

**AMIR'S ILLOCUTIONARY ACTS IN
*THE KITE RUNNER MOVIE***

Submitted in Partial Fulfillment of the Requirement for Gaining

Bachelor Degree in English Literature



**ENGLISH DEPARTMENT
FACULTY ADAB AND CULTURAL SCIENCES
STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA
YOGYAKARTA
2019**

A FINAL PROJECT STATEMENT

I declare that this thesis is my own and I am completely responsible for the contents of this thesis. All the sources that I have used or quoted have been indicated and acknowledge by means of complete references.



Yogyakarta, 09 October 2018

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AMIR'S ILLOCUTIONARY ACTS IN *THE KITE RUNNER* MOVIE

ABSTRACT

This research aims to analyze Amir's utterances in *The Kite Runner* movie. This research uses the speech acts theory by Searle. This research tries to show the different young and old Amir's utterance and analyze the types of speech acts from the utterances. This research uses the documentation technique to collect the data and uses a descriptive qualitative method. It is used to interpret the data descriptively based on speech act theory proposed by Searle. The data are explained by showing the context of the situation, and by analyzing the felicity condition, locutionary, illocutionary, and perlocutionary act. The results of this research are 164 data of Amir's utterances in *The Kite Runner* movie. The data are divided into two, young and old Amir's utterances. Young Amir uses 57 utterances that divided into four types of speech acts, those are 26 representatives, 25 directives, 5 commissives, and 1 expressives. Old Amir uses 107 utterances that divided into five types of speech acts, those are 47 representatives, 36 directives, 12 commissives, 11 expressives, and 1 declarative. It can be concluded that there are some differences between young and old Amir's utterances based on speech acts theory.

Keywords: *movie, utterances, speech act theory, types of speech act*

AMIR'S ILLOCUTIONARY ACTS IN *THE KITE RUNNER* MOVIE

ABSTRAK

Penelitian ini bertujuan untuk menganalisa ucapan-ucapan Amir dalam film *The Kite Runner*. Penelitian ini menggunakan teori tindak tutur oleh Searle. Penelitian ini mencoba untuk menunjukkan perbedaan ucapan yang digunakan antara Amir muda dan Amir dewasa dan untuk menganalisa tipe-tipe tindak tutur berdasarkan pada ucapan-ucapan yang digunakan. Penelitian ini menggunakan teknik dokumentasi untuk mengumpulkan data dan menggunakan metode deskriptif kualitatif. Metode ini digunakan untuk menganalisa penafsiran data secara runtut berdasarkan teori tindak tutur oleh Searle. Data dijelaskan dengan menunjukkan konteks situasi, menganalisa *felicity condition*, dan tindak lokusi, illokusi, dan perlokusi. Hasil dari penelitian ini adalah 164 data dari ucapan-ucapan Amir dalam film *The Kite Runner*. Data ini kemudian dibagi menjadi dua yaitu ucapan yang digunakan Amir muda dan ucapan yang digunakan Amir dewasa. Amir muda menggunakan 57 ucapan yang dibagi menjadi 4 tipe tindak tutur yaitu 26 representatives, 25 directives, 5 commissives, dan 1 expressives. Amir dewasa menggunakan 107 ucapan yang kemudian dibagi menjadi 5 tipe tindak tutur yaitu 47 representatives, 36 directives, 12 commissives, 11 expressives, dan 1 declarative. Berdasarkan penelitian ini, dapat disimpulkan bahwa ada beberapa perbedaan ucapan yang digunakan oleh Amir muda dan Amir dewasa berdasarkan teori tindak tutur.

Kata kunci: *film, ucapan-ucapan, teori tindak tutur, tipe-tipe tindak tutur*

MOTTO

“Our Journey is about being More deeply
involved in Life and yet Less Attached to
It”

-Ram Dass -

*“The two most important days in
your life are the day you are born
and the day you find out why”*

- Mark Twain -



DEDICATION

I dedicate my graduating paper to English Literature
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Yogyakarta, 09 October 2018

The researcher

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LIST OF ABBREVIATIONS

Abbreviation I	LA (Locutionary Act)
Abbreviation II	IA (Illocutionary Act)
Abbreviation III	PA (Perlocutionary Act)



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CHAPTER I

INTRODUCTION

1.1 Background of Study

Movie becomes one of modern English literature. It is a form of popular culture that people choose as media entertainment. Movie is interesting because it presents in audiovisual. Movie is the form of composition designed for performance in the media, in which actors take the roles of character, perform the indicated actions, and utter the writer dialogue (as cited Abrahams, 2009:84). In the movie, the characters use language to communicate with each other. The use of language also is to deliver the messages that contain in the movie. The language has to be delivered as clear as possible, therefore the hearer can understand the message that is delivered by the speaker. As movie can reflect certain ideas, beliefs, and values society, the utterance of the characters become important to convey it. One of them is the character Amir that appears in the movie *The Kite Runner*.

