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Indirektne ilokucije posmatrane na primjeru TV serije *Breaking Bad*

Indirect Illocutions Observed on the *Breaking Bad* TV Series

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Contents

1. <i>Introduction</i>	2
1.1. <i>Corpus description</i>	2
1.2. <i>Methodology</i>	2
1.3. <i>Breaking Bad Series Overview</i>	3
2. <i>An overview of the Speech Act Theory</i>	4
2.1. <i>Speech act theory</i>	5
2.2. <i>Searle's taxonomy of speech acts</i>	7
3. <i>Indirect speech acts</i>	8
3.1. <i>Speech acts and society</i>	10
3.1.1. <i>Social dimension</i>	10
3.1.2. <i>Cultural dimension</i>	11
4. <i>Analysis</i>	11
5. <i>Conclusion</i>	37
<i>Bibliography</i>	39

1. Introduction

Communication is part of our everyday lives. This final diploma paper will be dealing with indirect illocutions through the examples of the dialogues used in the *Breaking Bad* series. The first task is to find indirect speech acts and then within the Speech Act theory, classify them according to this theory into the five micro classes (representatives, commissives, directives, expressives and declaratives) and give a short analysis of their particular meanings and how those meanings/ messages are realized. My hypothesis is that there will be more examples of commissives and directives, as they are often used because the speakers try to be polite. The found examples will show us how they can be realized through different dimensions, for example by questioning certain conditions of appropriateness, and social dimension.

The reason I picked this TV series is because, well, I've always been a fan of drama series, movies, and books. Along with its great humour, the reason to like this series is because of the character development, which can be seen throughout all seasons. The series also explores the lives of ordinary people, their relationships with their families, their reality and struggle with their lives. It is a perfect blend of all these aspects and, what draws many people to like it is because we feel and sympathize with the characters.

1.1. *Corpus description*

The corpus used in the analysis will be scenes selected from the different seasons of the series *Breaking Bad*. This crime drama has five seasons, and for my analysis, I will be discussing and analyzing various conversations that include indirect illocutions selected from different seasons. To understand the context behind the dialogue, the scenes will be picked from YouTube or Netflix. The links will be provided in the analysis section. However, the most important means of analysis will be the transcribed scenes.

1.2. *Methodology*

This paper deals with indirect illocutions. The overall structure of this paper takes the form of 4 chapters, including this introductory chapter. The second part begins with by laying out the theoretical dimensions where certain terms will be introduced and explained. Those terms include utterances, speech acts, direct and indirect illocutions, and Searle's classification of speech acts. After the theoretical framework, the corpus analysis follows.

The corpus study deals with the examples of indirect illocutions, more precisely commissives and directives according to Searle's taxonomy of speech acts. Several seasons will be watched, and different dialogs that contain indirect illocutions will be presented. My hypothesis is that the majority of examples will be directives and commissives. The approach to this analysis is both descriptive and analytical. The readers will be presented with a table which will contain the selected scenes. The scenes will be analysed on different levels: whether it's a commissive or directive (type of speech act), they will be classified according to the sentence form, and short remarks will be added as well.

Once the corpus study has been analyzed, this paper moves on to its final part, the conclusion, where the results and the discussion of results are described. The conclusion deals with the overview of the corpus findings. It provides us with the most common and less common illocutions and those illocutions that didn't occur in the analysis. The corpus study is expected to provide sufficient data and reliable results which can be useful in terms of studying and understanding these concepts in the English language.

1.3. Breaking Bad Series Overview

Breaking Bad is an American crime drama that was first aired in 2008 and ended in 2013. It was produced and directed by Vince Gilligan, who after the series' success, directed a separate series about the famous lawyer Saul, who was part of the *Breaking Bad* series. It tells a story about two main characters Walter White (Bryan Cranston), a chemistry teacher, and Jesse Pinkman (Aaron Paul) his problematic student. The series' focus is on White's struggle with his underpaid job, lung cancer and the fact that he is overqualified. It wouldn't be as successful, without the funny and criminal partner of White, Jesse, who, with his teacher turns into a hardcore criminal after deciding to cook and distribute meth with him. The series received positive reviews, praise for the performances, and receiving numerous awards such as Emmys, Critic's Choice Television Awards, Satellite Awards, and so on. The show has been lauded as one of the greatest television series of all time. (Wikipedia)

2. An overview of the Speech Act Theory

Any time a person says something, after which comes a silence is called utterances. Utterances can be analyzed on many different levels. (Holtgraves, 2001, p. 16).

