

AN ANALYSIS OF ILOCUTIONARY ACT IN “RATATOUILLE”

A MOVIE BY BRAD BRID

A THESIS

**Submitted as Partial Fulfillment of the Requirement for the Getting Bachelor
Degree of Education in English**



Written by

Bela Antalia Putri Asykin

1700888203026

ENGLISH LANGUAGE EDUCATION

FACULTY OF TEACHER TRAINING AND EDUCATION SCIENCES

UNIVERSITY OF BATANGHARI

JAMBI

2021

APPROVAL

This thesis entitled “*An Analysis of Illocutionary Act in “Ratatouille” A Movie by Brad Brid*” written by:

Name : Bela Antalia Putri Asykin

Students Number : 1700888203026

Study Program : English Education

Faculty : Teacher Training and Education

Sciences Has been corrected and approved to be presented in front of the team examiners.

Accepted by:

The First Advisor

The Second Advisor

Dr. Suyadi, M.A

Efa Silfa, M.Pd

Approved by:

The Head of English
Education Study Program
Education Faculty

The Dean of Teacher
Training and

YantyIsmiyati,S.Pd,.M.Pd
Gafar,S.Pd,.M.Pd

H.Abdoel

LETTER OF RATIFICATION

This thesis entitled *“An Analysis of Illocutionary Act in “Ratatouille” A Movie by Brad Brid”*. Written by Bela AntaliaPutri Asykin, student’s number 1700888203026, as accepted and approved by the team of examiners faculty of Teacher Training and Education Batanghari University August 2021.

Team of Examiner

Name	Positions	Signature
Dr. Suyadi, M.A	Chairman	_____
Efa Silfa, M.Pd	Secretary	_____
Yanti Ismiyati, M.Pd	Main Examiner	_____
Siti Aisyah, M.Pd	Examiner	_____

Ratified by:

**The Head of English
Teachers Training Education Study Program
Education Faculty**

**The Dean of
and**

**Yanti Ismiyati, M.Pd.
M.Pd.**

Dr. H. Abdoel Gafar,

DECLARATION OF ORIGINALITY

I am the undersigned below this:

Name : Bela Antalia Putri Asykin

NIM : 1700888203026

Study Program : English Language Education

Department : Teacher Training and Education Faculty

I certify that this thesis is certainly my own work. And the entitled "*An Analysis of Illocutionary Act In "Ratatouille" A Movie by Brad Brid*". I am entirely responsible for the substance of this thesis . The opinions or discoveries of other authors contained in the thesis are quoted and cited according to the ethical principles.

Jambi, September 2021

The Researcher

Bela Antalia Putri asykin

NIM. 1700888203026

MOTTO

Scared is what you're feeling. Brave is what you're doing

- Emma Donoghue

ABSTRACT

Asykin B, A, P 2021). **“An Analysis Of Illocutionary Act In “Ratatouille” A Movie A Brad Brid”**. Thesis: English Education Study Program, Teachers Training and Education Faculty. Batanghari University. The first advisor; Dr. Suyadi, S.Pd., M.A. The second advisor; Efa Silfia, M.Pd.

This study aimed to find out the type of illocutionary acts that is contained the utterance of the main character and to determine the most dominant illocutionary act that is used by the main character in the movie. This research use applies qualitative method. As the result there are 48 utterances that contain illocutionary act found in Ratatouille movie. The researcher found 4 classification of illocutionary act by using Yule’s classification. The fourth types are; directives found 20 utterances, expressive found 11 utterances, representatives found 10 utterances and commissive found 6 utterances. The researcher not found the type of illocutionary act of declaration. The most dominant illocutionary act is directives.

Keywords: Speech acts, Illocutionary acts, Ratatouille Movie.

AKNOWLEDGMENT

In the name of Allah, the most praise, gracious and gratitude be to Allah for giving the researcher health and ability to finish this study which entitled “An Analysis of Illocutionary Act In “Ratatouille” A Movie By Brad Brid”. This thesis is presented to get one Degree of English Education Study Program Faculty of Teacher Training and Educational of Batanghari University.

This thesis could not be complete great deal of help from many people. I also would like to thank and express my deepest appreciation to:

1. My family: My parents, my grandmother and my grandfather, my uncle and my big family from Suparman’s family. Thank you so much for loving me and for being my number one support system. Thank you for all prayers and advices, you all are my inspiration for finishing my study.
2. H. Fachruddin Razi, S.H.,M.H., as the dean of Teacher Training and Education faculty of Batanghari University.
3. Yanti Ismiyanti, M.Pd as the head of English Education Program of Batanghari University.
4. My first advisor and second advisor, Dr. Suyadi, S.Pd.,MA and Efa Silfia, M.Pd who always guide me and give me may good know ledges and advices for my thesis.
5. All of the lecturer in English Education Program and Faculty of Teacher Training and Education for all the knowledge attention, time and guidance’s.
6. To all of my best friend Dwi Kurniawan (Deka), Fitrah Ramadani, Flowrenza, and of course myself Bella. Thank you for always there for me

and for all the random talk about conspiracy, neverland, and fairytale. I love you to the moon and back.

7. And lastly, thank you for people around me who always supported me and loving me. I wish Allah repay your love back.

Jambi, July 2021

The researcher

Bela Antalia Putri Asykin

1700888203026

TABLE OF CONTENT

DECLARATION.....	ii
MOTTO.....	iii
ABSTRACT.....	iv
AKNOWLEDGEMENT.....	v
LIST OF APPENDICES.....	vi
TABLE OF CONTENT	vii
CHAPTER I INTRODUCTION.....	11
1.1 Background of the Problem	1
1.2 Identification of the Problem	4
1.3 Limitation of the Problem	4
1.4 Formulation of the Problem	4
1.5 Objective of the Research	4
1.6 Significant of the Research	5
1.7 Definitions of the Key Term	5
CHAPTER II REVIEW OF RELATED LITERATURE	7
2.1 Theories of Pragmatics.....	7
2.2 Theories of Speech Act.....	9
2.2 The Aspects of Speech Situation.....	11
2.3 Definition of Illocutionary Act.....	12
2.4 Classification of Illocutionary Act	14
2.5 Movie	26
2.6 Synopsis of the Movie Ratatouille	28
2.7 Previous Study	30
2.8 Conceptual Framework	32

CHAPTER III RESEARCH THE METEDODOLOGY	34
3.1 Research Design and Approach	34
3.2 Subject and Object of the Research	34
3.3 Instrument of the Research.....	35
3.4 Technique of Collection Data	35
3.5 Technique of Analyzing Data	36
CHAPTER IV FINDING AND DISCUSSION	38
4.1 Illocutionary acts in Ratatouille Movie.....	38
4.2 Result Discussion of Data Analysis.....	84
CHAPTER V CONCLUSION, IMPLICATION, SUGGESTION....	87
5.1 Conclusion.....	87
5.2 Implication.....	88
5.3 Suggestion.....	88
REFERENCES.....	89
APPENDICE.....	91

LIST OF APPENDICE

Appendix 1	The script film of Ratatouille movie by Brad Brid.....	91
------------	--	----

CHAPTER I

INTRODUCTION

1.1 Background of the Problem

According to Crystal (2008:283) that linguistics is the scientific study of language. It involves an analysis of language form, language meaning, and language in context. Linguistics \ can be helpful for some things, for example, seeing how individuals learn language, developing a spelling system for an oral language, working out the sounds of the language that is not currently spoken, and understanding how languages change. It also has links with other areas of study and there are many areas and rules that cover this study. One of them is pragmatics that deals with strategy in using and purpose. Pragmatic is deals with utterance, by which we will mean specific event, the intentional acts of speakers at times and place, typically involving language.

Pragmatics is concerned with the study of the meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader) (Yule, 1996:3). It has more to do with the analysis of what people mean by their utterances or what the words or phrases in those utterances might mean by themselves. Pragmatics is generally the study of the natural understanding and specifically the study of how people comprehend and produce a communicative or speech act. Speech acts is important in human communication because everything that people say always has relation in speech acts, when we saying something, we also do something with

that arrangement of our utterances. From this communication, it can be found kind of utterances and also effect of utterances.

According to Yule (1996:47) Speech acts is the action which is performed via utterances. Speech acts is interesting to research because it can always be found in daily communication. The classification of the utterances in each conversation may have effects on the next conversation. In speech acts, communication depends not only on recognizing the meaning of words in an utterance, but also recognizing what speakers' means by their utterances. It means that people must choose the right utterances of communication, so they not make misunderstanding in communication. Speech act is the study of pragmatic, In another definition Searle (1969:16) speech acts is study of production or issuance of the symbol or word or sentence in the performance, more precisely the production or issuance of a sentence token under certain conditions is a speech acts and speech acts are the basic or minimal units of the linguistic communication.

Yule (1996:48) stated that there are three related acts consisted in speech acts such as locutionary act, illocutionary act, and perlocutionary act. Locutionary act is any utterance that is meaningful and under stable to hearer, illocutionary is the purpose of utterances that is uttered by the speaker, perlocutionary is the effect of utterance that is uttered by the speaker to the hearer. Furthermore Searle (1969:12) classified types of illocutionary act into five, they are representatives, directives, commissives, declaratives, and expressive. In performing illocutionary act, the speaker should utter something with intended meaning to the hearer based

on the situation and real condition. By studying illocutionary act, it can help us to know more knowledge in understanding the speaker utterances in certain situation, for example is movie. Movie is an essential reflection of daily in common. Utterances can occur in movie in which the conversation happens among the characters. There are many types of movie nowadays including action movies, dramas, horror movies and animated movie. Animated movie is a movie which shows animated character and funny stories. Now animated movie is not only for entertainment but for education through the characters and the utterances of characters.

There are characters in movie always presents a story that makes the audience interested to watch it as well as in *Ratatouille* movie. There are many people like to watch movie, but some of them have difficulties in understanding every utterances meaning which speaker said in conversation in movie. In this research the researcher will uses *Ratatouille* movie to find out the illocutionary act by the conversation happens among the character. This movie can be a good object to analyze the case illocutionary acts. Since the movie contains lots of illocutionary acts of every utterances and also rich of moral value. Not only has many illocutionary acts, but also this movie is educating when they watch it. Illocutionary acts is interesting to be analyzed in order to be understand the function of utterances and intended meaning of utterances. Illocutionary acts also theory that is able to explain what the main character wants to perform in the movie.

Based on the explanation, the researcher is interested in analysis about speech act focused on the An Analysis of Illocutionary Act In “*Ratatouille*” A Movie By Brad Brid. Hopefully this research can be references for the reader, especially about illocutionary acts.

1.2 Identification of the Problem

In relation to background of the problem above, identifications of this research are:

1. There are many peoples, especially in Indonesia do not understand what an illocutionary is.
2. Peoples find it difficult to understand the type of illocutionary.
3. For some peoples, do not truly understand the meaning of illocutionary.
4. Illocutionary can be learned inside and outside the classroom, such as in movies or books.

1.3 Limitation of the Problem

This research will be limited on the analysis of illocutionary acts founds in the utterances in *Ratatouille* movie by Brad Brid (2007). This research will deal with the classification based on Yule’s theory, there are five classification of illocutionary acts; Declarations, Representatives, Expressive, Directives, and Commisives.

1.4 Formulation of the Problem

The problem of the research will be focused under the questions as follow,
“What type of illocutionary act founds in *Ratatouille* movie?”

1.5 Objective of the Research

From the question above, the objective of the research is “To find out the illocutionary act used in *Ratatouille* movie.”

1.6 Significant of the Research

The result of this research is expected to give contribution to:

1. Theoretically, the result of the research is expected to support theories to dealing with pragmatic especially in illocutionary acts.
2. Practically, this research can give contribution for English teacher to motivate students in using illocution performed especially in the speaking class and the researcher can give contribution to improve the reader’s knowledge and understanding illocutionary acts.

1.7 Definitions of Key Terms

To make title easy to understand by the reader, there are some definitions of the terms, as follow:

a. Illocutionary Act

In this research, illocutionary is the central innovation of speech acts that focuses on communicate, which they analyze as the expression of an attitude by character of *Ratatouille* movie. Illocutionary is part of speech act which is included of pragmatics study. The illocutionary act is concerned to the process of

meaning of from the utterance to produce the specific purpose. According Yule (1996: 48) says that illocutionary act is performed via the communicative force of an utterance.

b. Ratatouille Movie

The movie; *Ratatouille*: is a 2007 American computer-animated comedy film directed by Brad Brid and produced by Brad Lewis. Released on June, 22nd2007. It is starring by Patton Oswait, Ian Holm, Lou Romano, JaneaneGarofalo, Brad Garret, Peter O'toole, Brian Dennehy, Peter Sohn, Will Arnet. The title refers to the French dish ratatouille, which is served at the end of the film and also references the animal type of the main character, a rat. The plot follows a rat named Remy, who dreams of becoming a chef and tries to achieve his goal by forming an alliance with a Parisian restaurant's garbage boy.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Theories of Pragmatics

Pragmatics is a branch of linguistics that deals with the strategy in using and purpose. Pragmatics deals with utterance, by which we will mean specific events, the intentional acts of speakers at times and places, typically involving language. Pragmatics is concerned with the meaning in a communication between the speaker and the listener and it is sometimes characterized as dealing with the effect of context. Understanding the specific event in the particular context is very important in pragmatics.

Levinson (1983:9) pragmatics is the study of those relations between language and context that are grammatical, or encoded in the structure of a language. It means, pragmatics is the study of those aspects related to grammatical writing in the relationship between language and context. Therefore, it can be said that pragmatics should be related to the principle of language use, but not related to the description of language structure.

Yule (1996: 4) stated that pragmatics is the study of relationship between linguistic forms and the users of those forms. Furthermore, pragmatics is concerned with study of meaning communicated by speaker and interpreted by a listener. It has consequently, more to do with the analysis of what people mean by their utterances than what the words or phrases in those utterances might mean by themselves. So, near-side pragmatics is concerned with the nature of certain facts

that are relevant to determining what is said and far-side pragmatics is focused on what happens beyond saying: what speech acts are performed in or by saying what is said. Yule (1996: 40) also stated that four areas of pragmatics concern. They are as follow:

1. Pragmatics is the study of contextual meaning. What people say is usually related to the context in the conversation. This is the type of research necessarily involves the interpretation of what people mean in particular context and how the context affect what is said. It needs to consider how the speaker organize what they want to say according to the object, time, place and environment of the conversation.
2. Pragmatics is the study of how more meaning are communicated than what said. It explores how the audience can make inferences about what is being said in order to explain the speaker's intended meaning, or to investigate invisible meanings. In a dialogue, what is unsaid is considered part of the communication, which has a great effect in explaining the speaker's intended meaning. This is why the method also explores the invisible meaning or unsaid parts of the speaker's words.
3. Pragmatics is the study of the expression of relative distance. This approach answers the viewpoint of determining the choice between said and unsaid, where in said and unsaid is related to the concept

of distance. Assuming how close or far the listener is, the speaker will determine how much needs to be said.

According (Crystall 2008:301) proposes that pragmatics is the study of the language from the point of view of users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects their use of language has on other participants in the act of communication. The study of pragmatics explores the language use by the speaker in different types of situation. In other words, pragmatics studies the factors that govern our choice of language in social interaction and the effects of our choice on others. The role of pragmatics is to understand how context affect the meaning of certain utterances.

From explanation above, the researcher can conclude that pragmatics is study talking about the relation between language and context, in which the contextual meaning of an utterance can be different from the grammatical meaning. Pragmatics provides how sentences are used in utterances to convey information in context. In short pragmatics is the study of a language which focuses attention on the users and the context of language use rather than on reference, truth, or grammar.

2.2 Theories of Speech Act

For the first time, speech acts' term comes from Austin lectured in Harvard University in 1995. Later, that lectured is published in 1962 under the title *How to Do with Words*. Austin says, basically, when somebody says something, he also does something. When somebody uses verb *promises* in *ipromisei will come on time!* He does not only say the words but also do the action (promise). In a human

life, language is a communication tool convey the message , communicates our feeling or idea message. When we saying something, we also do something with that arrangement of our utterances. From this communication , it can be found kind of utterances and also effect of the utterances. It means that speech acts is very important in human communication because everything that people say always has relation in speech acts.

According Yule (1996: 47) speech acts is performed via utterances. Its mean speech acts is the study of action preformed via utterances, this study learn about how the speaker's communicative intention in producing an utterances that will be recognized by the hearer. Yule also stated that in English, speech acts are commonly given more specific labels, such as apology, complaint, compliment, invitation, promise or request. Furthermore, Yule mentioned that these descriptive terms for different kinds of speech act apply to the speaker's communicativeintention in producing an utterances. The speaker normally expects that his or her communicative intention will be recognize by the hearer.

Another definition of speech act proposed by Fromkin (2003: 595) speech act is the action or intent that a speaker accomplishes when using language in context, the meaning of which is inferred by hearers. Example:

“There's a piece of fish on the table”

The sentence can be uttered as a means of complaining to a waiter in a restaurant that a table had not been cleared properly. In other circumstances it can be uttered to warn someone not to let the cat in the kitchen. In different situation,

it can be used to incite a child who had raided the refrigerator. The conclusion is one sentence can generally be uttered to perform a wide variety of different acts, depending on who utters it and where, when, and why it is uttered.

However, speech acts theory can make people understand better about the meanings and the functions of communication, so they do not make misunderstanding in communication with other people. Communication will succeed if there is no communication with between speaker and the listener. The speaker should be aware with that he is doing because the listener has certainly tried to understand what the speaker means.

Speech act itself includes three basic acts, namely, speech act, illocutionary act and speech act. The following are Austin's explanations of kinds speech acts:

1. Locutionary Act

A locutionary act is an act how a person produces words or produces meaningful language expressions. When the user uses his/her vocal organs to produce speech, then there is a speech act in the middle of his/her speech. In other words, behavior is the behavior of the speaker using his/her speech organs to produce speech. For example, "I promise to give you some money", the moment the speaker utters words with the speaking organ is called locutionary act.

2. Illocutionary Act

In every utterance, there must be a function. Function or meaning the behavior found in discourse is called illocutionary act. For utterance, "I promise to give you some money" is not only a statement, but also restrains the speaker what

she/he just said. This is because the utterance intention is the fact that the speaker is going to do something. Therefore, the illocutionary meaning of the above words is the act of promise.

3. Perlocutionary Act

Perlocutionary act is the effect of the speaker on the words spoken by the listener. For example, "I promise to give you some money", the effect of that sentence can be said to be happy. This is because the listener does need some money. However, it can also have the opposite effect on the listener. If the listener is a very wealthy person and does not need the speaker's money, she/he (the listener) may think. Speech acts are angry because of words. The listener will feel that she/he is being laughed at.

From some point views about speech acts above, the researcher conclude that speech acts is acts that performed via utterances. Speech acts also defines as the type of act performed by a speaker uttering a sentences which focus on how meaning and action are related to language. Speech act theory emphasizes the uses of language and in fact applies to utterances not sentences. It means that the utterances which is said, must appropriates with the situation of the speaking. Furthermore in uttering utterances, people also have intended meaning to make addresser or addressee to do something. The action performed by producing an utterance will consist of three related acts. Those are locutionary acts, illocutionary acts and perlocutionary acts. From those three dimensions of speech acts, the most discussed is illocutionary force (acts).

