</i> SON <i>You promised!</i> WIFE <i>I swear to God—</i> FIRST HUSBAND/DOG <i>Woof!</i> [As the cacophony rises, everyone converges on HUSBAND who climbs onto the couch to escape them. They surround him like a pack of rabid wolves.]</p>	Directive	The above utterances among the Daughter, the Son, the Wife and the Dog brought toward the Husband as consequences his breaking promises to all member of his family.
30.	<p>WIFE <i>Your balls will be blue you'll be begging me to you in the....</i> SON <i>All I wanted to dowas go to the Big Game! But now here? It's too late! I</i> DAUGHTER <i>Am I invisible? Am I not even What do I have to do to get ...</i> DOG <i>Woof! Woof! So Woof! Woof! Woof! Woof! Fuck Woof! Woof!</i> HUSBAND <i>I NEED A NEW LIFE!!!</i> [Blackout.]* * *</p>	Expressive	Based on the last quotations, the sense of humor come up when the Husband appeared in the family. So it called <i>The Family 2.0</i> which there is two husbands and two kids. Basically the one offered something not only just gives the promises to anybody without doing action in the future. It brings about the consequences and conflicts among the other character such the Wife, Son, Daughter and even the Dog. The play contents a lot of speech act in breaking promises among the member of Family 2.0.

To make it simple and easy to be understood, the researcher presents

theresult of the analysis into the table below;

Number	Types of Speech act	Frequency	Percentage
1	Declarative	1 dialogue	3,3 %
2	Assertive	1 dialogue	3,3 %
3	Directive	10 dialogues	33,3%
4	Expressive	12 dialogues	40 %
5	Commissive	6 dialogues	20 %
Total		30 dialogues	100%

From the table above, it can be seen that *Expressive act* is dominated among the others acts. This means that the playwright tends to express the character's attitude to some state of affairs. Here, in this comedy script *The Family 2.0* some expressions used are greeting, praising, persuading,

apologizing, deploring, welcoming, congratulating, reprimanding and disappointing among the members of *The Family 2.0*. Then, the second rank goes to *Directive act*. It means that the speakers request the listener to carry out some action or to bring about some states of affairs. In

this finding, some *Directives acts* used are offering, asking, getting attention, commanding, and requesting dialogues among the members of *The Family 2.0*. The third rank goes to *Commissive act*. It has a purpose of which is to commit the speaker or characters in this story to bring about some state of affairs. Based on the finding shows that some *Commissive acts* used are promising, taking care, pledging and reasoning among the member of *The Family 2.0*. The last two speech acts are *Declarative* and *Assertive acts*. In *Declarative act*, where the speaker or character in this comedy brings about some state of affairs by the mere performance of the speech act in this comedy script by declaring is the only act use in the dialogue. Lastly, *Assertive act* aims at to convey information about some states of affairs of the world from the speaker to the listener. In this analysis only find that admitting as the *Assertive acts*.

The finding indicates that the playwright is freely carrying each speaker to be breaking their promises. The character attitudes and personality attracts the readers' attention, entertaining their feeling, interesting and enjoying from the very beginning of the comedy transcription of *The Family 2.0* meaning that the family has two husbands and two children in this story. The sense of humor comes along with the first Husband or the central character in this story. Then the second Husband represented as a dog in this comedy also contribute the humorous atmosphere in the comedy script entitled *The Family 2.0*. In addition, two kids namely Daughter and Son are springily donated the conflicts among the family members with their parent. The last character, Wife also brings about the jokes to the readers. It is shown that she provided some dialogues among the family members in *The Family 2.0*. Up to the end of the story, It is proven that the those five speech

acts used respectively *Expressive, Directive, Commissive, Declarative* and *Assertive* acts are created 30 dialogues which have strong humorous senses while reading this comedy script.

CONCLUSION

In sum up, the comedy *The Family 2.0*, the breaking promises were definitely done by the playwright in order to make this play to be more attractive, funny, and interesting. From the table shows that the *Expressive act* is the most frequently maxims which are carried by this playwright; there are 12 of 30 dialogues or 40% from the whole dialogues. Then, it is followed by the *Directives act* with 10 of 30 dialogues or 33, 3% of the total dialogues. The next is the *Commissive act* of quality with 6 of 30 dialogues or 20%. Then the rests are *Assertive* and *Declarative* acts get 1 each of acts of 30 dialogues or 3, 33% of the total dialogues to be analyzed. The finding indicates that the playwright is deliberately conveying each character to be breaking their promises. The character attitudes and personality attracts the readers' attention, entertaining their feeling, and enjoying from the beginning till the end of the story. It is proven by the varieties of Speech Acts used from 30 dialogues into the whole story.

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