One of the approaches to language, logical positivism, states that all utterances were to be evaluated exclusively based on their verifiability". However, this approach is too extreme, therefore many utterances were meaningless. (Holtgraves, 2001)

Russel, a logical positivist tried to divide utterances and sentences into true or false. However, a group of language experts like Austin and Searle, had a different view to communication. Austin believed that there is a distinction between descriptive utterances -*constatives*, which can be judged true or false, and *performatives* which cannot be judged true or false. They are there to state something. (Holtgraves, 2001)

The example of performatives is: *The girl could've been done it earlier.* Performatives can be implicit and explicit, and the explicit performative of this sentence would be: *I told you that the girl could've been here earlier.* (Yule, 1996)

Austin, just like any other language philosopher, believed that some utterances are there to perform some action, rather than being uttered, meaning they have some force. In other words, Austin believed that people use language to perform actions.

At some point, Austin developed, but later abandoned the performative hypothesis which states that behind every utterance there is a performative verb (order, warn, admit, promise) that make the illocutionary force explicit. One of the reasons he abandoned this theory is because the implicit performatives, ones without the performative verbs, sound more natural. He also realized that implicit performatives do not always have an obvious explicit performative understood. For example, the expression "I'll be back" could mean – I promise I'll be back or "I warn you I'll be back". (Cutting, 2002)

People's verbal interactions can be described through speech acts. Speech act theory was one of the most popular contributions by a famous linguist John Austin and his student John. R. Searle. Austin was famous for his contribution to the notion of illocutions, which are, by the definition of, the function of the words and the specific purpose that the speakers have in mind. Illocutions, further, can be divided into five main micro classes: directives, representatives,

expressives, commissives and declarations. This is Searle's contribution to the Speech act theory. (Yule, 1996)

2.1. *Speech act theory*

John Austin's contribution to the Theory of Speech Acts was immense. What is the point of talking typing or writing to other people? Griffiths (2006) explains that, stating-passing on facts that will be news to our addressees is indeed an important function of language, but it is not the only one. The straightforward, non-technical ways of describing people's linguistic interactions can be described through speech acts.

As mentioned above, an utterance is any stretch of talk, by one person, before and after which there is silence on the part of that person. An utterance is the use by a particular speaker, on a particular occasion, of a piece of language, such as a sequence of sentences, or a single phrase, or even a single word. (Hurford, Heasley, & Smith, 1997, p. 16)

Yule (1996) explains that the speaker normally expects that his or her communicative intention will be recognized by the hearer. The circumstances may help hearers (whether they are familiar with each other, their gender, social status...). These circumstances, along with other utterances are called the speech events. So, we can say that the nature of the event determines the interpretation of an utterance as performing a particular speech act. One and the same sentence can be uttered with quite different communicative results, meaning that one sentence can have different meanings, depending on the context, politeness, weather. That being said, changing the circumstances, a sentence may be interpreted differently. It also means that there is more to the interpretation of a speech act than can be found in the utterance alone. (Yule, 1996)

A theory that addresses this level of interpretation is speech act theory, introduced in the 1950s by the philosopher John L. Austin (1911–60) and developed further by others, in particular John R. Searle. Actions performed via utterances are given more specific labels: apology, complaint, compliment invitation, promise or request.

Austin's contribution is the greatest and best visible in his "development of the idea of the speech situation clarified by identification of illocutionary acts." (Oishi 5)

Austin (1962) defined speech acts as the actions performed in saying something. According to the Speech act theory, the action performed when an utterance is produced can

be analyzed on three different levels. The central idea of speech act theory is that whenever we make an utterance in a verbal exchange we act on several levels.