2.3 The Aspects of Speech Situation

As we know, pragmatics is study of language which is context-bound or context dependent according Leech (1983: 6) pragmatics for the purposes of linguistics, as the study of meaning in relation to speech situation.

Leech 1983:13) explains reference to one or more the following aspects of the speech situation will be a criterion:

1. Addresser and Addressee

An addresser or speaker represents people who send the message or a person who wants to convey his or her thinking. Addressee or hearer represents a person who perceive the message or the person who will interpret the message that sent by the speaker.

2. Context of the utterances

A context is considered as any background knowledge assumed to be shared by the speaker and hearer and affect to the hearer interpretation of what the speaker means by giving the utterances.

3. Goals of utterances

A goal refers to intended meaning of an utterances or the speaker's intention by uttering it.

4. Utterance as a form of verbal act

An utterance is a form of act activity which deals with verbal act of performances which takes place in particular situations in times.

2.4 Illocutionary Act

According to Austin (1962: 18) Illocutionary act is called by The Act of Doing something. It is not only used for informing something, but also doing something. Illocutionary act is related to speaker's intention. In other words, every speaker has the intention through their utterance. Based on Yule (1996: 48) the illocutionary act is performed via the communicative force of an utterance. Illocutionary is performing some action in saying something. Sometimes a locutionary act can be performed without an illocutionary act and each utterance has many kinds in communication such as warning, reminding and statement. There are five basic classification of actions that one can perform on speaking or utterances, by means of the following types (based on Yule's classification); declaration, representatives, directive, expressive, and commissives.

2.5 Classification of Illocutionary Act

There are five classification of illocutionary act that Yule (1996: 53-54) classifies. They are: declaration, representative, directive, expressive and commissive. Each type has different context and meaning.

1. Declaration

Declaration is the kind of speech act that change the world via their utterance. In other words, declarations describe the change of circumstances or condition caused by the utterance. Example:

Utterance → I now pronounce you husband and wife.

Illocutionary → Declaration

In example above, the priest changes the life of two persons of a single being to being to be husband and wife as a new family.

2. Representatives

Representatives are those kinds of speech acts that state what the speaker believes to be case or not. It means that representatives concern with facts. This act deal with statement of fact, assertions, conclusions and description. To remove the obstacles that can hinder the establishment the learning interaction.

Example:

Utterance → The earth is flat

Illocutionary act → Statement of fact

In example above, the speaker states his/her belief that earth is flat as the true one.

The classification of representatives are:

a. Statement of fact

Fact is used to refer a particular situation that exist or thing that is known to be true. When it can be proved, Bull (2008:158) it means the utterances or

statement by speaker contains a fact. Usually most people know the statement is a general fact.

Example:

The earth is flat. Yule (1996:53)

In this situation, the statement “The earth is flat” is a fact if the speaker believes that the earth is flat. The speaker believes that he or she can see or feel the earth is flat. The condition must show that the earth is flat.

b. Statement of assertions

Assertions is stating something firmly, Bull (2008: 22) statement of assertions means statement that mention for something firmly. The speaker really believes what he feels and try to assert it to the addressee.

Example:

Chomsky didn't write about peanuts. Yule (1996: 53)

This situation, the speaker is mention that Chomsky didn't write about peanuts. The speaker asserts the hearer to believe that statement, Chomsky wrote about psychology.

c. Statement of conclusions

Conclusion is decisions; settlement or the end of something, Bull (2008: 22). Statement of conclusion means the statement that showing the speaker's belief in concluding something. All the previous explanations will take a conclusion which is believed by the speaker.

Example:

It was a warm sunny day. Yule (1996: 53)

This is situation the speaker believes that in the last time there was a warm sunny day. The speaker felt the situation when the day was a warm sunny and he enjoyed that day. He concludes that it was a warm sunny day.

d. Statement of descriptions

Description is giving a statement of what somebody or something is like, Bull (2008: 22). Statement of description means the statement or sentence that describe about someone or something.

Example:

Mary's dog is cute. Yule (1996: 26)

This situation, Mary has a dog. The dog is cute. The speaker believes that Mary's dog is cute and she tells to hearer about Mary's dog. The speaker describes something which is cute, that is Mary's dog.

3. Directive

Directive is used by the speaker to get someone else to do something. They express what the speaker wants. They are commands, orders, request, suggestions, and they can be positive or negative. Example:

Utterance → Gimme a cup of coffee. Make it black.

Illocutionary act → Orders.

In example above, the situation is in a cafe. The customer orders a cup of black coffee to the waiter or waitress. He or she enough to say “give me a cup of coffee. Make it black.” The waiter will understand and do it soon. It because that is his job to serve the customers.

The classifications of directive are:

a. Commands

Command is order somebody to do something. Bull (2008: 83)

Example:

Wear a seat belt! Yule (1996: 54)

In this situation, there are two person who are in the car. Before driving, the speaker say to someone else to wear a seat belt for safety if happened an accident on the way. the speaker’s utterances is to ger addressee to wear a seat belt. There are seat belt in car certainly.

b. Orders

Orders is tell somebody to do something. Bull (2008: 308)

Example:

Gimme a cup coffee. Make it black. Yule (1996: 54)

The situation is in a cafe. The customer orders a cup of black coffee to the waiter or waitress. He or she enough to say “give me a cup of coffee. Make it

black.” The waiter will understand and do it soon. It because that is his job to serve the customers.

c. Requests

Request is act of politely asking for something. Bull (2008: 3735)

Example:

Could you lend me a pen, please? Yule (1996: 54)

The situation is in the classroom. By that utterance, the speaker want to borrow a pen from someone else (a friend). The speaker thinks that the hearer has another pen previously. Because maybe he does not bring the pen or does not have a pen. That is why he borrow a pen to someone else. That to the hearer a request is usually use modal “ could and may”

d. Suggestions

Suggestions is idea, plan that you mention for somebody to think about. Bull (2008: 444)

Example:

Him : I’m going to tell him to stop that awful noise right now!

Her : Perhaps you could just ask him if he is going to stoop soon because it’s getting a bit late and people need to get to sleep. Yule (1996: 61)

In the situation there are some persons who make an awful noise almost midnight. Him wants that person to stop awful noise right now, but her suggests him to say the impolite one by saying “Perhaps you could just ask him if he is

going to stoop soon because it's getting a bit late and people need to get to sleep".

4. Expressive

Expressive are those kinds of speech act that state what the speaker feels. Expressive illocutionary is one of illocutionary acts which are expressing the psychological states, such as pleasure, pain, likes, dislike, joy and sorrow. This act helps the speaker to express his psychological state whether it is polite or impolite.

Example:

Utterance	→	You're so delicious.
Illocutionary	→	Joy

In this situation, the speaker feels happy because she or he eat something delicious (for instance delicious rice). The speaker expresses his or her joy by uttering that statement.

The classification of expressive are:

a. Statement of pleasure

Pleasure is feeling happiness or enjoyment, or thing that makes you happy or satisfied, Bull (2008: 337). The speaker utters statement of pleasure when something makes feels happy.

Example:

Oh, yes, great, mm, ssahh! Yule (1996:53)

In this situation, the speaker is enjoying an ice cream. It is the general truth that ice cream is the delicious. The speaker states that because he believes that ice cream is delicious. He states a pleasure express what he feels.

b. Statement of pain

Pain is feeling suffering that you have in your body when you are hurt or ill. Bull (2008: 315)

Example:

Man : Does your dog bite?

Woman : No. (The man reaches down to pet the dog. The dog bites the man's hand)

Man : Ouch! Hey! You said your dog doesn't bite.

Woman : He does'nt. But that's not my dog. Yule (1996: 36)

In this situation, there is a woman sitting on a park bench a large dog lying on the ground in front of the bench. A man comes along and sits down on the bench. The situation told that the man is bitter by a dog. But, it was the woman's dog. Everyone that is bitten by dog will feel ill, includes the main in the conversation with expressing "Ouch!"

c. Statement of likes

Like is find somebody or something pleasant, attractive or satisfactory; enjoy something. Bull (2008:255)

Example:

(Situation: a man invites a woman to the dinner)

Him : What are you doing this Friday?

Her : Hmm, nothing so far.

Him : Come over for dinner.

Her : Oh, I'd like that.

In this situation, there is man who invites a woman to come to a dinner. Usually most people will like if invited to a dinner, includes the woman in the conversation with saying "Oh, I'd like that". By saying that, the woman accepts the invitations and she would like to come for dinner.

d. Statement of dislike

Dislike is not like somebody or something. Bull (2008: 128)

Example:

I hated Shakespeare at school. Yule (1996:20)

In this situation the speaker ever discussed about Shakespeare at school. Shakespeare means the novel written by William Shakespeare. The speaker thought that discussing about the novel was difficult. It means the speaker hated and did not like the Shakespeare at school.

e. Statement of joy

Joy is great happiness, person or thing that causes you to feel very happy. Bull (2008:240)

Example:

You're so delicious. Yule (1996:47)

In this situation, the speaker feels happy because she or he eat something delicious (for instance delicious rice). The speaker expresses his or her joy by uttering that statement.

f. Statement of sorrow

Sorrow is feeling of great sadness because something very bad has happened. Bull (2008: 423)

Example:

I'm really sorry. Yule (1996: 53)

Statement of sorrow is about the speaker desires to express his feeling or symphathy to the hearer. In this situation, the speaker hears that someone was passed away. Someone's died can make a sadness. The speaker can say "i'm really sorry" to show his sorrow to the hearer.

5. Comissives

Commisives are those kinds of speech acts that speakers use to commict themselves to some futute action. Sommissives classifications try to make the

speaker does something in the future or promise himself for something. They are promises, threats, refusals, and pledges. Example:

Utterances	→	i'm going to get it right next time.
Illocutionary act	→	promises

In the situation, the speaker makes a promise by saying “i'm going to get it right next time” to the examiners. It because the speaker has some revisions on his thesis. By uttering that, we can conclude that the speaker promises to the hearer that he is going to get the thesis right next time. The speaker will do something in the future.

The classifications of commissives are:

a. Promises

Promise is statement telling somebody that you will definitely do or not do something. Bull (2008:352)

Example:

I'm going to get it right next time. Yule (1996:54)

In this situation, the speaker makes a promise by saying “i'm going to get it right next time” to the examiners. It because the speaker has some revisions on his thesis. By uttering that, we can conclude that the speaker promises to the hearer that he is going to get thesis right next time. The speaker will do something in the future.

b. Threats

Threat is statement of an intention to punish or harm somebody. Bull (2008: 462)

Example:

I'll be back. Yule(1996: 54)

In this situation there are two students who fighting at their school. They stop fighting when a teacher comes. It because the students are afraid if the teacher knows there is a fighting at school. The speaker says to his friend that he will back for fighting again. By saying that the speaker treats the hearer that he will back for continue fighting.

c. Refusals

Refusal is (instance of) refusing to do, give or accept something, Bull (2008: 370)

Example:

Rick : Hey, coming to the wild party tonight?

Tom : My parents are visiting. Yule (1996: 43)

In this situation, Rick ask to Tom to come to the wild party tonight, but Tom will be standing that evening with his parents, and spends with parent is quiet. It means Tom will not come to the party tonight. By saying "My parents are visiting", Tom refuses Rick's invitations.

d. Pledges

Pledge is serious promise Bull, (2008:337)

Example :

Daddy : Dont go anywhere tonight!

The daughters : we will not do that. Yule (1996:54)

In the situation, the daughters of mr.Arief like watching concert band. But in this time, the concert is begun in the night. They have prepared theirself to go to concert. Their father knows that going in the night is not good for girls, so that why he prohibits them by saying that utterance. Because they afraid to their father. They say serious promise will not go to the concert.

Based on the classification above, the researcher can conclude that there are five classification of illocutionary acts. The fifth of illocutionary acts are declarations, representatives (statement of fact, assertions, conclusions and description), expressives (pleasure, pain, likes, dislike, joy and sorrow), directives(commands, orders, request, suggentions), and commissives (promises, threats, refusals, and pledges). In declarations, the speaker perfoms an action just representing himself as perfoming that action. In the representative the speaker becomes committed to the truth of the propositional content. While expressives, the speaker tries to get the hearer to act in such a way as to fulfill what is represented by the propositional content. Finally, in commissive, the speaker becomes committed to act in the way represented by the propositional.

2.4 Movie

Movies are real life shows. Many people prefer to watch movies than to read novels. Watching movies bring us more imagination, when we consider the character in the book. We can freely control the actions, while the characters in the movie are passive. Motion picture also called movies or films are one of the most popular forms of entertainment. Movie or films are both art and business. It is art because it is made by creative people with vision and passion. The film art forms is in many ways a combination of all other forms, including, writing, performance, visual elements, sound, music and design. Some of the most important artists of our time choose movies as their means of communication (Encyclopedia Knowledge).

According Jesse (2007) states that movie is a photographic record of an artistic performance, but not an art formats own right. They have power to reach massive audiences, which is why they should, and do, matter so much to society. Whatever they are stories of a far or just everyday existence, good movies are a way for people, particularly youth, to understand and relate to the world in constructive ways. Azhar (2011) defines movie as picture in a frame where frame by frame is projected through the projector lens mechanically so that pictures in the screen looks alive.

This heavy media intake for a typical Indonesian people may sound alarming, particularly when themes of sex and violence can be so common in media. However, quality media programs, particularly, quality movies, have the opportunity to provide youth with positive learning experiences. While countless movie incorporate positive themes, youth need guidance in selecting what to

watch and making sense of the messages being conveyed. This guide will do that as well as provide an understanding of how youth can learn positive values, behavior and decision-making abilities from movies, whether they are in classroom or informal settings such as after-school program or at home.

Based on the explanation above, we can conclude that movie is a photographic record of history, science and human behavior that projected through the projector lens and shown in the cinema or television.

2.5 Synopsis of the Movie Ratatouille

Ratatouille is an animated movie directed by Brad Bird which took over from Jan Pivanka on 2005. It was released in the United Kingdom on 29 June 2007. This movie was produced by Pixar and distributed by Walt Disney Pictures. The word Ratatouille actually comes from the French term “touiller” which means to toss food. It is originally a meal made by poor farmers (in essence it starts out life as a peasant dish), and prepared in the summer with fresh summer vegetables (<http://ratatouille.weebly.com/history.html>).

This movie tells about a mouse named Remy, who dreams of becoming a chef like a human chef. Of course, this seems impossible, because Remy is just a mouse. He always tried every means to become a chef like a human chef. He was able to smell food better than another mouse, until fate took him to the sewer under the Gusto restaurant in Paris. The Gusteau restaurant was a famous restaurant in Paris at that time. Remy was very happy when he knew he was in the Gusteau restaurant. He tried to find something to eat in Gusto’s restaurant, but

suddenly Gusto's shadow came and asked him some questions about his restaurant. Remy saw Linguini, a cleaning service staff who spoiled the cooked soup. Remy did not accept Linguini's approach, so he fell into the sink and tried to make the soup more delicious by adding some spices. This case represents Remy's unusual habit.

Later, Remy and Linguini became friends. Linguini is portrayed as a young boy looking for a job, and he becomes a cleaner in a restaurant. When they work together, his relationship can be seen. He climbed onto Linguini's head, pulled his hair to control Linguini, and helped Linguini cook. After the incident, Gusto's restaurant became more popular. Through the second scenario, the film also shows signs of Remy's unusual habits. The way Remy controls humans is unique because Remy hides himself in Linguini's hat. He controlled Linguini by pulling his hair. Humans should control mice or other animals, but in this case, Remy is a mouse that controls Linguini by pulling his hair..

In this movie, Remy becomes the main character and appears as a mouse with the ability to cook, feel and smell food like a human. He has also developed a habit like a human being. He walks on two legs and eats delicious food, unlike ordinary mice, because they usually turn into pests and are hated and hated by humans. They live in sewers and trash cans. Even in this movie, Remy is portrayed as a smarter chef rather than a man. Although this movie is similar to other animated movies represented by animals, it is different. The story in this movie has profound social significance. The film tells of a mouse Remy's desire to

work hard to become a chef. You can see him climbing into the chimney of a man's house in the scene of the movie 00:08:48

2.6 Previous Study

The studies about illocutionary acts have been conducted by some researchers. The first is Azni (2011) from state Islamic university "SyarifHidayatullah" Jakarta who wrote the graduating paper entitled "An Analysis of Illocutionary Act in Prince of Persia : The Sand of Time Movie". First, he analyzed the context underly illocutionary acts used in Dastan's utterances of Prince Of Persia: The Sand of Time Movie. He used descriptive qualitative method to analyze the utterances based on Austin and Searle's theory. The result of this study were representative (reporting, stating, and concluding), directive (ordering, asking, requesting, and command) expressive (praising and apologizing), commissive(refusal and pledging). And declarative (declaring) as the illocutionary act that implied in Dastan's utterances.

Another analysis of speech acts is Safira (2017) from state Islamicinstitute (IAIN) of Tulungagung in further took a research entitled "An Analysis of Illocutionary Acts Use by Main Character in Zootopia Movie Script. This research uses qualitative descriptive analysis method, this research analyzed the context and types of illocutionary used by Judy Hopps as main character in Zootopia movie. From the analysis, the research finds five types of illocutionary acts. They are Representative (asserting, concluding, assessing), directive (requesting,

ordering, advising), commissive (promising, threats, offering, warning) expressive (apologizing, thanking welcoming, like) declarative (arresting).

Then, there are analysis by Jawad (2011) from Babylon University, the title of the research is “A Pragmatic Analysis of Illocutionary of Speech Act in Standard Arabic with a Special Reference to Al-Ashter’s ‘Epistle’”. This research used Searle’s theory to analyze the major speech acts of Epistle and Van Dijk’s theory to analyze the minor speech act. Most speech act were “directives” because the of the instructive nature of the Epistle. Many other speech acts were minor rather than major.

Furthermore, there is analysis conducted by Isnawati (2015) et. al that use Searle’s theory in “Analyzing Speech Acts of the Main Character in Sherk Movie Script”. They find that the main character, Sherk uses four kinds of speech acts. The four speech acts that are used are representative, directive, expressive and commissive. Directive speech acts is found as the dominant that had 22 utterances from 50 utterances. It is about 44% of the total percentages of the utterances. It means that Sherk tends to use directives because he wants to express what he really wants.