There are some reasons why the researcher is interested in choosing *The Kite Runner* movie as the material object of research. First, this movie based on the novel *Kite Runner* by Khaled Hosseini. This novel gets an award as A San

Francisco Chronicle Best Book of the Year and became one of National Bestseller. This novel can open the eyes of the readers about the Afghanistan issue and make them empathy and want to help them. As for the movie, although not as detail as the novel, it can show the situation or setting, and the characters expression. The movie can show the way of the characters speak, and the gesture, intonation, and expression that characters use when uttering something. According to IMDB, this movie gets 6 awards from Broadcast Film Critics Association Award, Christopher Award, International Online Film Critics' Poll, National Broad of Review USA, North Texas Film Critics Association US, and Satellite Award. This movie and also got 22 nominations in several awards (imdb.com).

The second reason is how the characters are presented in the movie. From some of the characters occurred in the movie, this research is interested to analyze Amir's figure. In the movie, Amir role is as the main character. He lived with his father, Baba, and their servants, Ali and Hassan, in Afghanistan. Although he was born as a high-class child, Amir did not have a bright and cheerful personality. His personality rather gloomy, sorrow, and full of trouble. The main reason is Amir and Baba were not in a good relationship as father and son. For example, Baba did not support and he mocked Amir's hobby. His hobbies were

reading poems, and writing story but Baba wanted him to do men's activity. However, the situation becomes different when they moved to America. Amir became more cheerful and had a better personality. It happened because of the change of situation and the relation with Baba. For example, Baba gladly listened to Amir's story until the finish. Moreover, Baba wanted Amir to continue to write his story when Amir finished reading it.

This research uses speech acts theory because the purpose of this research is to show what the use of Amir's utterances. The different attitudes/personality of young Amir and adult one can be known by researching his conversations that occur in the movie. Below is the example:

AMIR. Where are you? I was looking for you

HASAN. Let's go, Agha Sahib will worry (⇒.50
33.55)

When young Amir saw Hassan being bullied and raped by Assef, he just runs away and waiting from the distance. Although Amir knew what happened, when he met Hassan, he just said that.

However adult Amir showed different attitude and utterance when he saw the same event occur. When Amir

know that Sohrab, Hassan's son, had been taken by Assef, he came to Assef house.

AMIR. I'm taking the boy home with me

ASSEF. All right then. Of course, I didn't say you could take him for free (1.45.39 ⇒ 1.45.48)

After that Amir has to fight with Assef. With Sohrab help, they beat Assef and then run away.

From the examples above, speech acts theory is needed to understand the meaning behind the conversation. Speech act theory can be used to show the implied meaning of Amir's utterances. This research needs to analyze the types of speech acts from Amir's utterances. The theory shows the relation between the utterances which is expressed by Amir and the context. Context is a factor that mostly determines the utterance that is spoken in certain situations. The factors that influence in producing utterance are space, time, formality, style, hearer, situation, and culture. From the explanation above, the dominant factors that determine Amir's utterance is produced are 'space' and 'time'.

1.2 Research Questions

This research aims to answer the following two questions

1. What are the classifications of the speech acts uttered by Amir in *The Kite Runner* movie?

2. What are the differences in using utterances between young Amir and adult one?

1.3 Objectives of Study

There are two objectives of study in this research. The first objective is to classify Amir's utterances in the movie based on speech acts theory. The second is to know the differences between the utterances between young Amir and adult one.

1.4 Significances of Study

The significances of this study are including for both theoretically and practically aspects. Theoretically, this study is expected to prove the correlation between characters, experiences, and the environment that creates a personality. This personality can be seen in the character utterance and act. Practically, this study is expected to give more understanding for the student in using a speech act theory. For the readers, hopefully this research can help them more understand about the character of Amir.