- a) One level is what Austin calls the “locutionary act, locutionary force or locution”. A locutionary act is the act of using a certain expression (usually a sentence) with a certain meaning in the given context. It is the basic act of utterance or producing a meaningful linguistic expression” (Yule, p. 48). Or simply, the act of saying something. (Cutting, 2002, p. 16).
- b) We also perform an ‘illocutionary act’ or “Illocution” on the level on which the utterance constitutes a certain type of ‘speech act’: a statement, a question, a request, a promise, a refusal, a confirmation, a warning, etc. (Lobner, 2002, p. 10). It is what is done in uttering the words, the function of the words and the specific purpose that the speakers have in mind. (Cutting, 2002, p. 16) . Plainly, we form utterance with some kind of function in mind. (Yule, p. 48)

(Hurford, Heasley, & Smith, 1997) provide a little bit different definition. They claim that illocutionary acts are “acts carried out by a speaker making an utterance is the act viewed in terms of the utterance’s significance within a conventional system of social interaction”. One way to think about the illocutionary act is that it reflects the intention of the speaker in making the utterance in the first place. It’s important to mention that illocutions are acts defined by social conventions, acts such as accosting, accusing, admitting, apologizing, challenging, complaining, condoling, congratulating, declining, deploring, giving permission, giving way, greeting, leave-taking, mocking, naming, offering, praising, promising, proposing marriage, protesting, recommending, surrendering, thanking, toasting. (Hurford, Heasley, & Smith, 1997, p. 272)

- c) The “perlocutionary effect, act” or “perlocution” is what is done by uttering the words, their effect on the hearer or simply the hearer’s reaction to them. (Hurford, Heasley, & Smith, 1997, p. 271) defined them as acts “carried out by a speaker making an utterance is the act of causing a certain effect on the hearer.”

Austin’s contribution was immense, however his student, John Searle, has played an important role in speech acts analyses.

It is necessary to mention Searle’s three major aspects of his role in Speech Act Theory, especially, the last one, which is the basis for this paper.

- a) his specification of illocutionary force via the felicity conditions
- b) his taxonomy of speech acts
- c) the notion of indirect speech acts” (Holtgraves).

2.2. Searle’s taxonomy of speech acts

Searle, his disciple, had a solution to classifying speech act into these 5 macro-classes: Declarations, commissives, expressives, directives, representatives. Searle’s taxonomy of speech acts, which will be used in my analysis, concerns “an easily recognized relationship between the three structural forms: declarative, interrogative, imperative and the three communicative functions (statement, question, and command/request)”. (Yule, 1996, pp. 54, 55)

Directives-for example ordering, demanding, requesting-convey a proposition about a future act of the addressee that the speaker desires, and the point is to try to get the addressee to commit to making the proposition true. (Griffiths, 2006). They are those kinds of speech acts that speakers use to get someone else to do something; they express the speakers’ wants. (Yule, 1996, p. 54)

E.g., “Give me a cup of coffee,” or “Could you open the window please?”

Comissives- are an attempt to commit the speaker to a future course of action. Unlike directives, it is the speaker’s (rather than the hearer’s) subsequent actions that will alter the world. Comissives are warnings, promising, threatening and guaranteeing, refusals, pledges.

E.g., I’ll be back!

We will not do that. (Yule, 1996)

Declarations are those kinds of speech acts that change the world via the utterance:
Priest: *I pronounce you husband and wife.*

Jury: *We find the defendant guilty.* (Yule, 1996, p. 53)

Representatives are those speech acts that state what the speaker believes to be case or not. Those include assertions, conclusions, descriptions, statements of facts:

The earth is flat, Chomsky didn’t write about peanuts. (Yule, 1996)

Expressives-for example thanking, condoling, congratulating, and apologizing-are used to express a psychological state (gratitude for thanks, sympathy for condolences, pleasure for congratulations, regrets for apologies) about a presupposed proposition. The proposition

concerns: something done by the addressee in the case of thanks and congratulations (to the advantage of the utterer for thanks, to the credit of the addressee for congratulations, a death in the case of condolences, a wrong done by the speaker in the case of apologies. (Griffiths, 2006, p. 152)

e.g., *I am sorry.*

Congratulations! (Yule, 1996)

Since we've discussed speech acts as conventional acts that we perform with language, it's important to note that most speech acts have propositional content. The main differences between different speech acts concerns the way the content is involved. For instance, is it presented as an updating of presupposition; as a desired change to the presupposed background; or as a presupposed proposition or which we are expressing regret, gratitude or whatever? Indirect speech acts "tell me your name" is used not as an order but as a question-are ones that do not stick to the three main default correlations with sentence type (stating with declarative sentences, ordering with imperative sentences, questioning with interrogative sentences). The forces of indirect speech acts can be understood as implicatures, though some become established as idioms. (Griffiths, 2006, p. 153)

3. Indirect speech acts

A different approach to distinguishing types of speech acts can be made on the basis of structure. A fairly simple structural division between three general types of speech acts is provided, in English, by the three basic sentence types. As shown in the following example, there is an easily recognized relationship between three structural forms (*declarative, interrogative, imperative*) and the three general communicative functions (*statement, question, command/request*).