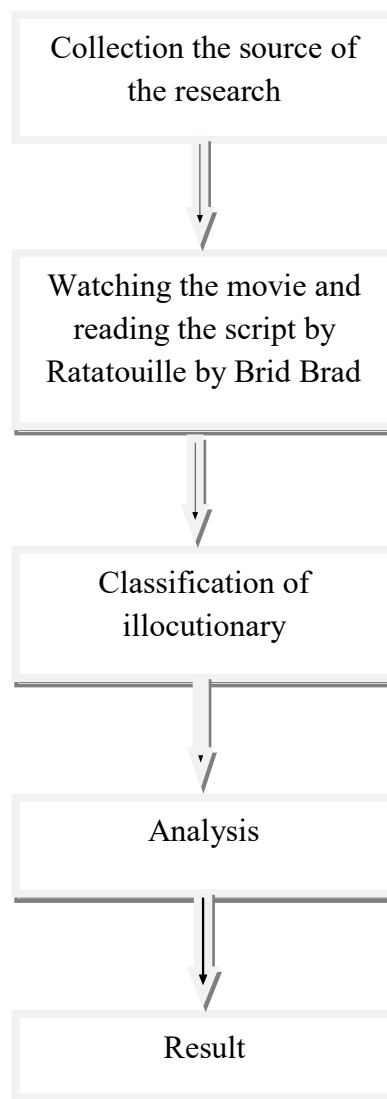
From the previous researcher above, the researcher concludes that there is speech act by the character in the movie. The speech act (illocutionary acts) classification that they analysis are representatives, directives, commissives, expressive, and declarations .However the researcher above had encouraged this research to be conducted with illocutionary act uttered by all in the movie. The

researcher will only focus on the illocutionary act which draws the true intention of the speaker supported by the main theory of speech act and context.

2.7 Conceptual Framework

Conceptual framework in this research is as follows:

Figure 2.1: Conceptual Framework



Based on this conceptual framework, it can be seen to find illocutionary act conveyed in Ratatouille movie. The first way, the researcher will be choosing the source of the research such as journals, books, film, and the script by internet or library. Next for collection the data, the researcher will be watching the movie and reading the script in Ratatouille movie by Brad Pitt. Then, the researcher can classify the data by using Yule's theory, there are five classifications; declarations, expressive, commissives, directives, representatives. Furthermore, after getting the data, it will be analyzed by the researcher. Last the result of this research is finally achieved.

CHAPTER III

RESEARCH METODOLOGY

3.1 Research Design And Approach

This research uses descriptive qualitative method. According to Bodgan and Taylor (2015: 4) a qualitative methods refers to research procedures, which produce descriptive data, people's own written or spoken words and observable behavior. It is concluded that qualitative method refers to describing and explaining rather than measuring and comparing data. The data of qualitative method can be written or spoken words, pictures, films, or behaviors.

The research uses the qualitative research because this research elaborates the utterances to be analysis which focus on illocutionary acts performed by the character in movie "*Ratatouille* by Brad Brid. Based on Gay (2003:277) states that descriptive research is a method where things are determined and reported as the way they are. In other word, the data are described naturally and are not manipulated. This research is purposes to describe the illocutionary act uttered in the movie "*Ratatouille*".

3.2 Subject of the Research

The data of this research is taken from *Ratatouille movie* by Brid Brad. this movie was released in United Kingdom on 29 June 2007 with a duration 111 minute. The Subject of the this study is the utterance of the character in *Ratatouille movie* related to the illocutionary acts especially five classification of illocutionary: declarations, representatives, expressives, directives and

commisives. The object of this study is all illocutionary utterances contained in *Ratatouille* movie.

3.3 Instrument of the Research

Instrument is tools that are required to get information. According to Ary (2010) there are two types of instrument; primary and secondary instrument.

a. Primary instrument

Primary instrument is the researcher using she or herself to collect the data in qualitative research (Ary, 2010). Based on the statement, the researcher using she or herself as the essential instrument in this study because the researcher can be deciding the focus of this research, choosing the information as source, collecting data, analyzing data and drawing the conclusion or the result based on data analysis. In collecting the data, the researcher requires documentation as secondly instrument.

b. Secondary instrument

The researcher is using documentation to get understanding of the phenomenon under the research. According to Sugiyono (2008: 240) stated that documentation can be written and picture by someone that can be used to obtain information. In conducting documentations method, researcher can provide journals, books, movie, the script movie and websites related to this analysis on the internet.

3.4 Technique of Collection Data

In collecting data, the researcher employs documentation method from the *movie Ratatouille*. Its mean the data were taken from the utterances contain illocutionary act *Ratatouille movie*. The data are collected through some techniques as follow: downloading the movie and the script movie *Ratatouille* by Brid Brad, watching the movie several times, reading and observing the script. Furthermore, classified the data by using Yule's theory (declarations, expressive, commissives, directives, representatives. The last, obtained the illocutionary acts founds and will analyze the data.

3.5 Technique of Analyzing Data

According to Sugiyono (2007:334), Suyadi (2017) that data analysis is the process of systematically searching and arranging the interview transcript, field notes, and others materials that you accumulate to increase your own understanding of them and to enable you to present what you have discovered to others. In this research the researcher analyzes the theory of George Yule that explains about classification of illocutionary acts.

In conducting this research, the researcher provides some ways to analyze the data as following:

1. Identifying the type of illocutionary acts that were uttered by character in *Ratatouille* movie. Researcher indentified the utterances based on utterance

2. The researcher classified the utterances by put them based on each type of illocutionary act.
3. Finding the most dominant types of illocutionary act.
4. Draw the conclusion.

CHAPTER IV

FINDING AND DISCUSSIONS

This chapter contains two chapter; finding and discussions that the first is present the analysis of illocutionary acts found in *Ratatouille movie* by Brid Brad (2007) using the theory proposed by Yule (1996). The second is discussion about the result of the study.

4.1 Illocutionary Acts in Ratatouille Movie

In this part, the researcher found the table for collect the data of classification of illocutionary act from the utterances of *Ratatouille Movie* by using Yule's theory. The researcher also includes documentation such as screenshot of movie scenes that contain illocutionary. (See appendix)

4.1.1 Representatives

No.	Data	Illocutionary Classification	Timeline
1.	La Rousse: "Hey boss! Look who's here! This is Linguini, Renata's little boy ". Skinner: "ahh yes. How are you, uh..."	Representatives (statement of fact)	00:16:07

2.	<p>Talon : “The DNA is matches, the timing works, everything checks out. He is gusteau’s son.</p> <p>Skinner : “This can’t just—happen! The whole thing is a set-up! The boy knows!</p>	<p>Representatives (statement of fact)</p>	00:59:11
3.	<p>Horst : “It’s your recipe! How can you not know your own recipe??”</p> <p>Linguini :“I didn’t write it down, it just—came to me!</p>	<p>Representatives (statement of assertion)</p>	01:17:38
4.	<p>Skinner : “Linguini! You’re FIRED! F-I-R-E-D! FIRED!</p>	<p>Representatives (statement of conclusion)</p>	00:22:50
5.	<p>Linguini: “It’s over, Little chef. I can’t do it anymore.”</p>	<p>Representatives (statement of conclusion)</p>	00:56:12
6.	<p>Remy: “It was a great night.</p> <p>The happiest of my life. But the only thing predictable about life its...”</p>	<p>Representatives (statement of conclusion)</p>	01:28:34

7.	Colette: “Today is a big day. You should say something to them.” Linguini: “Like what..?”	Representatives (statement of conclusion) And Directive (Request)	01:13:29
8.	Remy: “—I’m a rat. Which means life is hard.”	Representatives (statement of descriptions)	00:01:52
9.	Gusteau: “Good food is like music you can taste, color you can smell. There is excellence all around you. You need only be aware to stop and savor it. Remy: “Gusteau was right. Each flavor was totally unique.”	Representatives (statement of descriptions)	00:03:50

1. Data 1



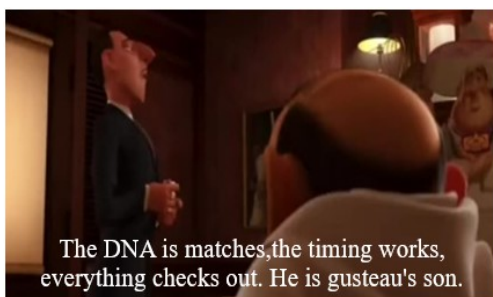
La Rousse: “Hey boss! Look who’s here! *This is Linguini, Renata’s little boy*”.

Skinner: “ahh yes. How are you, uh...”

From the dialogue above the addresser is La Rousse and the addressee is Skinner, it's occurred at the kitchen. At the moment, the entire Chef was cooking at the kitchen and La Rouse introducing Linguini to Skinner as the head Chef for get a job. Linguini looks awkwardly approaches Skinner for first time.

The utterance above explains that La Rousse say something, as he “...*This is Linguini, Renata's little boy*”. It's obvious that La Rouse utterance is representatives' illocutionary act in a form of fact. The speaker, La Rouse believes the fact that Linguini is Renata's son. The condition in movie is show that Linguini is a Renata's son. It means La Rouse utterances concern with fact. The impact of La Rouse utterances makes Skinner believes that Linguini is Renata's son. It proves that statement of La Rouse is known to be true.

2. Data 2



Talon: “*The DNA is matches, the timing works, everything checks out. He is gusteau's son.*”

Skinner: “This can't just—happen! The whole thing is a set-up! The boy knows!”

From the dialogue above the addresser is Talon and addressee is Skinner, it occurred at a Skinner's office. At the moment skinner was seated at his desk and talon sits in a chair across from him and discuss about the DNA result of Linguini.

The utterance above explains that Talon tells the DNA result of Linguini and Gusteau. Skinner was shocked and can't believe it when know the fact that's Linguini is Gusteau's son. Talon said the fact that ***"The DNA is matches, the timing works, everything checks out. He is gusteau's son."*** It's obvious that Talon utterance's is representative illocutionary act in form fact. The speaker, Talon is believes that Linguini is Gusteau son's because the data from the result DNA proves it. Based on the data the speaker and the hearer can see Linguini is Gusteau's son. When it can be prove, Talon utterances contain a fact. It's clearly that statement of Talon is statement of fact.

3. Data 3



Horst: "It's your recipe! How can you not know your own recipe??"

Linguini: ***"I didn't write it down, it just—came to me!"***

From the dialogue above the addresser is Horst and addressee is Linguini, it occurred at the kitchen. At the moment chaos kitchen, the kitchen is dissolving under Linguini's leadership's. Holding a pan filled with grey glop, Horst confronts Linguini and asking to linguini about the recipe for customers because now Linguini is leader that gives instruction at the kitchen.

The utterance above explains that Horst asking to Linguini for the recipes ordered by customers because Linguini is leadership. But, linguini said *"I didn't write it down, it just—came to me!"*its obvious that Linguini utterance is Representatives illocutionary act in form of assertion. Linguini convey that his believe that he not write the recipe. Linguini really believes what he feels and tries to assert it to the addressee to believe that statement. Linguini says like that because he knows that the recipe it's by Remy. It's clearly that Linguini utterances is statement of assertion.

4. Data 4



Skinner: **“Linguini! You’re FIRED! F-I-R-E-D! FIRED!”**

From the monologue, the addresser is skinner and the addressee is Linguini, its occurred in kitchen. Based on context, skinner turn his building rage toward

linguini because the Linguini cooking the soup for customers and skinner knows that's Linguini just a garbage boy who can't cook.

The utterances above explain that Skinner was mad and make decision by saying *“Linguini! You're FIRED! F-I-R-E-D! FIRED!”* it's obvious that Skinner utterance is representatives illocutionary act in form of conclusion. The speaker belief and felt by firing linguini is good decision or conclusion because Linguini do something wrong. It proves that Skinner statement is statement of conclusion by makes decision, settlement or the end of Linguini career.

5. Data 5



Linguini: *“It's over, Little chef. I can't do it anymore.”*

From the monologue the addresser is Linguini and the addressee is Remy, its occurred at kitchen. At the moment, Colette was mad at Linguini because she feels Linguini was laid to her. Colette thinks that Linguini has talent to cooking but Linguini hides it. Then, Linguini say to Remy that's everything is done.

The utterance above explains that Linguini say a statement that showing the speaker belief including something, as he said *“It's over, Little chef. I can't do it*

anymore.” It’s obvious that Linguini utterance’s is representative illocutionary act in a form of conclusion. The speaker belief that is end of everything, so he is concludes that it’s over and he can’t do it something.

6. Data 6



Remy: *“It was a great night.* The happiest of my life. But the only thing predictable about life it’s...”

From the monologue the addresser is Remy and the addressee is some chef at Gusteau’s restaurant and the rat, it’s occurred at kitchen. At the moment, Colette, Linguini, Remy and the all rat success to cooking for serve the customer and including for serve Ego who a critic food by cooking ratatouille food.

The utterance above explain that Remy say something, as he said Remy *“It was a great night. The happiest of my life. But the only thing predictable about life it’s...”* it’s obvious that Remy utterance is representatives illocutionary act in a form of conclusion. The speaker, Remy believes that in the last time there was a great night. Remy felt the situation, when the night was great and Remy feeling that is the happiest in his lives. He concludes that it was a great night.

7. Data 7



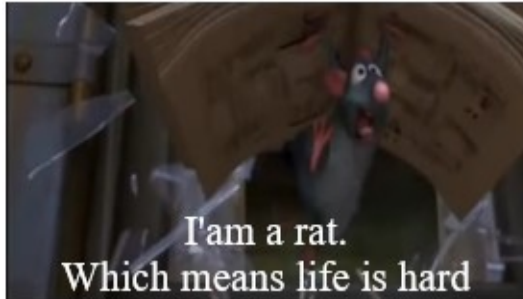
Colette: *"Today is a big day. You should say something to them."*

Linguini: "Like what..?"

From the dialogue above the addresser is Colette and addressee is Linguini, its occurred at chef's office. Based on the context, Linguini awakens and Colette comes at his office to talking about tonight that Ego who a critic food, will come to the restaurant.

The utterance above explains that Colette conclude and asking for something by saying *"Today is a big day. You should say something to them"*. It's obvious Colette's utterance contain two illocutionary act, as follow; representatives illocutionary act in form conclusion in utterance *"Today is big day."* She conclude that tonight is big day because Ego will come to the restaurant, ego is a critic food who most popular. And the second directive illocutionary act in form request in utterance *"...You should say something to them."* She asking for Linguini say something to them in this night because Linguini is a leadership or boss who can inspire them.

8. Data 8



Remy: “—*I’m a rat. Which means life is hard.*”

From the monologue, the addresser is Remy and the addressee is the audience, it’s occurred at outside the farmhouse. At the moment, Remy introduce his name to audience.

The utterance above explains that Remy say something, as he said “—*I’m a rat. Which means life is hard.*” It’s obvious that a Remy utterance is Representatives illocutionary act in a form of description. The speakers Remy describe about his self is a rat and believe that his life is hard, to the hearer.

9. Data 9



Gusteau: *“Good food is like music you can taste, color you can smell. There is excellence all around you. You need only be aware to stop and savor it.”*

Remy: “Gusteau was right. Each flavor was totally unique.”

From the dialogue above the addresser is Gusteau and addressee is Remy, it’s occurred in farmhouse, kitchen. Based on the context, Remy was in kitchen and watch on TV tuned chef Gusteau is cooking and speaking on Tv to the audience.

The utterance above explains that Gusteau giving statement food by saying *“Good food is like music you can taste, color you can smell. There is excellence all around you. You need only be aware to stop and savor it.”* It’s obvious that Gusteau utterance is Representatives illocutionary act in form description. Gusteau makes statement of description that describe about food for the audience and Remy watches. Gusteau giving statement about food and he is believes that good food is like music that everyone can taste, color that everyone can smell. It clearly enough that is gusteau utterances is statement of description.

4.1.2 Directive

No.	Data	Illocutionary Classification	Timeline
1.	Remy : “Whoa whoawhoa! DON’T EAT THAT!”	Directive (commands)	00:02:30

2.	<p>Skinner: “Linguini! Get a something to trap it in!!”</p> <p>Linguini: “What should I do now?”</p> <p>Skinner: “Kill it.”</p>	Directive (commands)	00:25:02
3.	<p>Skinner: “Make sure the floors and counter-tops are clean before you lock up.”</p> <p>Linguini: “You want me to... Stay and clean?”</p>	Directive (commands)	00:52:02
4.	<p>Remy: “-NO NONO! Don’t just hork it down!”</p> <p>Emile: T “oo late.”</p>	Directive (commands)	00:48:16
5.	<p>Linguini: “Get out! You and all your rat buddies! And don’t come back! Or I’ll treat you the way restaurants are supposed to treat pests!”</p>	Directive (commands)	01:12:38
6.	<p>Colette: “RAAAAT!!”</p> <p>Linguini: “DON’T TOUCH HIM!”</p>	Directive (commands)	01:18:23
7.	<p>Skinner: “Well... Yes.”</p> <p>Talon: “Then what are you</p>	Directive (commands)	00:38:35

	worried about? If he works here you'll be able to keep an eye on him, while I do a little digging, find out how much of this is real. (getting his coat) I'll need you to collect some DNA samples from the boy, hair maybe.		
8.	Django : “Hold on son! (to other rats) Give him something to grab on to!	Directive (orders)	00:10:42
9.	Skinner: “ I want you to work up something for my latest frozen food concept: “Gusteau’s Corn Puppies”. Like corn dogs, only smaller, bite size! Dupuis: what are corn dogs?	Directive (Commands)	00:36:38
10.	Linguini: “ Listen, I just want you to know how honored I am to be studying under a- “ Colette: “ No, you listen. I just want you to know exactly who	Directive(Request), Comissive (Refusal), and Directive (Request).	00:35:36

	you are dealing with. How many women do you see in this kitchen?”		
11.	Colette: “Listen, we hate to be rude, but.. We’re French. And it’s dinner time”	Directive (Request) and Expressive (Dislike)	01:09:38
12.	Linguini: “Attention. Attention everyone.”	Directive (Request)	01:13:29
13.	Linguini: “We need someone to wait tables.”	Directive (Request)	01:22:22
14.	Linguini: No, I’m Sorry for any delay, but we’re a little short tonight.” Skinner: “Please. Take all the time you need.”	Directive (Request)	01:22:39
15.	Django : “We’re not birds, we’re rats. We don’t leave nests, we make them bigger. “ Remy: “Maybe I’m different kind of rat.” Django: “Maybe you’re not a rat at all.”	Directive (Suggestion) And Representative (Statement of Fact)	00:51:19

	Remy: “Maybe that’s a good thing.”		
16.	Emile: “Just can’t leave it alone, can ya?” Remy: “You really shouldn’t be here during restaurant hours, it’s not safe.	Directive (Suggestion)	01:14:05
17.	La Rousse: “I have another idea; what if we served them what they order??” Colette: “We will make it. Just tell us what you did!”	Directive (Suggestion)	00:17:54

1. Data 1



Remy: ***“Whoa whoawhoa! DON’T EAT THAT!”***

From the monologue the addresser is Remy and the addressee is Django, it's occurred at outside farmhouse. At the moment, django want to eat the apple core but Remy lunges at him and snatching the core from his hands.

The utterance above explains that Remy say something to his father, as he said ***“Whoa whoawhoa! DON'T EAT THAT!”*** it's obvious that Remy utterance's is directive illocutionary act in a form of commands. Command is to get someone else to do something. The speaker, Remy say to don't eat the apple core because he thinks that is something dirty. It proves that Remy utterances is command for his father to stop eat the apple core.

2. Data 2



Skinner: ***“Linguini! Get a something to trap it in!!”***

Linguini: “What should I do now?”