1.5 Literature Review

This research selects Amir's utterance in *The Kite Runner* movie as the subject. This research has some similarities to other articles based on the subject or the object used in the research.

The first article is *Representation of Power Relationships in The Kite Runner* by Muhammad Asghar

Malik. In his article, Muhammad Asghar Malik criticizes the novel. He used CDA (Critical Discourse Analysis) to know and understand this novel. Asghar Malik analyzed the true intention or the purpose of the author (Khaled Hussein) in making this novel. Using CDA as analytic tools, he found that the author could construct a community based on text manipulation *The Kite Runner*. For example, the character Baba and Amir are Pashtuns while Ali and Hassan are Hazara. The author wanted to get the readers sympathy about this issue. It proved that this novel has a strong power to manipulate human thought.

The second article is *The Kite Runner From A Marxist Perspective* by Kristine Putz. She used the Marxist theory to understand the relationship between Amir and Hassan. Amir is a representation of the high-class society in Afghanistan whereas Hassan is of the low-class society. This novel shows how the perspective of Afghanistan society about this issue is. It can be seen from Amir when he thinks about their relationship, they are friends or not, and from the reaction of the rest of Amir's friends when they see Amir close to Hassan.

The next article is *A Speech Act Analysis of Christian Religious Speech* by Sola Timothy Babatunde. This article used the speech act theory proposed by Kent Bach and Robert M. Harnish (1979) as the main theory. From that theory, Sola Timothy researched how the speaker (a pastor)

delivers the message to the audiences. Then she focuses on the relationship between the speaker and the audiences. For example, the speaker and audiences must have the same belief. This kind of relationship is important to make sure that the reader can convey the message to the audiences.

The fourth article is *Elizabeth's Utterances in Pride and Prejudice* by Cai Yunhong. The article was focusing on the character Elizabeth. Cai Yunhong separates Elizabeth's utterances when she speaks to the male and when she speaks to the female. Usually, the female will use a direct speech act toward her close friends or if they speak toward the same gender, but the female often uses indirect speech acts toward the male because they fear to displease male. Elizabeth on the other side does not make that difference and she treats the male and the female equally when she speaks.

The last article is *Speech Acts of the Main Character in Avatar Movie Script* by Roy Martin Sittanggang and Muhammad Natsir. The main character in the movie is Jake Sully. They used speech acts theory to know what acts Jake Sully uses in the movie and to count how many times he uses these acts. The speech acts theory used in this article is based on George Yule's theory. After counting the speech acts of Jake Sully, they found that the main character is using representative acts for about 50,28%, expressive acts

are 13.71%, directives act 27.42%, and commissives acts 7.71%.

From the 5 articles above, there are 2 articles that have the same subject (*The Kite Runner*). The other 3 articles are same in the using of the general theory. There are some differences between this research and those prior researches. This research focuses on Amir's utterances. This research uses speech acts theory to understand Amir's personality.

1.6 Theoretical Approach

This research aims to understand Amir's utterances in the *The Kite Runner* movie. It can be done by analyzing Amir's utterances. The suitable theory for this research is speech acts theory. The researcher uses Searle's speech act theory in this research. The first concept of this theory was made by Austin. Then this concept was developed by Searle. Searle identified three aspects as speech acts as 'locutionary acts', 'propositional acts', and 'illocutionary acts'. Furthermore, Searle stated these three aspects become one because these three simultaneously performed by a speaker. Searle classifies illocutionary acts into five categories. These types are:

- a. Representatives which refer to "representing a state of affair". The example of illocutionary acts are *stating, informing* and *telling*,
- b. Directives which refer to "directing the hearer towards doing something to the fulfillment of the

speaker's want or wish expressed in them". The examples are *ordering*, and *requesting*,

- c. Commissives which refer to "the speaker committing him/herself to do something; expressing intention or obligation; S intends to do A is an obligation for S as determined by the utterance". The examples are *promising*, *vowing*, and *offering*,
- d. Expressive which refer to "expressing a certain psychological state". The examples are *congratulating*, and *thanking*,
- e. Declaration which refers to "bringing something about in the world" The examples are *excommunicating*, *resigning*, and *appointing* (as cited on I Ketut, 2015: 58).