a) *You wear a seat belt.* -Declarative.

b) *Do you wear a seat belt?* – Interrogative

c) *Wear a seat belt!* - Imperative (Yule, 1996, p. 54)

Whenever there is a direct relationship between a structure and function, we have a direct speech act, whenever there is an indirect relationship between structure and function, we have

an *indirect speech act*. Thus, a declarative used to make statement is a direct speech act, but a declarative use to make a request is an indirect speech act. Let's look at the following example

1. *It's cold outside.*
2. *I hereby tell you about the weather.*
3. *I hereby request of you that you close the door.*

An utterance in 1, is a declarative. When it is used to make a statement as paraphrased 2, it is functioning as a direct speech act. When it is used to make a command or request as in 3, it is functioning as an indirect speech act.

As mentioned above, the notion of indirect speech acts was one of John Searle's highly important contributions. Searle said that a speaker using a direct speech act wants to communicate the literal meaning that the words conventionally express there is a direct relationship between the form and the function. Thus, a declarative form (not to be confused with declarations speech acts) such as "*I was going to get another one*" has a function of a statement or assertion; and interrogative form such as "*Do you like the tuna and sweetcorn ones?*" has the function of a question; an imperative form such as "*Get me one*" has the function of a request or order. (Cutting, 2002)

On the other hand, Searle explains that someone using an indirect speech act wants to communicate a different meaning from the apparent surface meaning; the form and function are not directly related there is an underlying pragmatic meaning and one speech act is performed through another speech act. Thus a declarative form such as "*I was going to get another one*" or "*you can get me tuna and sweetcorn one*" might have the function of a request or order, meaning "*get me one*", similarly, an interrogative form such as "*could you get me tuna and sweetcorn one please*" or "*would you mind getting me one*" has the function of a request or order and "*can I get you one while I'm there*" can be seen as an offer. Finally an imperative form such as "*enjoy your bun*" function as a statement, meaning "*hope you enjoy your bun*", "*here take this one*" can have a function of an offer and "*come for a walk with me after the lunch*" serves as an invitation. Indirect speech acts are part of everyday life. Classification of utterances in categories of indirect speech acts and direct speech acts is not an easy task because so much of what we say operates on both levels and utterances often have more than one of the micro functions (representatives, commissives, directives, expressives and so on). A few examples will illustrate this. (Cutting, 2002, p. 17)

At this point, it's clear that when a sentence type is used in the performance of speech acts different from their default kind, we have indirect speech acts. An example of this is: "*Could you put the lid on that one to the right?*"

The sentence type is interrogative, making a question the default speech act type, but it would have been uncooperative to take the utterance as simply a question, and to nothing about it. This is treated as a request, an indirect request, in terms of implicature. Even though it seems that the person is asking if the hearer is capable of putting a lid on to a pan, that's not the case, as it is obvious that anyone in a given context can do this. The hearer did not wait for the direct request, but he treated this preliminary query as a request. Even though the hearer could've responded to this question and said "*Yes, I can*" or "*no, I cannot*", the English speakers know that the form "*could you*" is an idiomatic way of making a request, as much as "*Why not*" is an idiomatic way of making a suggestion. It's also important to mention that some words like "*promise, sorry*" can contribute to identifying the kind of speech act. The former may mean promising, and the latter-apology. However, they do not determine the kind of speech act, because, as we will see, speech acts depend on context and many other factors. "*I promise you'll regret this*", is a threat, not a promise. Same goes for "*We are sorry that we hurt you*" doesn't have to be a real apology, but rather a description of the right frame of mind for a sincere apology. (Griffiths, 2006)

3.1. *Speech acts and society*

3.1.1. *Social dimension*

Speech acts constitute one of many forms of politeness. Indirectness is so much associated with politeness that directives are more often expressed as interrogatives than imperatives. This is especially the case with people with whom one is not familiar. An interesting case here is the sign to the general public and many British restaurants, book shops and petrol stations that says "*Thank you for not smoking*" the expressive "thanking" speech act is presumably used because it sounds more polite and friendly to all the strangers who read the sign, than the impersonal directive prohibiting "no smoking".