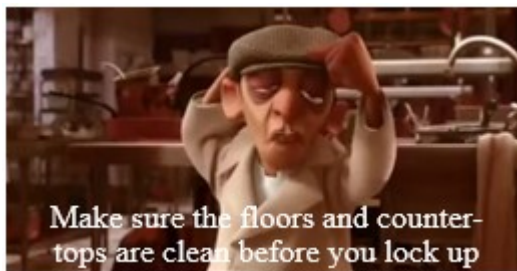
Skinner: ***“Kill it.”***

From the monologue, the addresser is Skinner and the Addressee is Linguini, it's occurred at the kitchen. At the moment, Skinner want Linguini to cooking

soup and Skinner will be paying attention from Linguini. But suddenly Skinner was shocked because Remy was run in front his eyes.

The utterance above explains that Skinner say something, as he said **“Linguini! Get a something to trap it in!!”**and**“Killit.”**It’s obvious that Skinner utterance is directive illocutionary act in a form of commands. The speaker, Skinner wants Linguini to do something by saying to Linguini to get something to trap and kill Remy because Rat is a disgusting animal in at kitchen. The impact of Skinner utterance is Linguini obeys to catch the rat that is Remy. It proves that Skinner utterance is command to Linguini.

3. Data 3



Skinner: **“Make sure the floors and counter-tops are clean before you lock up.”**

Linguini: “You want me to..Stay and clean?”

From the dialogue above the addresser is Skinner and addressee is Linguini, it’s occurring at the kitchen. At the moment, the restaurant has closed and just only Skinner and Linguini at the messy kitchen after used to cook all day.

The utterance above explains that Skinner say something, as he said **“Make sure the floors and counter-tops are clean before you lock up.”** It’s obvious that

Skinner utterance is directive illocutionary act in a form of commands. The speaker, skinner wants Linguini to stay and clean the kitchen and make sure the kitchen clean before Linguini back home. Skinner utterance is command for Linguini, because Skinner is a leader so, he can give Linguini some command for stay and clean the kitchen. it clearly that Skinner utterance is command.

4. Data 4



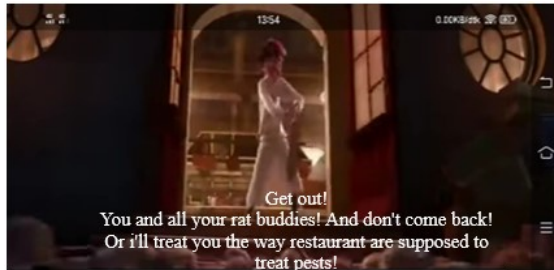
Remy: “-NO NONO! *Don't just hork it down!*”

Emile: “Too late.”

From the dialogue above the addresser is Remy and addressee is Emile, it's occurred at back entrance. At the moment, Remy carries a small bundle of gourmet foodstuffs from the kitchen, only to find Emile again munching on garbage. Remy want to teach to Emile about food.

The utterance above explain that Remy say something, as he said “-*NO NONO! Don't just hork it down!*”. It's obvious that Remy utterance's is directive illocutionary act in a form of commands. The speaker, Remy say don't just hork it down, because Remy wants Emile to learn about food but Emile eats it food.

5. Data 5



Linguini: ***“Get out! You and all your rat buddies! And don’t come back! Or I’ll treat you the way restaurants are supposed to treat pests!”***

From the monologue the addresser is Linguini and addressee is Remy, it’s occurs at rear entrance the kitchen. At the moment, Linguini knows that the rat steal the food.

The utterance above explains that Remy say something, as he said ***“Get out! You and all your rat buddies! And don’t come back! Or I’ll treat you the way restaurants are supposed to treat pests!”*** it’s obvious that Remy utterance’s is directive illocutionary act in a form of commands. The speaker, Linguini felt disappointed when knows the rat steal the food. Even though Linguini believes in Remy, so hesays to Remy to go away and don’t come back again.

6. Data06



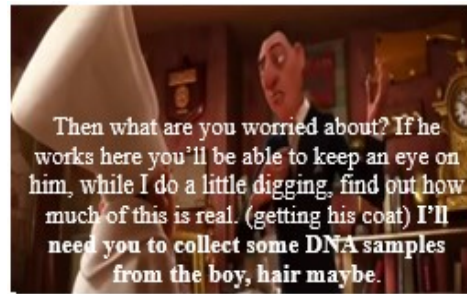
Colette : “RAAAAT!!”

linguini: **“DON’T TOUCH HIM!”**

From the dialogue above the addresser is Colette and addressee is Linguini, It’s occurred at the kitchen. At the moment, Django trying to stop Remy toward the kitchen but Colette who was discuss with Horst about Ego saw it.

The utterance above explain that Linguini say something, as he said **“DON’T TOUCH HIM!”** it’s obvious that Linguini utterance’s is directive illocutionary act in a form of commands. The speaker, Linguini wants everyone not to touch Remy and stop to be panic because Remy is his friend and the little chef. Linguini utterance is command for his staffs at the kitchen for don’t touch Remy, a rat.

7. Data 7



Skinner: “Well.. yes.”

Talon: “Then what are you worried about? If he works here you’ll be able to keep an eye on him, while I do a little digging, find out how much of this is real. (getting his coat)*I’ll need you to collect some DNA samples from the boy, hair maybe.*”

From the dialogue above the addresser is Skinner and addressee is Talon, it's occurred at the Skinner office. At the moment, Skinner and Talon was talking about Linguini. Skinner was worried that Linguini is Gusteau's son, so he wants Talon to DNA test for prove it.

The utterance above explain that Talon ask something, as he said "*I'll need you to collect some DNA samples from the boy, hair maybe*". It's obvious that Talon utterance is directive illocutionary act in a form of request. The speaker, Talon ask Skinner to do something. Talon wants Skinner collect some DNA sample from Linguini to DNA test.

8. Data 8



Django : "Hold on son! (to other rats) *Give him something to grab on to!*"

From the monologue the addresser is Django and to other rats, it's occurred at the river. At the moment, rain starts to fall. The last rat boat has shoved off from shore, but Django's boat lingers under the footbridge. After the shore, Remy throws the book into the water and starts paddling toward the tunnel after the colony.

The utterance above explains that Django say something ***“Hold on son! (to other rats) Give him something to grab on to!”***. It’s obvious that Django utterance’s is directive illocutionary act in a form of orders. The speakers, Django tell somebody to do something. He wants other rat give something to save his son.

9. Data 9



Skinner : ***“I want you to work up something for my latest frozen food concept: “Gusteau’s Corn Puppies”. Like corn dogs, only smaller, bite size!”***

Dupuis :“what are corn dogs?”

From the dialogue above the addresser is Skinner and addressee is Dupuis, its occurred at Skinner office. Based on the context, Dupuis finishes pitching his campaign for the latest Gusteau’s frozen food product and Skinner is a captivated for this restaurant, Skinner doing meeting to discuss this campaign.

The utterance above explains that Skinner asking for something to Dupuis by saying ***“I want you to work up something for my latest frozen food concept: “Gusteau’s Corn Puppies”. Like corn dogs, only smaller, bite size!”*** it’s obvious that Skinner is directive illocutionary act in form request. The speaker, skinner asking to Dupuis fro to do something to the campaign for Gusteau’s frozen food

product that is Gusteau's Corn Puppies. Because Skinner wants this campaign is success.

10. Data 10



Linguini: *“Listen, I just want you to know how honored I am to be studying under a-“*

Colette: *“No, you listen. I just want you to know exactly who you are dealing with. How many women do you see in this kitchen?”*

From the dialogue above the addresser is Linguini and addressee is Colette, it's occurred at the kitchen. At the moment, after Skinner gave a warning also congratulations on the accident soup. Skinner wants Colette to teach Linguini for cooking.

The utterance above explain that Linguini say something, as he said *“Listen, I just want you to know how honored I am to be studying under a-“* it's obvious that Linguini utterance's is directive illocutionary act in a form of request. The speaker, Linguini wants Colette to listen him and know how honored Linguini to learn and Colette answer's also contain illocutionary act as follow; *“No, you listen. I just want you to know exactly who you are dealing with. How many*

women do you see in this kitchen?” It’s obvious that Colette utterance is commissive illocutionary act in a form of refusal and directive illocutionary act in a form of request. The speaker, Colette refusing also request for something to Linguini. Colette refuses to listen Linguini and request to Linguini to listen her.

11. Data 11



Colette: *“Listen, we hate to be rude, but.. we’re French. And it’s dinner time”*

From the monologue the addresser is Colette and the addressee is the Reporter, it’s occurred at dining are. At the moment, Linguini is interviewed. Ego is a critic food comes to Gusteau restaurant to give Linguini and the team chance game that is Ego will review the food by linguini. Ego said Linguini playing without an opponent and may have guessed, against the rule.

The utterance above explain that Colette say something, as she said *Listen, we hate to be rude, but.. we’re French. And it’s dinner time”*. It’s obvious that Colette utterance is directive illocutionary act in a form of request. The speaker Colette expressed her dislike by saying like that. Actually Colette as the speaker hated the situation that the reporter still at the Gusteau Restaurant and see what

Ego says to Linguini, so Colette say that statement to avoid the reporters and pulling Linguini into the kitchen.

12. Data 12



Linguini: *“Attention. Attention everyone.”*

From the monologue the addresser is Linguini and the addressee is the staff at the kitchen, it's occurred at the kitchen. At the moment, Linguini places a step ladder at the front of the kitchen to say something about today. That's ego will be come back at the Gusteau's restaurant.

The utterance above explain that Linguini ask for something, as he said *“Attention. Attention everyone.”* It's obvious that Linguini utterance's is directive illocutionary act in a form of request. The speaker, linguini wants the staff to attention and listen to his because Linguini want to say something inspire as a leadership.

13.Data 13



Linguini: *“We need someone to wait tables.”*

From the monologue, the addresser is Linguini and the addressee is Remy, it's occur in kitchen. Linguini as a leadership at kitchen and trying to handle the restaurant by hiring the rats and create the team for serve the customers,

The utterance above explainsthat Linguini say something *“We need someone to wait tables”* it's obvious that Linguini's utterance is directive illocutionary act in form request. Linguini wants someone to wait tables for serve the customers, because he lacks team at the kitchen. It clearly that Linguini utterance is Request for Remy and the impact Linguini utterance is Remy let Linguini be the waiter.

14. Data 14



Skinner: *“Please. Take all the time you need.”*

From the monologue above, the addresser is Skinner and the addressee is , it's occurred in dining area. At the moment, Linguini was serving Skinner as customers. Linguini say sorry for any delay because there are some problems.

The utterance above explain that Skinner say something Skinner: *“Please. Take all the time you need.”* It's obvious that Skinner utterance is directive

illocutionary act in a form of request. The speaker, Skinner wants to linguini to take all the time he need because skinner will though for his ordered.

15. Data 15



Django: *“We’re not birds, we’re rats. We don’t leave nests, we make them bigger.”*

Remy: *“Maybe I’m different kind of rat.”*

Django: *“Maybe you’re not a rat at all.”*

Remy: *“Maybe that’s a good thing.”*

From the dialogue above the addresser is Django and addressee is Remy, it’s occurred at rat encampment. At the moment, Remy say hello to his father django. Remy makes decision to go to do something that he wants.

The utterances above explain some illocutionary act, that are representative illocutionary act in a form of fact and directive illocutionary act in form of suggestion. Django said *that “We’re not birds, we’re rats. We don’t leave nests, we make them bigger.”* It’s obvious that Django utterance is representatives illocutionary act in a form of fact. The statement it’s true they are not birds but

rats. Next Remy answer's also contain directive illocutionary act in a form suggestion, they are; *“Maybe I’m different kind of rat.”* And *“Maybe that’s a good thing.”*. The speaker, Remy mention to his father to think about his utterances that is Remy is different kind of rat and maybe it’s can be good thing. But, django answers also contain directive illocutionary act in form of suggestion; *“Maybe you’re not a rat at all.”* The speaker, django suggest that maybe Remy not a rat at all.

16. Data 16



Emile: “Just can’t leave it alone, can ya?”

Remy: *“You really shouldn’t be here during restaurant hours, it’s not safe.”*

From the dialogue above the addresser is Emile and addressee is Remy, it’s occurred at the outside kitchen. At the moment, Remy is watching this through the kitchen window. He shocked when know that Emile is by the trash. Remy hops down and walks over to him.

The utterance above explains that Remy say something, as he said *“You really shouldn’t be here during restaurant hours, it’s not safe”*. It’s obvious that Remy utterance is directive illocutionary act in a form of suggestion. The speaker,

Remy mentions to Emile that he shouldn't be here during restaurant because it's not safe. There are many people can saw and its danger for a rat because human doesn't like rat.

17. Data 17



La Rousse: ***“I have another idea; what if we served them what they order??”***

Colette: “We will make it. Just tell us what you did!”

From the dialogue the addresser is La Rousse and addressee is Colette, it's occurred at kitchen. At the moment the kitchen was chaos and dissolving under Linguini's leadership. All of them feeling confused because the leadership as Linguini didn't know the recipe for cooking to serve customers.

The utterances above explains that La Rousse advisesomething by saying ***“I have another idea; what if we served them what they order??”***. It's obvious that L Rousse utterance is Directive illocutionary act in a form suggestion. The spaker, La Rousse suggest the hearer with the ideas. He wants the hearer to serve customers what they order. Because the statement of the speaker, the hearer as Colette believes and want to do something La Rousse said. It clearly that Larousse utterance is suggestions for Colette.

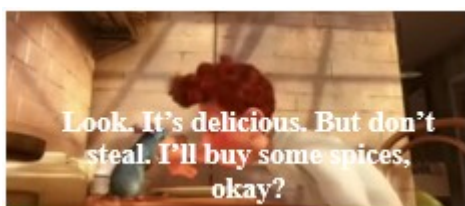
4.1.3 Expressive

No.	Data	Illocutionary Classification	Timeline
1.	Linguini: Look. It's delicious. But don't steal. I'll buy some spices, okay?	Expressive (Joy)	00:29:44
2.	Mustafa: "They love it! Other diners are already asking about it, about linguini. I have seven more orders! Skinner: "That's... wonderful"	Expressive (Statement of Joy and Statement of Likes)	00:44:43
3.	Remy: "Oh, yeah. Amazing. But.. combine one flavor with another—"	Expressive (Statement of Joy)	00:04:06
4.	Gusteau: "I am only as free as you imagine me to be. As you are."..... Remy: "Oh please. I'm sick of pretending. I pretend to be a rat for my father. I pretend to be a human through Linguini. I pretend you exist so I have	Expressive (Statement of Pain)	01:16:38

	<p>someone to talk to! You only tell me stuff I already know! I know who I am! Why do I need you to tell me? Why do I need to pretend?"</p>		
5.	<p>Ego: "That's it. I'd like some fresh clear, well-seasoned perspective. Can you suggest a good wine to go with that?"</p> <p>Mustafa: "With that, sir?"</p>	Expressive (Statement of Likes)	01:15:30
6.	<p>Remy: ".....which also our secret."</p> <p>Emile: "I don't like secrets. All this cooking and reading and TV watching while we read and cook. It's like you're involving me in crime. And I let you. Why do I let you?"</p>	Expressive (Statement of Dislike)	00:07:20
7.	<p>Colette: "I hate false modesty. It's just another way to lie. You have talent--"</p> <p>Linguini: "But I don't really! Its not me!"</p>	Expressive (Statement of Dislike)	00:56:21

8.	<p>Django: “And finding someone to replace you for poison checker has been a disaster. Nothing’s been poisoned, thank god, but it hasn’t been easy. You didn’t make it easy.”</p> <p>Remy :“I know. I am sorry dad.”</p>	Expressive (Statement of Sorrow)	00:50:40
9.	<p>Git: “Yeah.. it’s like you’re his fluffy bunny or something.”</p> <p>Emile: “I’m sorry about all the guys, Remy, I tried to limit them, but---“</p>	Expressive(Statement of Sorrow)	01:10:26
10.	<p>Linguini: “No, I’m Sorry for any delay, but we’re a little short tonight.”</p> <p>Skinner: “Please. Take all the time you need.”</p>	Expressive (statement of sorrow)	01:22:35

1. Data 1



Linguini: ***“Look. It’s delicious. But don’t steal. I’ll buy some spices, okay?”***

From the monologue the addresser is Linguini and the addressee is Remy, it’s occurred at the Linguini’s flat. At the moment, Linguini was cooking for breakfast and want Remy to tasting the food.

The utterance above explains that Linguini say something, as he said ***“Look. It’s delicious. But don’t steal. I’ll buy some spices, okay?”*** It’s obvious that Linguini utterance’s is expressive illocutionary act in a form of joy. The speaker, Linguini feels because something delicious and the speaker expresses his joy by uttering that statement. Linguini expressed what he feels and makes Remy happy when hearing it. It clearly that Linguini utterances is joy illocutionary.

2. Data 2



Mustafa : ***“They love it! Other diners are already asking about it, about linguini. I have seven more orders!”***

Skinner: ***“That’s...Wonderful”***

From the dialogue the addresser is Mustafa and addressee is Skinner, it’s occurred at the kitchen. Based on the context, Linguini dumps his sauté over Colette’s dish the moment before it is swept away by the waiter and skinner don

believe it. Skinner starts towards the door to dining room, just as Mustafa busts through it, excited.

The utterance above explain that Mustafa say something “*They love it! Other diners are already asking about it, about linguini. I have seven more orders!*” It’s obvious that Mustafa utterance’s is expressive illocutionary act in a form of likes and directive illocutionary act in a form of order at the same moment. The speaker, Mustafa said that the customers like the food by Linguini by saying that the customers is like and enjoy for dinner. Mustafa also says that the other customers asking about it then the staff have seven more orders. The customers orders a food by Linguini because she feel curios and the staff will understand and to do it soon because that is his job to serve the customers.

3. Data 3

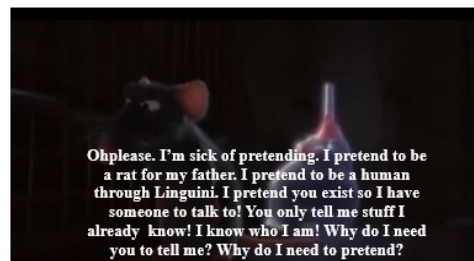


Remy: “*Oh, yeah. Amazing.* But.. combine one flavor with another—“

From the monologue the addresser is Remy and the addressee is the audience, it’s occurred at farmhouse in the kitchen. At the moment, Remy was watchesGusteau on the TV. Remy imagined was cooking and talking with his mind.

The utterance above explain that Remy say ***“Oh, yeah. Amazing. But.. combine one flavor with another—“*** it’s obvious that Remy utterance’s is expressive illocutionary act in a form of joy. The speaker, Remy is feeling great happiness because his imagination. The speaker expresses his joy by uttering that statement.

4. Data 4



Gusteau: “I am only as free as you imagine me to be. As you are.”

Remy: ***“Oh please. I’m sick of pretending. I pretend to be a rat for my father. I pretend to be a human through Linguini. I pretend you exist so I have someone to talk to! You only tell me stuff I already know! I know who I am! Why do I need you to tell me? Why do I need to pretend?.”***

From the dialogue the addresser is Gusteau and addressee is Remy, it’s occurred at skinner’s car trunk. The Gusteau sprite appears when Remy sits in the corner of his cage alone and defeated. Gusteau studies Remy and speaking quietly.