1.7 Method of Research

1.7.1 Type of Research

This research uses a qualitative method with library research. The qualitative method means limited of the research on the textual forms. This textual form is called library referent. As a result, it can be defined that the library research means the researcher uses the data research from the main data and the data is never be changed or still pure. This research uses a systematic procedure for the strategy of inquiry because the researcher wants to explain the Amir's utterances clearly.

1.7.2 Data Sources

Qualitative research has two kinds of data source, first is the main data and the second is supporting data. Main data is the primary data of the research and supporting data is additional data of the research. The main data for this research is *The Kite Runner* movie. It is focused on Amir's utterances. The supporting data that use in this research are transcripts, and subtitle.

1.7.3 Data Collection Technique

In order to get the best information in this research, the researcher uses the documentation method to collect the main data. It is not necessary to apply an interview or observation to collect data because this research applying library research. The first step to collect data is watching *The Kite Runner* movie. Next step is collecting all Amir's utterances in the movie and making notes from the scenes in the movie. The third step is classifying the utterances that included in speech acts theory by Searle and eliminate utterances that not included. The last step is documenting the data.

For the supporting data, the first step is to find the correct subtitle. Then, the researcher collects all of Amir's conversations. The next step is choosing the data that can support the main data. The last is documenting the data.

1.7.4 Data Analysis Technique

This research uses descriptive analysis to analyze the data. For the first, the researcher is identifying and analyzing the Amir's utterances based on the speech act theory by Searle. The second step is analyzing and comparing the utterances of young Amir and adult one. The final step is drawing the conclusion.

1.8 Paper Organization

This paper is divided into four chapters. The first chapter is the introduction. The introduction consists of the background of the study, research questions, objectives of study, significances of study, literature review, theoretical approach, method of research, and paper organization. The second chapter consists of a more explanation of the theoretical background. This chapter will explain about J.R. Searle speech acts theory that developed base on J.L Austin speech acts concept.

The third chapter consists of research finding and data analysis. In this chapter, the researcher will answer the two research questions. The last chapter consists of the conclusion and the suggestion.

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APPENDICES

NO	UTTERANCES	TYPE OF SPEECH ACT
1	I think so.	Representative (Stating)
2	As long as they spelled my name right.	Representative (Telling)
3	I want you right here with me.	Directive (Ordering)
4	It's good to hear your voice.	Expressive (joyful)
5	Home? I don't know if now's such a good time.	Commissive (Refusing)
6	I'll have a beer instead. Thanks.	Commissive (Refusing)
7	You know I want to write	Representative (Stating)
8	I don't want to be a doctor	Commissive (Refusing)
9	Whatever you think	Commissive (Accepting)
10	Thank you	Expressive (Thanking)
11	Fuck Russia	Representative (Stating)

12	I write fiction	Representative (Telling)
13	A story	Representative (Telling)
14	You want a Coke?	Directive (Questioning)
15	I was only going to get us Cokes.	Representative (Telling)
16	Is General Sahib here today?	Directive (Questioning)
17	Will you tell him that I stopped by to pay my respects?	Directive (Requesting)
18	Thank you	Expressive (Thanking)
19	Oh, and my name's Amir. In case you need to know, so you can tell him that I stopped by. To pay my respects.	Representative (Telling)
20	I'll go now. Sorry to disturb you	Expressive (Apologizing)

21	Good. Can I ask what you're reading?	Directive (Questioning)
22	It's a sad story	Representative (Telling)
23	Would you like to read one of my stories?	Directive (Requesting)
24	You're not much of a haggler	Representative (Telling)
25	I brought you something.	Representative (Telling)
26	Yes, of course	Commissive (Accepting)
27	It's sort of a work in progress. It's called The Sultans of Kabul.	Representative (Telling)

28	My story, I get to end it how I want	Representative (Telling)
29	No, thank you, General Sahib	Expressive (Thanking)
30	You better go back inside or your father will come after me.	Directive (Requesting)
31	You read it?	Directive (Questioning)
32	Yeah. Our secret	Commissive (Accepting)
33	Can I do anything else for you?	Directive (Questioning)
34	Then I wonder if you'd do something for me. I want you to go khastegari. I want you to ask General Taheri for his daughter's hand.	Directive (Requesting)
35	More sure than I've Never been about anything	Representative (Stating)
36	He accepted?	Directive (Questioning)