Other factors that can make speakers use indirect directives, in addition to lack of familiarity, are the reasonableness of the task, the formality of the context and social distance (differences of status, roles, age, gender, education, class, occupation and ethnicity). Social distance can

give speakers power and authority, then it is generally those of the less dominant role and so on who tend to use indirectness. (Cutting, 2002, p. 20)

3.1.2. Cultural dimension

Speech acts and their logistic realizations are culturally bound. The ways of expressing speech acts vary from country to country, from cultural to culture. In India for example, the expressive speech act of praising and congratulating a person on their appearance can be realized by the words "how fat you are" because weight is an indicator of prosperity and health, in a country where there is malnutrition. In Britain, these words express speech act of deploying or criticizing since the fashion and diet foods industries, and possibly health education, have conditioned many to thinking that "slim is beautiful". (Cutting, 2002, p. 21)

4. Analysis

Scene 1: Hospital

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10044&sid=7ba99e058000535d10fe37c83b1db78d>

00:43- 1:48 Walter White finds about his cancer. - YouTube

This scene is from season one, episode one, The Pilot. Before this scene, Walter collapses and he is taken to the hospital. This is a conversation between him and EMT.

Walter: This is so embarrassing. I am fine. Honestly. It's just some bug going around. First my wife had it, then my son, and now me. It's just like a chest cold. Could be some low blood sugar as well. I didn't have the greatest breakfast this morning, honestly. Hey, listen, *can you do me a favor?* (1) *Can you just drop me off at a corner somewhere?* (2)

EMT: No. Sorry.

Walter: It's just that I don't have the greatest insurance.

EMT: Take a couple of deep breaths for me. Is there anybody you want us to contact for you?

Walter: God, no.

EMT: *Lean forward for me, would you?* (3)

	SENTENCE FORM	TYPE OF SPEECH ACT	REMARKS
1.	Interrogative	Directive-request	The use of the phrase “Can you do me a favor?” is a polite and indirect way of ordering someone do something for them. Walter doesn’t use the imperative “Drop me off at the corner somewhere”. The motivation for use of the “Can you” indirect forms is clearly politeness. He’s asking EMT whether he can do it or not, yet he does not know about EMT’S abilities to perform the action. This question leaves him with the possibility to refuse the request.
2.	Interrogative	Directive-request	If we don’t treat “would you” as a tag question, but as a preposed sentence “Would you lean forward for me”- this is clearly an indirect, and more polite order from EMT for Walter while he’s being examined.

Scene 2: Jesse’s House

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10044&sid=7ba99e058000535d10fe37c83b1db78d>

[Walt and Jesse Decide To Buy an RV | Pilot | Breaking Bad - YouTube](#)

This scene is from season one, episode one, The Pilot. Walter and Jesse decide to cook some meth. Walter steals some flasks from school and brings them to Jesse’s house. Walter takes it out of his car, while Jesse is sitting and looking at him. They also try to discuss a place where they could cook.

Walter: *You just gonna sit there?* (1)- (Jesse stands up and walks towards the car)
This. Look at this. Kjeldahl-style recovery flask, very rare.

.... Walter: Lab safety equipment. We're also gonna have an emergency eye wash station. These chemicals and their fumes are toxic, in case you didn't know that.

Jesse: Well, you can dress up like a f*g if you want. Not me. *Listen, this stuff doesn't stay more than a day.* (2)

Walter: What? I thought we were gonna cook here.

Jesse: No, we're not gonna cook here. Okay, this is my house. I don't sh*t where I eat.

Walter: Well, then, where are we gonna work?

Jesse: You tell me. This is your deal. You want to smoke it up, smoke it up at your house. Nah, I didn't think so.

Walter: Oh, well. *Well, what if we rented one of those self-storage places, you know, those little orange garages, worked out of there?* (3)

Jesse: No. They're on to that. They got dogs that sniff around. RV. *That's what you want.* (4)

Walter: What, like a Winnebago?

Jesse: Yeah. *I know a dude who wants to sell his. He just goes camping with it. But a mobile meth lab? That'd be the b*mb. I mean, driveway out in the boonies. Be all evasive.* (5)

	SENTENCE FORM	TYPE OF SPEECH ACT	REMARKS
1.	Interrogative	Directive-request/order	Walt and Jesse at this point do not respect each other very much and they do not have a typical teacher-student relationship, where they should be respectful towards each other. We can see this through Walter's question, where he indirectly tells him to get up and help him.
2.	Declarative	Directive-order	Instead of using the imperative "You are going to move this stuff somewhere else by tomorrow", Jesse uses the declarative to order Walter to move it.