The utterances above explains that Remy feeling sick by saying ***“Oh please. I’m sick of pretending. I pretend to be a rat for my father. I pretend to be a***

human through Linguini. I pretend you exist so I have someone to talk to! You only tell me stuff I already know! I know who I am! Why do I need you to tell me? Why do I need to pretend?” It’s obvious that Remy utterance is expressive illocutionary act in a form pain. Remy was feeling sick or ill to pretending with everything he does, includes pretend that Gusteau exist so he has someone to talk and it’s enough clear when Remy said *“I am sick...”*

5. Data 5



Ego: *“That’s it. I’d like some fresh clear, well-seasoned perspective. Can you suggest a good wine to go with that?”*

Mustafa: “With that, sir?”

From the dialogue above the addresser is Ego and addressee is Mustafa, it’s occurred at dining area. At the moment, Ego wants to order wine and Mustafa serving Ego as customers.

The utterance above explain that Ego say something *“That’s it. I’d like some fresh clear, well-seasoned perspective. Can you suggest a good wine to go with that?”* it’s obvious that Ego utterance’s is expressive illocutionary act in a form of

likes. The speaker, Ego like some fresh clear well-seasoned for dinner. By saying that, Ego would like this dinner tonight.

6. Data 6



Remy: “.....which also our secret.”

Emile: *“I don’t like secrets. All this cooking and reading and TV watching while we read and cook. It’s like you’re involving me in crime. And I let you. Why do I let you?”*

From the dialogue the addresser is Remy and addressee is Emile, it’s occurred at the kitchen in farmhouse. At the moment, Emile knows that Remy was read a book of *“August Gusteau;s Anyone can cook”*. Emile ask to Remy does daddy know, but Remy wants Emile to hide this secret.

The utterance above explain that Emile say something, as he said *“I don’t like secrets. All this cooking and reading and TV watching while we read and cook. It’s like you’re involving me in crime. And I let you. Why do I let you?”* It’s obvious that Emile utterance is expressive illocutionary act in a form of dislike. The speaker, Emile say that he don’t like secret because its like he does a criminal.

7. Data 7



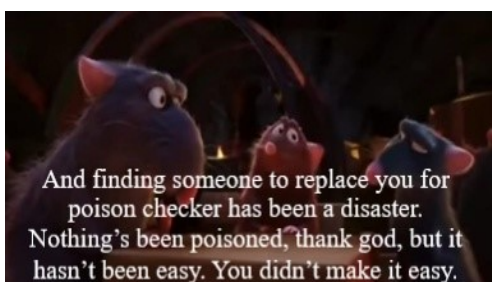
Colette: *“I hate false modesty. It’s just another way to lie. You have talent-“*

Linguini: “But I don’t really! It’s not me!”

From the dialogue the addresser is Colette and addressee is Linguini, its occurred at outside Gusteau’s restaurant. At the moment, Colette felt angry because they felt Linguini was laid to her about Linguini’s talent.

The utterance above explains that Colette say something, as she said *“I hate false modesty. It’s just another way to lie. You have talent-“* It’s obvious that Colette’s utterance is expressive illocutionary act in a form of dislike. The speaker, Colette thinks that Linguini is different who not laid to her but Colette was disappointed and say that she hates false modesty because it’s just another way to lie.

8. Data



Django: “And finding someone to replace you for poison checker has been a disaster. Nothing’s been poisoned, thank god, but it hasn’t been easy. You didn’t make it easy.”

Remy : ***“I know. I am sorry dad.”***

From the dialogue the addresser is Django and addressee is Remy, it’s occurred at rat encampment. Based on the context, after Remy comes back to home, all the rat doing party and Django sits at a prime table for join with his son, Remy.

The utterance above explains that Remy states something, as he said ***“I know. I am sorry dad.”*** It’s obvious that Remy utterance is expressive illocutionary act in form of sorrow. The speaker, Remy apologizes to his father because he to do something bad that is makes everything not easy.

9. Data 9



Git : “Yeah.. it’s like you’re his fluffy bunny or something.”

Emile: ***“I’m sorry about all the guys, Remy, I tried to limit them, but---“***

From the dialogue the addresser is Git and addressee is Emile, it’s occurred at outside kitchen. At the moment, Remy was feeling rage because Linguini said that his not a puppet and Remy not Linguini puppet. Linguini also say to take a break

for every things that they do. Suddenly Emile and his rat find Remy was picks up a bottle to throw against the wall.

The utterance above explain that Emile say something, as he said *“I’m sorry about all the guys, Remy, I tried to limit them, but---“*. It’s obvious that Emile utterance is expressive in a form of sorrow. The speaker, Emile apologizes to Remy because he and the rat insulting Remy who is in despair.

10. Data 10



Linguini : *“No, I’m Sorry for any delay, but we’re a little short tonight.”*

Skinner: “Please. Take all the time you need”.

From the dialogue the addresser is Linguini and addressee is Skinner, It’s occurred at dining area. At the moment, Linguini was serving Skinner as customers who come to Gusteau’s restaurant and there are little problems at kitchen its makes delay for serve customers.

The utterance above explains that Linguini say something, as he said *“No, I’m Sorry for any delay, but we’re a little short tonight.”*It’s obvious that Linguini utterance is expressive in a form of sorrow. The speaker, Linguini apologize to Skinner for any delay to serve the customers

D. Comissive

No.	Data	Illocutionary Classification	Timeline
1.	<p>Django: “Nothing like a cold splash of reality to make you—visit?”</p> <p>Remy: “I will, I promise. Often”</p>	Comissive (Promise)	00:51:09
2.	<p>Django: “The world we live in belongs to the enemy. We must live carefully. We look out for our kind, Remy. When all is said and done, we’re all we’ve got.</p> <p>Remy: “No”</p> <p>Django: “What...?”</p> <p>Remy: “No, Dad. I don’t believe it. You’re telling me that future is—can ONLY be-- --more of this?”</p>	Comissive (Refusal)	00:52:57
3.	<p>Django: “You’re not coming?”</p> <p>Remy: “I’ve lost my appetite.”</p>	Comissive (Refusal)	01:12:04

4.	Linguini: “Always do something unexpected...” Colette: “ No. “Follow the recipe”. ”	Comissive (Refusal)	00:39:48
5.	Ego: “ I will return tomorrow night with high expectations. Pray you don’t disappoint me. ”	Commissive (Promise)	01:09:25

1. Data 1



Django : “Nothing like a cold splash of reality to make you—visit?”

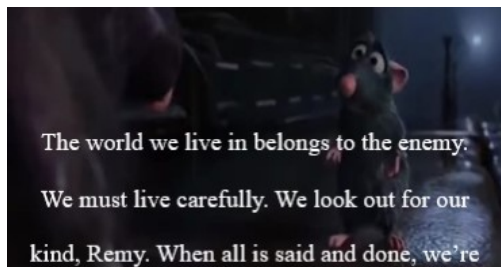
Remy: “*I will, I promise. Often*”

From the dialogue the addresser is Django and addressee is Remy, it’s occurred at rat encampment. At the moment, Remy say hello to Django, his father. Remy decided to go to make something that’s he wants and to add something to this world.

The utterance above explains that Remy makes promise by saying “*I will, I promise. Often*” it’s obvious that Remy utterances is commissives illocutionary

act in form of promises. The speaker, Remy promise will often to visit her father, django. The speaker will do something in the future by promise to his father. It Clearly that Remy utterance is statement of promise.

2. Data 2



Django: “The world we live in belongs to the enemy. We must live carefully. We look out for our kind, Remy. When all is said and done, we’re all we’ve got.

Remy: “*No*”

Django: “What...?”

Remy: “*No, Dad. I don't believe it. You're telling me that future is—can ONLY be---more of this?*”

From the dialogue the addresser is Remy and addressee is Django, it occurred at the Paris Street. At the moment, Django and Remy saw when a rat gets a little too comfortable around humans and after that Remy decided to go away with his luck.

The utterance above explain that Remy say something “*No*”. It’s obvious that Remy utterance is commissives illocutionary act in a form of refusal. The speaker,

Remy says no because he is refusing the utterance's of his father. After that Remy also says *"No, Dad. I don't believe it. You're telling me that future is—can ONLY be----more of this?"* The speaker refusing the utterance's of his father, django. It clearly that Remy utterance is Refusal for his father.

3. Data 3



Django: "You're not coming?"

Remy: *"I've lost my appetite."*

From the dialogue the addresser is Django and addressee is Remy, it's occurred at outside kitchen, rear entrance. At that moment, Remy is leaving the restaurant and meet Django. He is feeling mad and disappointed.

The utterance above explains that Django ask to Remy to come to the restaurant tonight but Remy was mad at linguini. Its mean Remy will not come to the restaurant by saying *"I've lost my appetite"*. Remy refuses to go to restaurant. It clearly that Remy utterance is commissive illocutionary act in a form of refusal.

4. Data 4



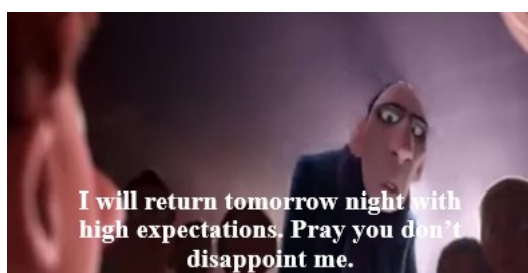
Linguini : “Always do something unexpected....”

Colette : “*No. “Follow the recipe”*”.

From the dialogue the addresser is Linguini and addressee is Colette, it's occurred at kitchen. Based on context, Colette explains to Linguini about Gusteau style, that gusteau always has something unexpected.

The utterances above explain that Colette do refusing by saying “*No. “Follow the recipe”*”. It's obvious that Colette utterance is commissive illocutionary act in form of refusal. It's mean Colette refusing Linguini to do something unexpected and to follow the recipe.

5. Data 5



Ego: “*I will return tomorrow night with high expectations. Pray you don't disappoint me.*”

From the monologue the addresser is Ego and the addressee is Linguini, it's occurred at the dining area. At the moment, Linguini was doing interview with reporter and Ego has come to Gusteau's Restaurant to give news that he will come back to review the food.

The utterance above explain that ego say something, as he said ***“I will return tomorrow night with high expectations. Pray you don't disappoint me.”*** It's obvious that Ego utterance is commissive illocutionary act in a form of promise. The speaker, Ego promises that he will return tomorrow night because he wants to review the food. The speaker will do something in the future.

4.1.3 Declarative

No.	Data	Illocutionary Classification	Timeline
-	-	-	-

After collecting the data, declarative is the one type of illocutionary acts that is not performed by the main character in this movie. Declarative need special condition to successfully happen since it is a special speech act which performed by someone in a special institutional role in a specific context. The researcher do not found the dialogue declaration that describe the change of conditions or circumstances caused by their utterances.

4.2 Results Discussion of Data Analysis

From the discussion above, the researcher can concluded that the context can explain the reason of someone to say something. After analyzing the types of illocutionary act (Representatives, Declaratives, Directives, Commissives, and Expressive), Then, the researcher focuses on illocutionary act based on Yule's classification. There are 48 illocutionary founds in ratatouille movie and there are 4 classification founds in Ratatouille utterances (Representatives, Directive, Expressive and Commissives). They show difference frequencies of their occurrence. The detail frequency of the illocutionary act is presented in a table below:

No	Illocutionary Acts	Illocutionary Force	Frequencies
1.	Representatives	Statement of fact Statement of assertions Statement of conclusion Statement of descriptions	3 1 4 2
2.	Directive	Commands Orders Request Suggestion	7 2 7 5
3.	Expressive	Statement of joy Statement of likes Statement of dislike Statement of sorrow Statement of pain	3 2 3 3 1
4.	Commissive	Promise Refusal	2 5
5.	Declarative	–	–
6.	TOTAL		48

The table shows, the most dominant types of illocutionary act is directive, because in movie the speaker who wants to get the hearer to do something. Besides

that directive occurred when the speaker expresses, commands, orders and requests, and suggests to the hearer. It consisted of 20 utterances; they are 8 utterances of request, 7 utterances of commands, 5 utterances of suggestion and 2 utterances of orders. In this drama the speaker spends his time in the restaurant to do something. The second dominant type is expressive, in this movie used in this kind of illocutionary act to state what the speaker feels. It consisted of 11 utterances; they are 4 utterances of statement dislike, 3 utterances of statement of sorrow, 2 utterances of statement of joy, 1 utterance of statement of likes and 1 utterances of statement pain.

The third position is representatives, representatives used in this movie to represent a situation that can be assumed as a truth. It consisted of 10 utterances; they are 3 utterances of statement of fact, 3 utterance of statement of conclusion, 2 utterances of statement of description, and I utterance of statement assertions. The last position is commissive, because in movie the speaker wants to perform an action in the future. The researcher not found the type illocutionary act of declaration. It consisted 6 utterances; they are 4 utterances of refusal and 2 utterances of promise. The researcher not found declaration illocutionary act in *Ratatouille* movie.

CHAPTER V

CONCLUSION, IMPLICATION AND SUGGESTION

In this chapter, there are three things that are stated; conclusion of the research, implication and suggestion based on analyzed in *Ratatouille Movie* by Brad Brid.

5.1 Conclusion

Based on the finding, the researcher found 4 classifications of illocutionary act by using Yule's classification in utterance of the main character in *Ratatouille* movie. They are representatives, directive, expressive and commissive. In this movie, the researcher do not found declarative act. Declarative need special condition to successfully happen since it is a special speech act which performed by someone in a special institutional role in a specific context. The researcher do not found the dialogue declaration that describe the change of conditions or circumstances caused by their utterances.

The researcher found 41 data and after the researcher analyzed there are 48 utterances contain illocutionary acts. It is concluded that the dominant illocutionary act used by main character in *Ratatouille* movie is directive which have 20 utterances. As researcher found, there are 4 kinds of directives; request, command, suggestion, and order. There are 8 utterances of request, 7 utterances of commands, 5 utterances of suggestion and 2 utterances of orders. In this drama the speaker spends his time in the restaurant to do something, the main character express what they want.

5.2 Implication

The implications that can be applied in everyday life from the results of research illocutionary acts in *Ratatouille* movie are that they can be used as learning resource for students, such as speaking skills. For examples, by taking the results of the discussion of illocutionary speech acts or the function of illocutionary speech acts contained this study as supporting the material in the

learning process at classroom. Like the illocutionary act in command, order suggestion or request someone to do something.

5.3 Suggestion

Based on the conclusions and implications, the researcher gives some suggestions as follow:

1. For the students who are interesting to analyze speech act especially the illocutionary acts, may use another theory beside Yule's theory for classified and Leech's theory for the aspect of situation that used by the researcher to enrich the explore more about illocutionary acts.
2. For the future researchers who wants to do speech act study, not only movie but also to other media such as magazine, newspaper, novel, comic, song lyric, presenter utterances in television, announcer utterances in radio station can also be the object of other speech act analysis.
3. For the English teacher who are interested in using media especially movie in teaching English. This movie is recommended for the material development.

REFERENCES

- Ari et Al.. (2010). *Introduction to Research in Education, 8th Ed.* USA: Wadsworth.
- Arsyad, Azhar. (2011). *Media Pembelajaran.* Jakarta: Rajawali Pers.
- Austin, John L. (1975). *How to Do Things With Words.* Oxford: Oxford University Press.
- Azni. (2011) *An Analysis of Illocutionary Act in Prince of Persia "The Sand of Time Movie"*. Jakarta: University SyarifHidayatullah.
- Bull, V. 2008. *Oxford Learner's Pocket Dictionary 4th Ed.* Oxford: Oxford University Press.
- Crystal, David. 2008. *A Dictionary of Linguistic and Phonetics. 4th Ed.* Cambridge, MA: Blackwell.
- Fromkin, Victoria. 2003. *An Introduction to Language 7th Ed.* Boston: Thomson Place.
- Gay, LR. 2003. *Educational Research: Competence for Analysis and Applications.* New Jersey: Pearson Education.
- Hornby Taylor, S & Friends. 2015. *Introduction to Qualitative Research Methods: A Guidebook and Resource, Fourth Edition.* New Jersey: John Wiley & Sons.
- <https://www.encyclopedia.com>
- (<http://ratatouille.weebly.com/history.html>).
- http://www.pixartalk.com/wp-content/uploads/2010/02/ratatouille_script.pdf
- <https://youtu.be/97OPjxrHIDY>

- Jawad, Firas, A. (2011). *A Pragmatic Analysis of Illocutionary Speech Acts in Standart Arabic with a Special Reference to Al-Ashter's 'Epistle'*. Irak: University of Babylon.
- Isnawati, FifinDwi., Anam, Syamsul. (2015). *Speech Acts Analysis of The Main Character in Sherk Movie Script*. Jember: University of Jember.
- Leech, G., 1983. *Principles of Pragmatics*. New York: Longman.
- Levinson, S. 1983. *Pragmatics*. Cambtidge: Cambridge University Press,.
- Safira. (2017) *.An Analysis of Ilocutionary Acts Use by Main Character in Zootopia Movie Script*. Tulungagung: State Islamic Institut (IAIN) of Tulungagung.
- Searle, J. R. (1969), *Speech Acts. An Essay in The Philosophy of Language*. Cambridge
- Sugiyono. (2008). *Metode Penelitian Kualitatif, dan R & D*. Bandung: Alfabeta.
- Suyadi, (2017). *The Implementation of BEDSRA Teaching Strategy in English for Accounting Classroom*. Atlantis Press. Advances Social Science, Education and Humanities Research (ASSEHR), Vol 110.
- Yule, G. (1996). *Pragmatics*. Oxford: Oxford University Press.
- Prinz. Jesse. (2007). When Fi.m Is Art. Search: what is film. www.google.co.id. Accessed in april 24, 2015.

**APPENDIX II THE SCRIPT FILM OF RATATOUILLE MOVIE BY
BRAD BRID**

Ratatouille

Screenwriter:

Brad Bird

Original Story by

Jan Pinkava, Jim Capobianco, Brad
Bird

Ratatouille
script signature page - **GUILDS**

8-1/2" x 11"

dishes breaking, an indescribable CRASH, followed by an OLD LADY'S SHRIEK.

We're close to the WINDOW now, when it is suddenly SHATTERED by a COOKBOOK. Instantly the action FREEZES.

Underneath its splayed pages, shielding himself from the shards of splintering glass is, inexplicably, a RAT-

-REMY. He's scrawny, frightened, almost comic. It's hard not to feel sympathetic towards the little guy.

REMY (V.O.)

This is me. I think it's apparent I need to rethink my life a little bit. What's my problem? First of all--

OUTSIDE THE FARMHOUSE - DUSK - WEEKS EARLIER

A SILHOUETTE darts out from behind a wooden barrel, pausing upright against a blood red sky. Mangy, sinister, the opposite of Remy. This is how most humans see RATS.

REMY (V.O.,
CONT'D) --I'm a rat.
Which means life is
hard.

Assured the coast is clear, the SINISTER RAT scampers out into the yard, followed by DOZENS MORE RATS. The RATS move across the expanse of grass toward a COMPOST HEAP, which sits in the middle of a field under the darkening sky.