37	No. Not even close, I'd marry you tonight if I could.	Commissive (Pledging)
38	The rest of my life.	Declarative (Vowing)
39	They were crazy. That's a funny picture.	Representative (Telling)
40	Right here, Baba	Representative (Telling)
41	I have to go to Pakistan	Representative (Stating)
42	There wouldn't be any books if not for Rahim Khan	Representative (Telling)
43	We tried, but it doesn't seem possible for us	Representative (Telling)
44	How long have you been in Pakistan?	Directive (Questioning)
45	The Taliban are as bad as they say?	Directive (Questioning)
46	I have something for you	Representative (Telling)
47	Let me take you home with me	Directive (Requesting)

48	I can find you a good doctor. They're coming up with new treatments all the time	Commissive (Offering)
49	And the boy? Sohrab?	Directive (Questioning)
50	I can't go back to Kabul. Can't you pay someone here to go? I'll pay for it if it's a matter of money.	Commissive (Refusing)
51	You're saying my father, for all those years, lied to me.	Directive (Questioning)
52	Hi. Did I wake you up?	Directive (Questioning)
53	I have to tell you a story	Representative (Telling)
54	I really have to wear it?	Directive (Questioning)
55	I'm not here to sell anything. I'm going to Kabul to find a boy	Representative (Telling)
56	His father meant a lot to me. He's the man in the photo. He's dead now.	Representative (Telling)

57	I feel like a tourist in my own country	Expressive (Sorrow)
58	What happened to the trees?	Directive (Questioning)
59	What's that smell?	Directive (Questioning)
60	Do you remember what this street smelled like in the old days? Lamb kabob.	Representative (Telling)
61	We're looking for this boy.	Representative (Telling)
62	We don't mean him any harm	Representative (Stating)
63	I knew Sohrab's father. His name was Hassan. There's hope for this boy, Agha. A way out. I can take him back to America with me. I'm his uncle	Representative (Telling)

64	, And you allow this?	Directive (Questioning)
65	You're the director here. Your job is to watch over these children	Representative (Stating)
66	You're selling children!	Representative (Stating)
67	You're here to protect them	Representative (Stating)
68	What happens to the children he takes?	Directive (Questioning)
69	Who is he? How do I find him?	Directive (Questioning)

70	Pull over here	Directive (Ordering)
71	I have to look at one more thing.	Representative (Telling)
72	I don't want to forget any more	Commissive (Promising)
74	Thank you for helping me	Expressive (Thanking)
75	Thank you.	Expressive (Thanking)
76	I think there's been a mistake. I came to see your friend. The man who made the speech at the stadium.	Representative (Telling)

77	Yes. I'm looking for a boy	Representative (Telling)
78	I understand your friend brought him here. His name is Sohrab	Representative (Telling)
79	I'm only here for the boy.	Representative (Stating)
80	What are you doing here?	Directive (Questioning)
81	I'm taking the boy home with me.	Representative (Telling)
82	I have seen your laws and your justice. And I'm taking the boy home with me.	Representative (Stating)
83	Go home to your family	Directive (Ordering)
84	Where did he go?	Directive (Questioning)
85	But he'll be back?	Directive (Questioning)
86	Forgive me	Expressive (Apologizing)

87	I thought I lost you.	Representative (Telling)
88	He won't, Sohrab. I swear to you, he can't get you any more	Commissive (Promising)
89	I never met my mother. I remember what my father looked like	Representative (Telling)
90	You're not dirty. I won't hurt you.	Commissive (Promising)
91	Sohrab jan, this is your aunt	Representative (Telling)
92	Give him time	Directive (Requesting)
93	It's all right. The General is correct. People will ask.	Representative (Stating)
94	You see, General Sahib, my father slept with his servant's wife. And she bore him a son named Hassan. Hassan is dead now. That boy sleeping in the other room is Hassan's son. He's my nephew.	Representative (Telling)

95	It felt so real	Expressive (Joyful)
96	I'd like that kite, please. And I'll take this spool.	Directive (Ordering)
97	Did I ever tell you your father was the best kite runner in all Kabul? He made all the neighborhood kids jealous.	Representative (Telling)
98	It's a good kite, no? Do you want to try? Here	Directive (Requesting)
99	HOLD it tight, Sohrab jan. ,, Pull, pull, pull!	Directive (Ordering)
100	Looks like someone wants a fight.	Representative (Telling)
101	Are you sure? Let's teach him a lesson, no?	Directive (Questioning)
102	Watch, Sohrab. I'm going to show you one of your father's favorite tricks. An old technique. Lift and Dive	Representative (Telling)