3.	Interrogative	Directive-suggestion	Instead of saying “We could rent...” or “I suggest we...”, Walter makes a suggestion by asking a question, as he is clearly unsure if that would work out as he has never used those before.
4.	Declarative	Directive/suggestion/order	This speech act could simply mean “You should get us an RV”. But it could also mean an order for Walter to get it as Jesse had previously mentioned that “This deal is your deal man” since Walter made him cook meth as he had threatened to turn him in.
5.	Declarative	Directive/suggestion	Jesse obviously hints at Walter to buy this RV, from the guy he knows, and it is expected from the hearer to get the message. At the same time, Jesse is trying to persuade him to buy it as he would probably benefit from it somehow (they wouldn’t have to cook at his home and his friend could use the money to buy some drugs from them).

Scene 3

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10044&sid=0e67dfacae030e8daffe1eb6f2279409e>

<https://vipserije.com/epizode/breaking-bad-1x1/> 35:00

This scene is also from The Pilot episode. Jesse and Walter are outside a supermarket. Jesse had previously asked Walter to get him 85 grand so his friend could sell Walter an RV. Walter brings only 7 thousand.

Jesse: Dude, this isn’t even seven grand, alright? *My guy wants 85.* (1)

Walter: *This is all the money I have in the world.* You’re a drug dealer. Negotiate. (2)

	SENTENCE FORM	TYPE OF SPEECH ACT	REMARKS
1.	Declarative	Directive-order	Even though this sentence is in the form of a declarative sentence, this could be inferred as “Get him 85,000”. Example one is an indirect order.

2.	Declarative	Commissive-refusal	Walter doesn't clearly refuse to give him the money he asked for, but as he says that that's the only money he has in this world, it's impossible for him to get more, therefore, he's refusing to give him more.
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Scene 4

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10044&sid=0e67dfacae030e8daffe1eb6f2279409e>

Jesse Makes Fun Of Walt's Tightly Whities - Breaking Bad - YouTube

This is also season 1, episode 1. In this scene, Walter and Jesse are in the desert with their new RV. This is the first time they will cook together. They are getting dressed and Walter decided to take his clothes off and cook in his panties. Jesse is making sure no one can see them.

Jesse: Yeah, nothing but cows! Got some big cow house way out that way, like 2 miles, but I don't see nobody.

Walter: Cow house?

Jesse: Yeah, where they live. The cows. Whatever, man. Yeah, let's cook here.

Walter: Cow house. God help me.

Jesse: What are you doing?

Walter: These are my good clothes. I can't go home smelling like a meth lab.

Jesse: *Yeah, you can. I do. (1) Those? Those, uh. You're keeping those on, right? (2)*

Walter: *Come on. Daylight's burning. (3)*

Jesse: Oh, my God. Oh, this is, uh this is a good look for you. And you're maybe only the world's second biggest h*m*.

Walter: *Would you shut up and help me? (4)*

Jesse: Oh, yeah. Oh, yeah, work it. Baby, work it.

Walter: Turn that off!

	SENTENCE FORM	TYPE OF SPEECH ACT	REMARKS
1.	Declarative	Directive- request	This is the first time they are cooking. Jesse is surprised that Walter is in his underpants. Since Jesse does go home smelling like a meth lab, he is suggesting that Walter should keep his clothes on.
2.	Interrogative	Directive- request/suggestion	Just like in the previous sentence, but now in the form of a question, Jesse is suggesting that Walter wears at least his underpants on. What he means is “I think you should wear your panties”.
3.	Declarative	Directive-suggestion	Since the sun is about to set soon, Walter is suggesting that it will get dark soon, and that they should start cooking.
4.	Interrogative	Directive-order	“Would” has an additional use; when asking someone something with “would”, without trying to be polite, it means that a person is annoyed and that someone’s habits or something that they is doing at the moment are getting on their nerves. Walter’s tone also indicates this.

Scene 5

https://www.youtube.com/watch?v=m1_0zxIZfYs

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10044>

Hank is works as a DEA agent. They are in front of Emilio’s house (a drug dealer). Hank is in his car talking to his crew and waiting for them to get inside.

Hank: All right, come on, come on. All right. *School bus is clear. Got the green light.* (1)

Agent: Copy that.