Resourceful and well coordinated, the rats grab bits of decomposing food and carry it off. REMY is among them, drearily going through garbage.

happens
to be the leader
of our clan.

Remy catches another scent and FROWNS; this new scent is different somehow, wrong. He follows the scent to Django--

REMY (V.O.)
So what's wrong with having
highly developed senses?

Django is about to eat the APPLE CORE when Remy lunges at him, snatching the core from his hands.

REMY
Whoa whoa whoa! DON'T EAT THAT!!

SHED - MINUTES LATER

Still holding the APPLE CORE, Remy sniffs the air, following a scent to a tarp in the corner. He lifts it, REVEALING: a can of RAT POISON. The other rats REACT. Django's impressed.

REMY (V.O.)
Turns out that funny
smell was rat poison.
Suddenly Dad didn't
think my talent was
useless. I was feeling
pretty good about my
gift. Until Dad gave
me a job--

FARMHOUSE - COMPOST PILE - DAY

A line of rats file past REMY, holding up rotted scraps of food so that each one passes under his nose.

REMY (V.O., CONT')

--that's right-- "poison checker".

As Remy sniffs with all the gusto of a lifelong DMV employee, the line shuffles forward with each "clean".

REMY

(sniffs before each one)

Clean... clean... clean-erino...
cleaneriffic... close to
Godliness--

The rat under inspection stands there, unsure as to whether or not he's been approved.

REMY (CONT'D)

--which means "clean". You know--

"Cleanliness is...
close to--?"

(no response) Remy

waits, expecting the rat to get his
joke. Beat.

REMY (CONT'D)

...never mind. Move on...

The rat moves on. Remy rolls resumes his bored inspection.

INSIDE ATTIC - LATE AFTERNOON

Django & Remy stand on a beat-up chair,
overlooking the rat clan as they go about their
day.

REMY

(V.O.) Well,
it made my Dad
proud.

DJANGO

Now don't you feel better, Remy? You've helped a noble cause.

REMY

Noble? We're thieves, Dad. And what we're stealing is-- let's face it, garbage.

DJANGO

It isn't stealing if no one wants it.

REMY

If no one wants it, why are we stealing it?

They continue to quarrel. It's clear this is an old argument.

REMY (V.O.)

Let's just say we have different points of view.

ATTIC - NIGHT

Django and Emile are gobbling up an assortment of RUBBISH, which is in fact dinner. REMY watches them, appalled. He looks down at his own plate in disgust.

REMY

(V.O., CONT'D) This much I knew: if you are what you eat, then I only want to eat the good stuff.

He pushes the rotted food away. Django reacts.

REMY (V.O.)

But to my Dad--

DJANGO

Food is fuel. You get picky about what you put in the tank, your engine is gonna die. Now shut up and eat your garbage.

REMY

If we're going to be thieves, why not steal the good stuff in the kitchen? *Where nothing is poisoned.*

DJANGO

First of all; we are NOT thieves. Secondly; Stay out of the kitchen and away from the humans. It's dangerous.

OUTSIDE THE FARMHOUSE - DUSK

Remy watches the farmhouse, drawn to the warm light and the sounds emanating from inside.

REMY (V.O.)

I know I'm supposed to hate humans. But there's something about them...

FARMHOUSE - KITCHEN Remy

carefully sneaks into the kitchen.

REMY (V.O.,
CONT') ...they don't

just survive, they
discover, they create.
Just look at what they
do with food.

The TV is tuned to the same show we saw in the opening. CHEF GUSTEAU is cooking, speaking to the camera. Remy watches.

GUSTEAU (ON T.V.)

Good food is like
music you can taste,
color you can smell.
There is excellence
all around you. You
need only be aware to
stop and savor it.

Remy notices a leftover plate of FRUITS & CHEESES. He picks up a small slice of cheese and takes a bite.

REMY (V.O.)

Gusteau was right. Each
flavor was totally unique.

As Remy closes his eyes his surroundings FADE TO BLACK. A amorphus COLORED SHAPE appears above his head accompanied by a cello bass line.

REMY

(V.O., CONT') Oh,
yeah. Amazing.
But... combine one
flavor with
another--

Cheese still in his mouth, Remy takes a bite of the STRAWBERRY.

REMY (CONT'D)

-and something new was created.

New COLORED SHAPES and musical signatures appear; swirling and dancing in harmony with the others.

A light SNAPS ON, breaking the spell. The OLD LADY has awakened. Remy drops the food and scampers away.

FIELD - DAY

Remy follows a pleasant scent in the air. It leads him to a beautiful MUSHROOM.

REMY (V.O.)

So now I had a secret
life. The only one who
knew about it was
Emile.

BEHIND THE FARM HOUSE - LATE AFTERNOON

Emile is atop a full garbage can, rooting around under the lid. Remy calls up from the tall grass below.

REM

Y Emile!
Psst- hey,
Emile--!

Emile looks up, holding the remains of a brown-bag lunch.

REMY

(giddy)

Look! I found a mushroom!
Come on, you're good at
hiding food, help me find
a good place to put this!

GRASSY FIELD - LATE AFTERNOON

Remy and Emile walk together; Emile on all fours, dragging the enormous bag he grips between his teeth, while Remy walks upright, carefully cradling his mushroom.

REMY (V.O.)

He doesn't understand me, but I can be myself around him...

EMILE

Why are you walking like that?

REMY

I don't want to constantly have to wash my paws. Do you ever think about how we walk on the same paws that we handle food with? Do you ever think about what we put into our mouths??

E

MILE
All
the
time.

REMY

(he shudders)

When I eat, I don't want to taste everywhere my paws have been.

EMILE

Well, okay. But if Dad sees you walking like

that... he's not gonna
like it.

Remy SNIFFS Emile's BAG. His eyes LIGHT UP.

REMY What have you got
there? He disappears into the bag, RIFLES
through it, emerging with--

REMY

Cheese?? You found
CHEESE? And not just any
cheese- Tomme De Chevre
de
Pays! That would go
beautifully with my
mushroom!! And! And
and and-

He sniffs the air, quickly finds a plant nearby.
He PLUCKS it from the ground, his excitement
growing by the second.

REMY (CONT'D)

--this rosemary!! With, maybe with--

He grabs a paw full of grass from the ground,
tasting the milky base. Smiling, he squeezes a
few drops on the mushroom.

REMY (CONT'D)

-a few drops from this sweet grass!

EMILE

Well... throw it on the
pile I guess, and
we'll--

REMY

We don't want to throw
this in with the garbage!
This is special!

EMILE

But we gotta return to the colony before sundown or Dad's gonna--

REMY

Emile! There are possibilities unexplored here. We've gotta cook this! Now, exactly *how* we cook this is the real questi--

Remy STOPS, his gaze locking on the SMOKING CHIMNEY atop the farmhouse roof. He GRINS.

REMY (CONT'D)

--ooooohh yeah. Come on!

ROOFTOP - LATER

Remy has skewered the mushroom and cheese onto part of the TV antennae, which he has bent over the smoking chimney top, hand turning it like a rotisserie.

REMY

The key is to keep turning it, get the smoky flavor nice and even...

Lightning flickers in the far distance, followed a moment later by a RUMBLE of thunder. Emile watches, concerned.

EMILE

That storm's getting closer. Hey, you think that maybe we shouldn't--

KRAAAK!!! A BOLT OF LIGHTNING hits the TV antennae-- knocking both rats off the rooftop.

They make a LONG FALL, landing with a THUD into a the soft dirt.

Miraculously, Remy and Emile are alive, their smoking fur sticks out in an electrified frazzle. Remy holds the rod up, keeping the cheesy mushroom-- now transformed by lightning into an amazing, puffed out shape-- completely clean.

REMY

(moan
ing)

Whoaaa...

ohhh...

(idly bites mushroom)

...ohmmmmnnn you gotta
taste this!!! It's got
this kind of-- (smacks
lips)

--burny, melty-- it's not
really a smoky flavor,
it's a certain-- it's kind
of like a--

(MORE)

REMY (cont'd)

(makes a sound effect)

--it's got a--

(sound effect)

--kind of taste, don't
you think? What would
you call that flavor?

EMIL

E Lightning-y?

REMY

Yeah! It's LIGHTNING-Y!
We've gotta do that
AGAIN! Okay. When the

next storm comes we'll
go up on the roof-

Remy's eyes suddenly go BLANK with a pre-emptive
thought.

REMY

I KNOW WHAT THIS NEEDS!
Saffron! a little saffron
would MAKE THIS!

EMILE

Saffron. Why do I get the
feeling--

REMY & EMILE

(together)
--it's in the kitchen.

FARMHOUSE KITCHEN - MINUTES LATER

Emile frets, looking nervously at the old lady,
still fast asleep in front of the TV. Remy
RUMMAGES through her spices.

REMY

Saffron...
saffron...
hmn...

EMILE

Not good. Don't like
it. She's gonna wake
up.

REMY

I've been down here a
million times. She
turns on the cooking
channel-- boom. Never
wakes up.

EMILE

You've been here a million times??

REMY

(resumes rooting)

I'm telling ya,
saffron'll be just the
thing. Gusteau swears by
it.

EMILE

Okay, who's Gusteau?

Remy pushes aside some COOKBOOKS, revealing a
well-worn copy of "AUGUST GUSTEAU'S ANYONE CAN
COOK!" on the shelf.

E

MILE
Wait--
you....
read?

REMY

(guilty)
Well, not...
excessively.

E

MILE Oh,
man. Does
dad know?

REMY

You could fill a book--
a LOT of books-- with
things dad doesn't
know. And they have.
Which is why I read.

(pointed
) Which is
also our
secret.

He resumes rummaging through the spices. Emile
FRETS.

EMILE

I don't like secrets.
All this cooking and
reading and TV watching
while we read and cook.
It's like you're
involving me in crime.
And I let you. Why do I
let you?

FARMHOUSE ATTIC - SAME MOMENT

RATS stream in from a crack in the wall,
throwing food from the compost pile on to a
heap. DJANGO is at the center, overseeing
things. He turns away, distracted--

DJANGO

What's taking those kids so long?

RESUME KITCHEN - REMY AND EMILE

Remy locates a tiny vial of
saffron, holds it up.

REMY Ah.

Aquila saffron.
Italian. Gusteau
says it's excellent.
Good thing the old
lady is a food lov--

Something on the TV attracts Remy's attention;
the great Chef
Gusteau is being interviewed.

REMY

--hey! That's Gusteau! Emile, look--

GUSTEAU (TV)

Great cooking is not
for the faint of

heart. You must be imaginative, strong-hearted, you must try things that may not work. And you must not let anyone define your limits because of where you come from. Your only limit is your soul. What I say is true, anyone can cook... but only the fearless can be great.

Remy grins, nodding in agreement.

R

EMY
Pure
poetry.
y.

TV NARRATOR

But it was not to last. Gusteau's restaurant lost one of its five stars after a scathing review by France's top food critic Arnot Ego.

Remy drifts closer to the TV, drawn to the shocking news.

TV

NARRATOR (CONT'D)
It was a severe blow to Gusteau, and the great Chef died shortly afterward, which, according to

tradition, meant
the loss of another
star.

REMY

(stunn
ed)
Gusteau...
is dead?

Suddenly the TV SNAPS OFF! Remy & Emile spin
around to see-the OLD LADY is awake... and
WIELDING A SHOT GUN.

R

EMY
RUN!!

Remy and Emile SCATTER! Emile panics, races
toward the attic.

REMY

NO! You'll lead her to the colony!

The Lady BLASTS huge holes in the ceiling just
behind the scrambling Emile. He LEAPS CLEAR--
and lands on the end of a HANGING LIGHT FIXTURE.
The old lady has him. She levels the
gun barrel at the helplessly dangling Emile--

REMY hides his eyes. EMILE braces for the end--
CLICK.

The shotgun is EMPTY. The OLD LADY REACTS: WHAT?
EMILE REACTS: Huh? I'm not dead? REMY LOOKS UP:
Emile is still alive? The OLD LADY curses,
ejecting the shells.

EMILE SEES his opportunity, starts SCRAMBLING to
pull himself up onto the light. THE OLD LADY
SEES THIS and rushes for more shells. REMY sees
an opening and takes off to help Emile.

Rifling through her desk drawers, the OLD LADY SPIES REMY coming out of hiding to help EMILE. She REDOUBLES HER EFFORTS to find a box of shells--

EMILE struggles his fat body up to the precarious LIGHT FIXTURE.

E

MILE
Help!
Remy!
Help!

REMY

Emile, start
swinging the
light! I'll try
to grab you!

OLD LADY hears Remy calling for Emile, but from her POV all we hear is a SQUEAKING SOUND. OLD LADY finds a SHELL BOX: EMPTY. She YANKS OPEN another desk drawer. REMY arrives at the light fixture, reaches out for EMILE--

R

EMY
Emile!
Swing
to me!

OLD LADY-- nothing in the drawer, she decides to look in the book shelf, LOOKING BACK to see if the TWO RATS are still together and struggling, still sitting ducks--

Finding no shells in the desk, the LADY goes for the cabinet,

LOOKING BACK to the TWO sitting duck RATS. The lady FINDS a fresh box of SHELLS, spilling them in her excitement--

REMY STRAINS to lift EMILE. The LADY drops to her knees, picks up a shell, loading it as EMILE's feet get purchase. The LADY chambers her SHELL and SWINGS the SHOTGUN AROUND--

The RATS scramble up into a new blast hole at the base of a hanging fixture. It EXPLODES in buckshot! SILENCE... then a loud CRACK--

The lady LOOKS UP: a large FISSURE snakes across the ceiling, connecting the wide circle of SHOTGUN HOLES--

--a massive CHUNK OF CEILING breaks free and comes crashing down-- bringing with it the FLOOR of the ATTIC above, its furniture, and HUNDREDS OF SURPRISED RATS. The Old Lady FREAKS! She runs from the room.

DJANGO
EVACUATE!!! EVERYONE
TO THE BOATS!

RATS grab assorted belongings as they make their escape. Remy and Emile run with the terrified mob. Suddenly, Remy stops, looks back to Gusteau's COOKBOOK--

R
EMY
The
book
!

--and TURNS BACK, rushing into the flood of fleeing rats!

OUTSIDE THE FARMHOUSE

RATS are diving out the windows, streaming through cracks, racing across the grass to the banks of a nearby stream.

BY THE STREAM

The rats run into the tall grass, pulling aside camouflage, REVEALING several WATERCRAFT built from junk. The RATS push them into the water and climb aboard. DJANGO urges them on.

DJ
ANGO GO GO
GO! MOVE
MOVE MOVE!

INSIDE THE FARMHOUSE KITCHEN

Remy, the last remaining rat, struggles with GUSTEAU'S COOKBOOK. A strange BREATHING SOUND causes him to look up: the LADY is back, now sporting a World War 2 GASMASK, and GAS CANNISTER. She starts after Remy, SPRAYING GAS everywhere.

With a burst of adrenaline Remy hoists the COOKBOOK onto his back and makes a running LEAP through the window--

OUTSIDE THE FARMHOUSE

--and lands on the lawn in a shower of glass. It appears the COOKBOOK itself is struggling to catch up to the fleeing rats-

R
EMY
Wait!
Wait
for
me!

ON THE RIVER

RAIN starts to fall. The last RAT BOAT has shoved off from shore, but DJANGO's boat lingers under the FOOTBRIDGE.

DJANGO

Everybody here? We
have everybody? Wait
a minute- where's
Remy?!

At the shore, Remy throws the book into the water and starts paddling toward the tunnel after the colony.

REMY

Right here! I'm coming! I'm coming!

D

JANGO

Hold on
son!

(to other rats)
Give him something
to grab on to!

GIT, a huge, muscular lab rat, grabs a SPATULA and hoists it out over the water toward Remy.

DJANGO

(CONT'D) Come on
boy!

Remy reaches out, desperately paddling with his other paw.

DJANGO

(CONT'D) Paddle son!
Come on, reach for
it!
You can do it!

Remy has almost reached the end of the spatula--
BLAM!

A BLAST hits the water, sends Remy flying
backward. The OLD

LADY has taken position at the footbridge above.
She FIRES at Django's boat-- missing as his boat
enters the tunnel.

D

JANGO
Remy!

R

EMY
Dad!

DJANGO

Come on, you can make
it! You can make it!

Remy climbs back aboard the cookbook and PADDLES
into the drainpipe before the LADY can get off a
shot. She CURSES.

TUNNEL - CONTINUOUS

Remy paddles. Ahead, Django's BOAT vanishes into
the dark.

REMY

Guys wait! Stop! Hold
up! Wait for me! Hold UP!

Frightened SHOUTS echo into SILENCE.

R

EMY
DAD??
(no
response)
Dad...?

Silence. Remy strains to see into the darkness.
He begins to make out SHAPES; the channel
forking into TWO TUNNELS.

R

EMY
Which

way...

?

He paddles towards the right tunnel, changes his mind, veers toward the left. He paddles, picking up speed. Then he hears--

--a LOW RUMBLE. He stops, suddenly alert. The rumble becomes a ROAR. Remy whirls, PADDLES furiously the opposite direction. He's headed toward the edge of a waterfall!

But it's too late. Over the edge go Remy and the COOKBOOK, tumbling into the rapids below.

Remy is tossed about like a rag doll, buffeted in every direction by the churning water. He struggles for air---finally breaking the surface, he GULPS a breath--

--and is PLUNGED back under. The stone walls blur past him as he claws back to the surface. Through the tumult he spies his one chance up ahead-- the COOKBOOK. He swims toward it, finally catching it, he pulls himself aboard.

The rapids pass, the waters become calm. He looks back, amazed he's still alive. He collapses, exhausted.

DISSOLVE TO:

SOMEWHERE IN THE SEWER SYSTEM - NIGHT

A soaked and exhausted Remy has pulled his battered cookbook to the sewer bank. It's dark and cold, it smells bad, but he's safe. Maybe the clan will find him. He waits.

LATER

The COOKBOOK has dried out a bit, and there is just enough light seeping through a grate above for Remy to read it.

REMY (V.O.)

I waited. For a
sound... a voice... a
sign. Something...

Remy flips a crinkled page, to a appetizing
photo of pastry.

His stomach GROWLS. He looks away, turning
to a drawing of GUSTEAU on the opposite
page. The ILLUSTRATION comes to life;
speaking to Remy--

GUSTEAU

If you are hungry, go up
and look around, Remy.
Why do you wait and mope?

REMY

I've just lost my family.
All my friends. Probably
forever.

G

USTEAU
How do
you
know?

REMY

Well, I--
(what is he doing?)
You... are an
illustration. Why am I
talking to you?

GUSTEAU

(shrugs)
You just lost your family. All
your friends. You are lonely.

REMY

Yeah, well, you're dead.

GUSTEAU

Ah... but that is no
match for wishful
thinking. If you focus
on what you've left
behind you will never
be able to see what
lies ahead. Now go up
and look around.

Remy looks up, considering the streets above. He
looks back to the illustration. Gusteau has
resumed his frozen pose. Remy decides to go.