103	Come. Come closer. Here he comes! We're going to catch him now, right?	Representative (Telling)
104	Look, I cut him!	Representative (Telling)
105	What are you doing, you can't hold it right?	Directive (Questioning)
106	Do you want me to run that kite for you?	Directive (Questioning)
107 Adult	For you, a thousand times over.	Representative (Stating)
You ng 108	Where are you going?	Directive (Questioning)
109	We're losing it!	Representative (Telling)
110	What are you doing here?	Directive (Questioning)
111	You're wasting time here. The kite went the other way	Representative (Telling)

112	How do you know?	Directive (Questioning)
113	. How should I know?	Directive (Questioning)
114	Would you really do that?	Directive (Questioning)
115	Eat dirt if I told you to.	Representative (Telling)
116	Are you crazy? You know I wouldn't	Representative (Telling)
117	Me? Weren't you watching Omar back there? He never loses	Representative (Telling)
118	It's not very good	Representative (Telling)
119	He hates me, because I killed her. My mother	Representative (Telling)
120	Come on, do it.	Directive (Ordering)
121	Do you have to be so holy all the time?	Directive (Questioning)

122	Yeah, how about we see The Magnificent Seven again?	Directive (Questioning)
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123	We're not bothering you.	Representative (Telling)
124	What's this?	Directive (Questioning)
125	He liked it. My story! Bravo," he wrote. Bravo! Do you know what "bravo" means? It's Italian for genius.	Representative (Telling)
126	It's about a man who finds a magic cup And he learns that if he weeps into the cup, his tears turn to pearls. He's very poor, you know? And, at the end of the story, he's sitting on a mountain of pearls with a bloody knife in his hand and his dead wife in his arms.	Representative (Telling)
127	. Yes, Hassan.	Commissive (Accepting)
128	Because each of his tears becomes a pearl	Representative (Telling)
129	The mullahs at school say drinking is a sin. They say drinkers will pay when the	Representative (Telling)

	Reckoning comes.	
130	Yes.	Commissive (Accepting)
131	You mean the mullahs?	Directive (Questioning)
132	Hassan! Hassan! Come here!	Directive (Ordering)
133	Happy Birthday. It's made in America. I figured, if you're going to be my bodyguard, you need a proper weapon.	Representative (Telling)
134	Come on, let's go	Directive (Ordering)
135	Amir and Hassan, the Sultans of Kabul.	Representative (Telling)
136	You want a story?	Directive (Questioning)
137	Not them again. I've read you that one fifty times. How about Rudabeh?	Commissive (Refusing)
138	All right, Rostam and Sohrab. It's your birthday.	Commissive (Accepting)
139	I was just lucky that time	Representative (Telling)
140	You have too much faith in	Representative (Telling)

	me.	
141	You think so?	Directive (Questioning)
142	I admire your notion of fair odds, mister. Let's fly.	Directive (Ordering)
143	Okay, I'm under.	Commissive (Accepting)
144	How many has he cut?	Directive (Questioning)
145	I think he wants Baba's record.	Representative (Telling)
146	Hassan! Come back with it!	Directive (Ordering)
147	Have you seen a Hazara boy come this way? Wearing a red chapan.	Directive (Questioning)
148	Where were you? I was looking for you.	Directive (Questioning)
149	Where's Hassan?	Directive (Questioning)
150	How should I know? Maybe he's sick. People get sick, you know.	Representative (Telling)
151	He's got a cold or something. Ali says he's sleeping it off	Representative (Telling)

152	What are you reading?	Directive (Questioning)
153	I'm done making up stories	Representative (Stating)
154	Because they're stupid.	Representative (Telling)
155	What would you do if I hit you with this? What would you do? Hit me back! Hit me back! Hit me back! Hit me back!	Directive (Ordering)
156	You're a coward	Representative (Telling)
157	Have you ever thought about getting new servants?	Directive (Questioning)
158	Guess you wouldn't. It was just a question.	Representative (Telling)
159	Thank you	Expressive (Thanking)
160	I didn't know you drank.	Representative (Telling)
161	Baba. Have you seen my watch anywhere?	Directive (Questioning)
162	No. I know I had it in my room.	Representative (Telling)
163	Baba, please, he'll shoot you	Directive (Requesting)
164	I can't breathe, Baba.	Representative (Telling)

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