WE FOLLOW REMY

as he scurries up into a BUILDING-- between
walls, through pipes, under floors, allowing
GLIMPSES into the HUMAN world around him. Remy
moves through a crack, emerges into--

APARTMENT KITCHEN

In the next room A PARTY is in progress. Remy
spies a loaf of
BREAD. Famished, he grabs it, prepares to take a
bite when-

--a SPRITE in the form of GUSTEAU appears,
smaller than Remy, glowing and semi-transparent.

G

USTEAU
What are
you
doing?!!

REMY

(startled, defensive)
I'm hungry! I don't
know where I am and I

don't know when I'll
find food again...

GUSTEAU

Remy. You are better
than that. You are a
cook! Cooks make.
Thieves take. You are
not a thief.

REMY

(reco
nsidering
) But I
am
hungry...

GUSTEAU

Food will come, Remy.
Food always comes to
those who love to cook...

The GUSTEAU SPRITE VANISHES. Remy shakes it off.
He puts the bread down, denying his growing
hunger, and moves on.

BETWEEN THE WALLS

Remy MOVES, following his exceptional nose. We
see glimpses of many French lives;

A PAINTER carefully paints a nude model we can't
see--

An DOG barks aggressively, warning Remy away
from his flat--

A LOVERS QUARREL. Remy watches from above,
through a crack in the ceiling; SHE shakily
waves a pistol at a defiant HE.

QUARRELIN

G WOMAN You think I

am playing,
Francois?
You think I am PLAYING??

QUAR
RELING MAN You
don't have the
guts!

Losing interest, Remy moves on. A BULLET splinters the floor in front of him. Remy rushes back to the crack and SEES--

--the couple struggling with the smoking gun. The MAN wrenches it free, it clatters to the floor. They glare at each other, blood in their eyes--

--and KISS. Remy rolls his eyes and moves on, through dark, tight spaces... into a pipe and emerges onto--

OUTSIDE THE BUILDING - ROOFTOPS - DUSK

CAMERA follows as Remy scampers along railings and ledges, past windows, up vines, BOOMING UP as the ROOFTOP FALLS AWAY TO REVEAL-A STUNNING PANORAMA; PARIS AT NIGHT.

It is GORGEOUS-- a vast, luminous jewel. Remy is GOBSMACKED.

REMY
Paris? All this time I've
been underneath PARIS? It's
beautiful.

Remy's takes in the sea of shimmering lights... then sees a HUGE SIGN atop a building several blocks away. It's GUSTEAU-- a frying pan in each hand. The SIGN marvels at the panorama.

GU
STEAU SIGN
The MOST
beautiful.

REMY
Gusteau's? Your
restaurant?? You've led
me to your restaurant!

GUSTEAU SIGN
(not entirely
sure) It seems as
though I have.
Yes.
There it is! I have led you to it!

R
EMY I
gotta
see
this..
.

Remy heads off toward the restaurant.

KITCHEN - GUSTEAU'S RESTAURANT

WAITERS and COOKS bustle back and forth preparing elaborate meals with energetic precision; the complex dance of Haute Cuisine. Professional cooking at its finest.

While the COOKS range wildly in age and nationality, only one is female; a French cook in her late twenties named COLETTE.

A small, nasty-looking MAN sporting a thin mustache and a toque almost as large as the rest of him, ENTERS. This is the head Chef, SKINNER. Several COOKS call out greetings to him. He looks annoyed as LA ROUSSE nudges him.

LA ROUSSE

Hey boss! Look who's here!
This is Linguini, Renata's
little boy.

La Rousse gestures to LINGUINI, a gawky young man with a unruly mop of red hair sitting on a stool in the corner. He jumps up and awkwardly approaches Skinner.

LA ROUSSE (CONT'D)

All grown up, eh? You
remember Renata,
Gusteau's old flame?

SKINNER

(distract
ed) Ahh yes.
How are you,
uh...

LA

ROUSSE Linguini.

SKINNER

Yes. Linguini. So nice of
you to visit. How is--?

L

INGUINI
My
mother.

S

KINNER
Yes.

LA

ROUSSE
Renata.

SKINNER

(impat
ent) Yes.

Renata. How
is she?

LINGUINI

Good. Well, not g-- she's
been better... I mean,
uh...

H

ORST
She
died.

S

KINNER
Oh. I'm
sorry.

LINGUINI

Don't be. She
believed in heaven so
she's... covered...
(awkward) ...you
know. Afterlife wise.

Skinner stares at Linguini for a long, perplexed
moment.

Linguini suddenly hands a sealed envelope to
him.

S

KINNER
What's
this?

LINGUINI

She left it for you. I
think she hoped it would
help. Me. Get a job.
Here--?

LA

ROUSSE Of course,

Gusteau wouldn't
hesitate. Any son
of Renata's--

SKINNER

(cutting him off)

Yes. Well, we could
file this, and if
something suitable
opens up--

LA ROUSSE

We've already hired him.

SKINNER

(outraged)

What?! How dare you hire
someone without my-

H

ORST We
needed a
garbage
boy.

Skinner processes this, calming as he does.

S

KINNER

Oh.

Garbage

.

Well...

(to Linguini, thin smile)

...I'm glad it worked out.

Skinner disappears into his office, which once
belonged to the great Gusteau himself. Linguini
turns back to the other cooks, who are already
handing him his work clothes.

ROOFTOP - ABOVE GUSTEAU'S KITCHEN - MINUTES
LATER

Remy and the Gusteau sprite look down through
the SKYLIGHT into GUSTEAU'S kitchen. Remy
watches, rapt as the CHEFS scurry about,
preparing the gourmet meals.

REMY

I can't believe it. A real
gourmet kitchen and I get to
watch.

GUSTEAU

You've read my book. Let
us see how much you know.
Which is the Chef?

Remy points out SKINNER, who is berating another
cook.

R

EMY
That
guy.

GUSTEAU

Very good. Who is
next in command?

R

EMY The
Sous
Chef...
there.

(points out HORST)

The Sous is responsible
for the kitchen when the
Chef's not there.

REMY'S POV: ISOLATING THE COOKS as Remy points
them out.

REMY (O.C.)

Saucier; in charge of
sauces, very
important. Chef de
Partie, DemiChef de
Partie-- both
important...

(pointing)

Commis, Commis, Commis...
they're cooks. Very
important.

GUSTEAU

You are a clever rat. Now--
- who is that?

Gusteau is pointing at the garbage boy LINGUINI,
who is clumsily steering a mop and bucket
through the kitchen.

REMY

Oh... him? He's nobody.

GUSTEAU

Not nobody. He is part
of the kitchen.

REMY

(dismissive)

He's a Plongeur or
something. Washes
dishes or takes out
the garbage. He
doesn't cook.

G

USTEAU

But he
could.

Below, LINGUINI accidentally knocks over the pot
of soup, spilling it. Remy gives Gusteau a
patronizing chuckle.

R

EMY

No.

What WE SEE, but Remy doesn't: desperate that no one notices his mistake, Linguini quickly replaces the pot on the burner, and MOPS up the floor.

GUSTEAU

How do you know? What do I always say? "Anyone can cook".

REMY

Well, yeah. Anyone can. That doesn't mean that anyone *should*.

GUSTEAU

Well that is not stopping *him*. See?

Remy watches aghast as Linguini quickly chums some water from another pot into the soup to refill it to it's former level, haphazardly throws in a few spices and vegetables.

REMY

No! This is terrible!
He's *ruining* the soup!
And nobody's noticing?!
It's your restaurant! Do something!

GUSTEAU

What can I do? I am a figment of your imagination-

REMY

But HE'S RUINING THE SOUP! We've got to

tell someone that he's
R-

The skylight suddenly gives way, and Remy
PLUNGES down-GUSTEAU'S KITCHEN

With a SPLASH Remy lands in a sink filled with
soapy dishwater. He paddles to the surface,
climbs onto the counter and tumbles over the
edge, hitting the floor with a SPLAT.

KITCHEN FLOOR - UNDER THE COUNTER - CONTINUOUS

Remy HIDES. GIANT FEET (belonging to busy COOKS)
boom by on either side. Surrounded by the
enemies of rat kind, Remy is PETRIFIED. From
REMY'S POV the kitchen is a terrifying place;
full of FIRE and NOISE. He runs out from under
the counter.

The door to the walk-in OPENS, knocking Remy
across the floor and under the stove. Above him
rows of burners IGNITE.

He races across a walkway, under another counter
and out the other side, nearly run over by a
DINING CART. REMY dives underneath it, using it
to cross the kitchen camouflaged.

Sticking his head out, Remy spots an OPEN WINDOW
on the far wall: a way out! He runs for it,
climbing up a dish rack to the counter. He is
nearly to the OPEN WINDOW.

He scrambles up onto a copper pot toward it, but
the lid slips and he falls inside. He LOOKS UP.

REMY'S POV: OUT FROM UNDER THE POT LID

--the window is MOVING AWAY. What's happening?!

WIDEN TO REVEAL--

--the POT is being carried away by one of the COOKS. The chef sets the pot down near a stove and exits. As Remy heads back toward the window, a wonderful SCENT hits his nose. He SNIFFS, following it to a PAN filled with vegetables.

Enticed, he crawls inside, and it is only then that he notices the LARGE TURKEY-- moments before a COOK picks up the pan and slides it into the oven!

Remy barely escapes before the oven door CLOSES, SPRINGING from the oven to another passing trolley, which bursts into-THE DINING ROOM - CONTINUOUS

Remy is wheeled into the plush hush of the restaurant, and pulls up to a table of well-dressed DINERS. A WAITERS HAND reaches down for a peppermill, grabbing REMY instead--

--which startles both of them. The HAND instantly RELEASES Remy, who quickly leaps on to another passing trolley, the one heading back to the kitchen.

GUSTEAU'S KITCHEN - CONTINUOUS

Remy jumps off the trolley and hides. He looks up at the window --

REMY'S POV

--the WINDOW has been CLOSED! Linguini crosses into his view and tastes the soup. It's horrible, so horrible that--

--he runs to the window, opens it, SPITS the soup out into the alley and exits-- LEAVING THE WINDOW OPEN.

RESUME REMY

He sees his opening and runs for it, climbing a broom handle to a shelf above the stove that leads to the OPEN WINDOW.

Dodging jars of spices he runs through the steam from the soup bubbling directly below. It's so disgusting that--

--without thinking, he grabs a spice from the counter, throws a dash in. He starts for the window-- thinks better of it, adds some leeks, adds some pepper, starts back to the window--- and STOPS.

His gaze returns to the boiling pot. He looks back at the kitchen: the cooks haven't noticed him. He looks at the window: it is still open, and the path to it is clear. The GUSTEAU SPRITE APPEARS--

GUSTEAU

Remy! What are
you waiting for?

REMY

Is this going to become a
regular thing with you?

GUSTEAU

You know how to fix
it. This is your
chance...

Remy considers this. Then, filled with purpose, he jumps to the stove top, turns the burner down, hops up to the spigot to add water to the soup.

Quickly losing himself, Remy proceeds to remake the soup, alternately smelling, tasting and adding ingredients to it. He grabs a pawful of spices to toss in and SUDDENLY SEES--

--LINGUINI, wide-eyed and brandishing a ladle. They STARE at each other for a long moment, deer caught in each others headlights. Remy drops the spices into the soup.

Skinner
(OS) THE
SOUP! WHERE IS
THE SOUP?

The two STARTLE; Remy tries to run for the window. Linguini slams a collander over him, both hiding and trapping him.

Skinner
Out of my
way, Garbage
boy!

Skinner spots the ladle in Linguini's hand. He seizes Linguini by his collar.

Skinner
You are COOKING? How
dare you cook in my
kitchen!

Remy starts to push the collander toward the open window.

SKINNER
Where do you get the
gall to even attempt
something so
monumentally idiotic?
I should have you
drawn and quartered!
I'll do it! I think
the law is on my side!
(calling out)
LaRousse! Draw and
quarter this man!
AFTER you put his head

in the duck press to
squeeze the fat out!

As Skinner berates Linguini, LALO ladles the soup into a tureen, which he takes to the pass. Linguini watches helplessly as the waiter MUSTAFA carries his soup out to the dining room.

LINGUINI SKINNER
Oh, no... no no, ohhhh nooo-- What are you
blathering
about?!

LINGUINI SKINNER
(points, dumbstruck) Soup...?
-but don't let- th-- sou... (suddenly understands)
soup--! STOP THAT SOUP! Noooo!

But Mustafa is gone and it is TOO LATE. Skinner anxiously looks through the door windows into the dining room--

SKINNER'S POV: THE DINING ROOM

--the soup is served to a WOMAN DINER. She tastes it, REACTS visibly, and motions for the waiter.

RESUME KITCHEN - GUSTEAU & SKINNER Wilting,
Skinner turns his building rage toward
Linguini.

Skinner
Linguini! You're FIRED! F-
I-R-E-D! FIRED!

MUSTAFA, the waiter, sticks his head through the doubledoors, speaking low to Skinner.

MUSTAFA
She wants to

speak to the
 Chef.

Color drains from Skinner's face. He sighs, heads out into the dining room to take his medicine. Linguini creeps toward the exit, but is collared by the Sous Chef HORST.

On the counter, Remy inches the collander towards the window. Colette sticks a spoon into the soup and tastes. It's GOOD.

Mustafa and Skinner re-enter from the dining room, Skinner's face a riot of bewilderment.

 COL
 ETTE What did
 the customer
 say?

 MUSTAFA
 It wasn't a customer. It
 was a critic.

 COLETTE
 (
 fearful
 ul)
 Ego??

 SKINNER
 (
 dazed
)
 Solen
 e
 LeCla
 ire..
 .

 COLE
 TTE LeClaire?

What did she
say?

M

USTAF
She
liked
the
soup.

UNDER THE
COLLANDER The
GUSTEAU SPRITE
stops Remy.

GUSTEAU

Wait--

REMY

What do mean "wait"?
You're the reason I'm in
this mess!

GUSTEAU

Someone is asking
about your soup!

RESUME SCENE

The bustle of the kitchen has STOPPED DEAD as
Skinner tastes the soup. His eyes betray a
truth; the soup is delicious. And he HATES that.
He turns to Linguini, his face DARK.

S

KINNER What
are you
playing at?

LINGUINI

(totally confused)
I, uhm, didn't-- am I still fired?

COLETTE
You can't fire him.

SKINNER
(wheels on
her) What--!?

COLETTE
LeClaire likes it. She
made a point of
telling you so. If she
writes a review to
that effect, and finds
out you fired the cook
responsible--

SKINNER
He's a garbage boy...

COLETTE
--who made something
she liked. How can we
claim to represent the
name of Gusteau if we
don't uphold his most
cherished belief?

SKINNER
What belief is that,
Mademoiselle Tatou?

C
OLETTE
Anyone can
cook.

UNDER THE
COLLANDER The

Gusteau sprite

NUDGES Remy.

RESUME SCENE

The other COOKS murmur their assent. The turn of the tide isn't lost on Skinner. His face softens into an icy smile.

SKINNER

Perhaps I've been a bit harsh on our new garbage boy. He has taken a bold risk, and we should reward that, as Chef Gusteau would have. If he wishes to swim in dangerous waters who are we to deny him?

UNDER THE COLLANDER

Remy's totally absorbed in this conflict. A COUGH causes Remy to look up: the GUSTEAU SPRITE gestures at the window.

G

USTEAU
You
were
escapin
g..?

REMY

Oh. Yeah-Remy
resumes pushing toward
the window.

BACK TO SCENE Skinner turns to Colette,
gives her a withering smile.

SKINNER

Since you have expressed
such an interest in his
cooking career, you should
be responsible for it.

Colette's face falls. Skinner turns to the other
cooks.

S

KINNER

Anyone
else?

(they
look away)
Then back
to work--!

The cooks resume their work. Skinner wheels on
Linguini.

SKINNER

You are either very lucky or very
UNlucky. You will make
the soup again, and this
time I'll be paying
attention. Very close
attention.

Off to the side, REMY has almost made it to the
window.

SKINNER

(CONT'D) *They* think
you might be a cook.
But you know what I
think, Linguini? I
think you're a

sneaky, overreaching
little-
(he SPIES
REMY) --RAAAAT!!!

REMY RUNS. The OTHER COOKS come after him.
Skinner SWINGS a MOP at Remy, breaking dishes
and blocking his escape.

SKINNER
Linguini! Get a
something to trap it
in!!

Linguini CLAPS a jar over Remy. Seals it.

L
INGUINI
What should
I do
now...?

S
KINNER
Kill it.

L
INGUINI
Now?

SKINNER
No! Not in the
kitchen, are you mad??
Do you know what would
happen to us if anyone
knew we had a rat in
our kitchen?

(MORE)

SKINNER
(cont'd) They'd
close us down!! Our
reputation is

hanging by a thread
as it is. Take it
away from here, far
away. Kill it,
dispose of it. Go!

Linguini nods and quickly EXITS the kitchen's
back door.

ALLEY BEHIND GUSTEAU'S KITCHEN - CONTINUOUS -
NIGHT

Linguini hops aboard a bicycle and peddles into
the gloom, carrying Remy in the jar with him.

ALONG THE SEINE - NIGHT

The waterfront, normally so beautiful, seems
dark and forboding this night. Linguini slows
his bicycle and pulls up under a street lamp
near a bridge underpass. He climbs off the
bicycle and prepares to drop the jar into the
water.

Remy is PETRIFIED. His heart racing, he presses
his paws against the glass, staring at Linguini
with terrified eyes. Linguini HESITATES... then
PULLS BACK, shouting at Remy.

LINGUINI

Don't look at me like
that! You aren't the
only one who's trapped.
They expect me to cook it again!

(Remy looks up:
HUH?) I'm not
ambitious, I wasn't
trying to cook, I was
just trying to stay
out of trouble.
You're the one who

was getting fancy
with the spices!
What'd you throw in
there? Oregano? (Remy
SHAKES HEAD: "NO")
No? What, rosemary?
(Again, Remy shakes head)
That's a spice, isn't
it? Rosemary? (At
this Remy NODS)
You didn't put rosemary in there?

Remy shakes his head. Linguini SLUMPS down on
the bank, sets the Remy jar next to him.

LINGUINI

I need this job. I've lost so many.
I don't know how to cook and now
I'm talking to a rat
as if you actually
understand what I'm
say-(sudden
realization) --did
you NOD?? You
UNDERSTAND ME??
(MORE)

LINGUINI (cont'd)

(Remy NODS)
So I'm not crazy.
Wait a second, wait a
second. I can't cook.
Can I? (Remy shakes
his head) But you
can. Right?
(Remy thinks
uncertainly) Don't
be so modest, you're
a rat for Pete's
sake. Whatever you
did, they liked it.

(lost in thought)
Yeah. This could work.
Hey, they liked the
soup--

With an expansive gesture Linguini accidentally
KNOCKS REMY'S JAR INTO THE SEINE. Horrified,
Linguini DIVES IN after it.

JUMP CUT TO:

ALONG BANKS OF SEINE - MINUTES LATER

Linguini sits on a bench, soaking wet, the jar
with Remy successfully retrieved and sitting
next to him.

LINGUINI

They liked the soup.
You think you
could... do it
again? (Remy NODS)
I'm gonna let you go. But
we're together on this.
Right?
(Remy
NODS again)
Okay.

Linguini sets the jar down on its side and
carefully OPENS the lid . Remy looks up at
him... and TAKES OFF, escaping into the
darkness. CACKLING as he runs, Remy LOOKS BACK
at-

REMY'S POV: PULLING AWAY FROM LINGUINI

--who stands forlorn and alone under the bridge.

WITH REMY He slows to a stop,
moved by this pitiful sight.

WITH LINGUINI

He SIGHS, defeated. Turns sadly to his bicycle. Then a SOUND: the CLICKING of tiny claws on cement. Linguini looks up-- REMY, very cautiously, is coming toward him, back into the light. Remy looks at Linguini... who SMILES.

LINGUINI'S FLAT - NIGHT

Darkness. we hear KEYS fumbling in a lock. Linguini KICKS the warped door a few times, opening it enough to enter, and wrestle his bicycle through. He turns on a light, REVEALING-

-
-a tiny, odd-shaped room; two doors in the wall; one a bathroom, the other a closet, both tiny. One window, a table with two chairs. Hotplate. A miniscule, ancient refrigerator.

A ratty couch doubles as a bed, a portable black & white t.v. rests precariously on one arm.

LINGUINI

This is it. It's not much, but it's (he looks around) --not much.

(to Remy, shrugs)

Could be worse; there's heat and light and a couch with a TV. So, y'know-- what's mine is yours.

Remy looks over the new digs. He likes them just fine.

LATER

road! What'd I expect?
That's what I get for
trusting a ra-

As Linguini moves around the tiny alcove HE
SEES--

--REMY, quite pleased with himself as he cooks
omelettes on the hotplate. Two places have been
set at the tiny table.

LINGUINI

Wh--? Hey. What--
is that for me?

Remy nods and deftly (but with considerable
effort) sets the large omelette onto Linguini's
plate. Linguini sits and puts a forkful into his
mouth.

LINGUINI

It's good. What'd you
put in this? (Remy
holds up basil leaf)
Where'd you get that?

Remy moves to the window and points to the roof
garden of a nearby flat. Linguini looks down at
the enterprising rat.

LINGUINI

Look. It's delicious.
But don't steal. I'll
buy some spices, okay?

Remy shrugs and turns to eat. Linguini glances
at his clock.

LINGUINI

Oh no. We're gonna be
late, and on the first
day!

Linguini SHOVES the rest of the eggs into his mouth and grabs his coat. Famished, Remy opens wide, ready for his first bite of food, when Linguini snatches him up---

LI

NGUINI
Ca'mon,
little Chef!

--and runs out of the apartment.

GUSTEAU'S KITCHEN - MORNING

The cooks are circled around Colette, listening with interest as she reads a review aloud from the morning paper.

COLETTE

"Though I, like many other critics, had written off Gusteau's as irrelevant since the great Chef's death, the soup was a revelation, a spicy yet subtle taste experience."

Skinner has ENTERED, and is now stopped in his tracks.

SKINNER

(stunned
)
LeClaire...?

C

OLETTE
Yes...!
(resumes reading)
"Against all odds,
Gusteau's has recaptured

our attention. Only time
will tell if they deserve
it."

IN ALLEY OUTSIDE GUSTEAU'S

Linguini waits outside, Remy in palm, staring
uncomfortably at the kitchen entrance, working
up the nerve to go inside.

L

INGUINI
Well,
uhm...

Aware he can't enter the kitchen carrying a rat,
Linguini looks half heartedly for places to
conceal Remy; under his shirt, up his sleeves,
in his sock-- rejecting each in turn.

Out of ideas, Linguini slowly opens the top of
his pants.

Remy looks up at him, APPALLED.

LINGUINI

(desperate)

Look, I know it's
weird and stupid, but
neither of us can do
this alone. So we
gotta do it together,
right? You with me??

Remy gives a reluctant NOD. Linguini glares at
the kitchen entrance, psyching himself up--

LIN

GUINI So...
LETS DO THIS
THING!!

KITCHEN - GUSTEAU'S

The back door SLAMS OPEN. All heads swing to a slightly crazed LINGUINI standing in the doorway. He wilts a bit with the attention, and attempts to cross inconspicuously to his station, the hidden rat causing a strangely spastic lurch. The other COOKS watch with bewildered amusement.

Linguini arrives at his station and looks uneasily at the new TOQUE resting there: his new toque. He swallows, placing it on his head, and suddenly notices Skinner standing there.

SKINNER

Welcome to hell.
Now... recreate the
soup. Take as long as
you need, all week if
you must.

Skinner EXITS. Linguini looks at his station with dread, a blocked writer facing a blank page.

L

INGUINI
Soup.

LINGUINI'S STATION - MINUTES LATER

Raw soup stock bubbles at a low boil on the stove. Linguini stares at the variety carefully prepared of ingredients-- herbs, spices, diced vegetables, etc that have been and laid out at his station. He's completely unsure of where to start.

REMY peeks out from Linguini's collar and examines the scene.

He scrambles underneath Linguini's shirt and across his chest, tickling him. Linguini LAUGHS.

Remy's head pops out from Linguini's SHIRT CUFF, sees Linguini reaching for a SPICE TIN; the WRONG spice. Remy signals Linguini to stop, but Linguini pays no attention, so---Remy gives Linguini's HAND a NIP. Linguini YELPS-- dropping the entire spice tin INTO THE SOUP. Appalled, Remy gives Linguini an admonishing bite--

Linguini YELPS and CURSES, SWATS Remy in retaliation. Remy scurries to the other arm (GIGGLE) and gives Linguini another nip (more YELPS & CURSINGS).

The OTHER COOKS marvel at the strangeness of the spastic, giggling, yelping Linguini. Visibly panicked, the giggling/yelping Linguini TURNS, lurching from his station to the food safe, and closing himself inside.

INSIDE FOOD VAULT - CONTINUOUS

Linguini RIPS his shirt open, exposing his chest and arms, which are covered in angry red BITE MARKS.

LINGUINI

AAAAAAAAGGGGGGHHHHH!!!

(looks at Remy accusingly)

AAAAAAAAGGGGGGHHHHH!!!

(gestures at bite marks)

AAAAAAAAGGGGGGHHHHH!!!

Remy stares at the nearly hysterical Linguini.

LINGUINI

This is NOT gonna work, little chef! I am gonna LOSE IT if we do this any more. We gotta figure out something else. Something that doesn't

involve any biting or
nipping or running up
and down my body with
your little rat feet.
The biting; NO.
Scampering; NO. No
scampering or
scurrying. Understand,
little chef?

(
bea
t)
Lit
tle
che
f..
.?)

Remy's gaze has drifted away from Linguini, to the shelves LOADED with premium food. Remy looks weak with longing.

LINGUINI

Oh... you're hungry.

Guilty, Linguini breaks a chunk from a round of cheese and offers it to Remy, who scarfs it down. Linguini, calmer now, straightens his clothes as he thinks out loud.

LINGUINI

Okay... the way I see
it; you know how to
cook. And I know how...
to appear... human. We
just need to work out a
system so that I do
what you want in a way
that doesn't look like
I'm being controlled by
a tiny rat chef oh
WOULD YOU LISTEN TO ME?

I'M INSANE I'M INSANE I'M INSIDE A
REFRIGERATOR TALKING TO A RAT ABOUT
GOURMET COOKING I WILL NEVER PULL
THIS OFF--

KITCHEN - OUTSIDE FOOD VAULT Passing the
food vault Skinner hears a VOICE from
within.

SKINNE
R Linguini...?

INSIDE FOOD VAULT Remy, still eating, listens
as Linguini pours his heart out.

LINGUINI
-we gotta communicate! I
can't be checking for a
yes or no head shake from
a rat th-

Suddenly the vault door JERKS OPEN. THREE THINGS
HAPPEN FAST:

- 1) Skinner sees a fleeting glimpse of LINGUINI
WITH REMY.
- 2) Linguini HITS THE LIGHT SWITCH-- the room
GOES DARK.
- 3) Skinner instantly FLICKS THE LIGHTS BACK ON
to see---Linguini standing exactly as before.
But Remy is GONE.

S
KINNER
The
rat! I
saw
it!

L

INGUINI

No... a
rat?

SKINNER

(searching about Linguini)

Yes, yes-- a rat! Right next to you-

(stops,
suspicious) --
what ARE YOU
DOING IN HERE???

LINGUINI

I'm just familiarizing myself
with-- y'know, the
vegetables... and such.

S

KINNER

Get
out.

Linguini makes a hasty exit. Skinner calls out
after him.

SKINNER

ONE CAN GET TOO FAMILIAR
WITH VEGETABLES YOU KNOW!

KITCHEN - CONTINUOUS

Linguini speaks to Remy, who he's hidden under
his TOQUE--

LINGUINI

That was close. You
okay up there?

INSIDE LINGUINI'S TOQUE

Remy's surroundings are visible through the thin fabric. He looks up AND SEES they are about to COLLIDE with--

--a WAITER CARRYING A TRAY PILED WITH DISHES.
Remy YANKS BACK
LINGUINI'S HAIR like horses REINS, CAUSING-

LINGUINI

--to jerk backwards in an impossible limbo-arch,
pivoting under the tray of dishes--

--and BACK UP AGAIN, miraculously averting
disaster. Linguini blinks in amazement: what
just happened? He ducks into the--

BATHROOM LINGUINI removes his toque, looks
at Remy in the mirror.

L

INGUINI
How did
you do
that??

Still grasping hanks of Linguini's hair in his
paws, Remy

SHRUGS. Linguini's shoulders SHOOT UP to his
ears. Startled, Remy drops his arms; Linguini's
shoulders drop.

LINGU

INI Whooaah--!

A gleam comes into the rats' eyes. He JERKS the
left hank, causing Linguini's LEFT ARM to SHOOT
UP IN THE AIR.

LINGUINI

(marveling)

Wow. That's strangely involuntaREEE-

Remy is yanking tufts of Linguini's hair like a kid with a new toy. Linguini jerks around like a helpless puppet. Remy stops, looks at the panting Linguini in the mirror.

REMY (V.O.)

One look and I knew, each
of us had the same crazy
idea...

LINGUINI'S FLAT - NIGHT (MONTAGE: LEARNING TO COOK)

Using hanks of Linguini's hair to control Linguini's actions, Remy pilots Linguini(who is blindfolded to keep him from cheating) through an increasingly complex series of cooking tasks, everything from cutting vegetables to flipping crepes.

During this comic montage we see Remy learning precisely how to pilot Linguini, and at the same time, Linguini is learning how to surrender himself to being "piloted".

By dawn, Linguini and Remy have meshed into one finely honed cooking machine.

DISSOLVE TO:

KITCHEN - NEXT DAY

Linguini stands off to the side, fretting as Skinner pulls a ladle of soup from a Linguini's pot and tastes it.

SKINNER

Congratulations. You
were able to repeat
your accidental
success. But you will
need to know more than

soup, if you are to
survive in my kitchen,
boy. Colette--

Skinner gestures to COLETTE, who watches with a
scowl.

SKINNER
(CONT'D) --will be
responsible for
teaching you how we
do things here.

Skinner grins and EXITS. Linguini crosses to
Colette.

LINGUINI
(a little too smooth)
Listen, I just want you to
know how honored I am to be
studying under a-

Colette STABS a knife through Linguini's
shirtsleeve, pinning it to the table. Her voice
is low, intense.

COLETTE
No, you listen. I just
want you to know exactly
who you are dealing
with. How many women do
you see in this kitchen?

LINGUINI
Well, I hah--- um--

She brings a second knife down through
Linguini's sleeve--

COLETTE
Only me. Why do you
think that is??

LINGUINI

(spooked,
sputtering) Well...
huh--! I... hoo...

COLETTE

Because Haute Cuisine
is an antiquated
hierarchy built upon
rules written by
stupid old men, rules
designed to make it
impossible for women
to enter this world.
But still I am here.
How did this happen?

Linguini bumbles in a desperate attempt at
nonchalance.

LINGU

INI Because...
you, ah--
hah...

Colette SLAMS a third knife through Linguini's
sleeve, thoroughly pinning it. Linguini is truly
frightened.

COLETTE

Because I'm the
toughest cook in this
kitchen. I've worked
too hard for too long
to get here, and I'm
not going to jeopardize
it for some garbage boy
who got lucky. Got it??

Linguini NODS pathetically. Colette pulls the
knife handles out with a single JERK and
Linguini topples to the floor. Colette EXITS.
Linguini peeks over the counter, dazzled.

L

INGUINI

Wow...

SKINNER'S OFFICE

Skinner watches as ad man FRANCOIS DUPUIS finishes pitching his campaign for the latest GUSTEAU'S FROZEN FOOD product.

The trademark Chef Gusteau art has been repainted; Gusteau now sports a kimono, coolie hat, and chopsticks. Behind this are similar campaigns for GUSTEAU'S FRENCH PIZZA and GUSTEAU'S MICROWAVE BURRITOS. Skinner is captivated.

DUPUIS

"Easy to cook, easy to eat,
Gusteau makes Chinese food
'Chine-Easy!'"

SKINNER

Excellent work
Francois, as usual.

DUPUIS

It's good, isn't it?

Skinner stands, offering a handshake to signal the end of the meeting. As Francois packs up his portfolio, preparing to leave, Skinner straightens the photo of himself with Gusteau that hangs on the wall.

SKINNER

I want you to work up
something for my latest
frozen food concept:
"Gusteau's Corn
Puppies". Like corn

dogs, only smaller, bite
size!

DUPUIS

(starts
sketching in pad)
What are corn dogs?

SKINNER

Cheap sausages dipped
in batter and deep
fried. You know...
American. Whip
something up, maybe
Gusteau in overalls and
Huckleberry Tom hat-

DUPUIS

(displaying his sketch)
Or as a giant ear of corn in
doggie makeup?

SK

INNER Yes,
but... with
dignity.

Dupuis EXITS. Skinner moves to his desk and the
stack of

UNOPENED MAIL there, and begins to shuffle
through it; bill, bill, bill-- and the PINK
ENVELOPE given to him by Linguini.

He opens the envelope and reads; his bored eyes
growing wider and wider with each line. He
GASPS, seizing the phone.

S

KINNER
Get my
lawyer-
-!

SKINNER'S OFFICE - AN HOUR LATER Skinner's lawyer TALON LABARTHE is reading GUSTEAU'S WILL.

TALON

The will stipulates that, if after a period of two years from the date of death no heir appears, Gusteau's business interests-- including the restaurant and the rights to his name and image-- will pass to his Sous Chef. You.

SKINNER

I know what the will stipulates!
(brandishing letter)
What I want to know is if this letter, if this boy, changes anything!

Skinner raises the window blinds, revealing a view of the kitchen and Linguini, who looks unusually awkward among the practiced cooking staff. Talon looks from Linguini to a framed photo of GUSTEAU.

TALON

There's not much resemblance--

SKINNER

(drops blinds)
There's NO resemblance at all! He's not Gusteau's son! Gusteau had no children! And what of the timing of all this? The

deadline in the will
expires in less than a
month!

Talon drifts around the office, searching for something.

SKINNER

(CONT'D) Suddenly
some boy arrives with
a letter from his
"recently deceased"
mother claiming
Gusteau as his
father? Highly
suspect!

Talon spies a TOQUE inside a DISPLAY CASE. He turns to Skinner.

T

ALON
This
is
Gustea
u's?
(Ski
nner
NODS)
May I?

S

KINNER
Of
course,
of
course.

Talon carefully opens the display case, removes GUSTEAU'S TOQUE and begins to inspect it.

TAL

ON But the

boy does not
know?

SKINNER

(brandishing the letter)

She claims she never told
him-- OR Gusteau! And asks
that I not tell!

TALO

N Why you?
What does she
want?

Talon spies something on the toque: a HAIR. He
pulls a pair of TWEEZERS from his coat, removes
the hair, folding it carefully inside a
handkerchief, and pocketing it.

S

KINNER
A job.
For
the
boy.

T

ALON
Only a
job?

S

KINNER
Well...
yes.

TALON

Then what are you
worried about? If he
works here you'll be
able to keep an eye on
him, while I do a
little digging, find

out how much of this
is real.

(getting his coat)
I'll need you to collect
some DNA samples from the
boy, hair maybe.

SKINNER
The whole thing is
HIGHLY SUSPECT.
He KNOWS something!!

TALON
Relax. He's a garbage
boy. I think you can
handle him.

Talon exits. Skinner stands inert, spooked.

KITCHEN

Linguini finishes dicing a red pepper. He sets
down his knife, carefully scoops up the small
pile of dicings, walks over to a giant pot and
drops it in, returning to repeat the procedure.
Colette, who has watched this, interrupts--

C
OLETTE
What are
you
doing?

LINGUINI
I'm cutting.
Vegetables. I'm
cutting the
vegetables?

COLETT
E NO. You waste
energy and time!

Colette slides a chair up to the end of Linguini's prep table and slams the pot down on its seat so that the top is level with the table's surface.

COLETTE

You think cooking is a
cute job, huh? Like
mommy in the kitchen?

She snatches Linguini's KNIFE from him with one hand, several vegetables with the other. With frightening speed she dices them; flicking each diced pile into the pot with the knife; dice, flick, dice, flick--

COLETTE

Well mommy never had
to face the dinner
rush when the orders
come flooding in and
every dish is
different and none are
simple and all have
different cooking
times but must arrive
on the customers table
at exactly the same
time, hot and perfect.
Every second counts--

In MOMENTS Colette has completed a ten-minute Linguini job.

COLETTE (CONT'D)

--and you CAN NOT BE MOMMY!!!!

TIME CUT: ANOTHER DAY

Linguini is cooking. He takes a pan off the burner and sets it to one side, which is already

cluttered with utensils. Colette sees the mess and is outraged.

C

OLETTE
What is
this???

Linguini stammers. Colette quickly clears his station, pitching it all into a sink full of dishwater.

COLETTE

Keep your station
clear. When the meal
rush comes what will
happen?? Messy
stations slow things
down, food doesn't go,
orders pile up--
disaster!! I'll make
this easy to remember;
keep your station
clear... or I WILL
KILL YOU.

TIME CUT: Colette grabs Linguini by the arm and holds up his sleeves, which are smeared with multi-colored STAINS.

COLETTE

Your sleeves look like
you threw up on them.
Keep your hands and
arms in, close to the
body like this--

(she demonstrates)

--see? Always return
to this position.
Cooks move fast; sharp
utensils, hot metal,
keep your arms in, you

will minimize cuts and
burns and keep your
sleeves clean. Mark of
a chef; messy apron,
clean sleeves.

TIME CUT: ANOTHER DAY

Linguini and Colette shell peas. Colette's
manner is easier, more collegial.

COLETTE

I know the Gusteau style
cold. In every dish Chef
Gusteau always has
something unexpected. I
will show you, I
memorized all his
recipes-LINGUINI
(writing it down)
"Always do something unexpected"...

COLETTE

No. "Follow the recipe".

LINGUINI

But you just said--

COLETTE

It was *his* job to be
unexpected. It is our
job to--

COLETTE &

LINGUINI --follow the
recipe.

TIME CUT: ANOTHER DAY

Colette pulls a loaf from a basket of freshly
baked bread and shows it to Linguini.