	SENTENCE FORM	TYPE OF SPEECH ACT	REMARKS
1.	Declarative	Directive- commanding	In this scene, Hank gives a command to his colleagues. By using the declarative sentences, he's not only stating that the bus is clear and that they got the green light, but he is also commanding or giving them permission to go in the house and to search it.

Scene 6: Jesse's house

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10044>

Walter Wants To Cook Meth With Jesse - Breaking Bad - YouTube

Jesse is on the run, hiding from the police. He is hiding behind his car. Walter comes and scares Jesse.

Walter: *It's me. I'm alone.* (1)

Jesse: How'd you find me?

Walter: You're still in our filing system. So your aunt owns this place, right?

Jesse: I own it.

Walter: *No one's looking for you.* (2)

Jesse: Why are you here?

Walter: I was curious. Honestly, I never expected you to amount to much, but methamphetamine? I didn't picture that. *There's a lot of money in it, huh?* (3)

Jesse: I don't know what you're talking about.

Walter: No?

Jesse: Not a clue.

Walter: Cap'n Cook? That's not you? *Like I said, no one is looking for you.* (4)

Jesse: *Look, I don't know what you think you're doing here, Mr. White. I mean, if you're planning on giving me some bowl winder about getting right with Jesus by turning myself in...* (5)

Walter: Not really.

Jesse: High school was a long time ago. You ain't Welcome Back Kotter, so step off. *No speeches.* (6)

Walter: Short speech. You lost your partner today. What's his name? Emilio? Emilio is going to prison. The DEA took all your money, your lab. You got nothing. Square 1. *But you know the business. And I know the chemistry. I'm thinking maybe you and I could partner up.* (7)

Jesse: *You want to cook crystal meth? You? You and, uh and me?* (8)

Walter: That's right. *Either that or I turn you in.* (9)

	SENTENCE FORM	TYPE OF SPEECH ACT	REMARKS
1.	Declarative	Directive- order	Walter assures Jesse that he is alone, therefore, the police is nowhere to be seen. This means that Walter orders Jesse indirectly to relax and not to worry.
2.	Declarative	Directive-order	This sentence is like the previous one. It carries the same meaning.
3.	Interrogative	Representative- conclusion Commissive- warning	This is an indirect representative (conclusion) made by Walter. He concludes that Jesse earns a lot of money since he sells methamphetamine. This could also be a warning, meaning Walter knows that he is selling meth and his brother-in-law works for the DEA which means

			that he could find out about this. Walter definitely scared Jesse, as he replied with: <i>I don't know what you're talking about.</i>
4.	Declarative	Directive- order	Same as examples number 2 and 3.
5.	Declarative	Directive- order/suggestion Commissive- guarantee	Jesse is clearly scared that he would go to jail. In the first sentence, he's suggesting that Walter shouldn't be there talking to him in his backyard. In the second sentence, Jesse says that (even though the sentence is not complete) if Walter wants him to "repent" and turn himself in, then he better go. It's an indirect order. Walter understands what he's telling and interrupts him. The sentence could also be a guarantee by Jesse that he won't turn himself in and change for the better.
6.	NP/verbless clause	Directive-order	What Jesse means is "You are not welcome, so don't talk". He orders Walter not to talk.
7.	Declarative	Directive- suggestion/persuasion Commissive- offer	Walter very cunningly suggests to Jesse that they should be in this business together. He mentions that Jesse is good at doing "business" and Walter is good at chemistry. By looking at Jesse's expression, it's clear that Walter has offered himself to cook meth with him. This suggestion is also clear in the following sentence "...you and I could partner up".
8.	Interrogative	Commissive-refusal	We can conclude that this is an indirect refusal since Jesse doesn't explicitly say "no" to Mr. White, but the expression on his face tells us that he thinks his ex-professor must be crazy. He is also surprised that Walter had even suggested this. Context helps us here too. We now know that Jesse is his ex-student, so it's almost impossible to think at this point that a professor and his student would cook and sell crystal meth.

9.	Declarative	Commissive- Threat	It seems that Walter is determined to do business with Jesse. He's not happy with his refusal. He threatens Jesse by saying that he will turn him in if they don't partner up. He leaves Jesse with no choice, as we could see from the dialogue above that Jesse is not ready to go to jail.
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Scene 7: The Mall

Walt Stands Up For His Son | Pilot | Breaking Bad - YouTube

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10044&sid=0e67dfacae030e8dafa1eb6f2279409e>

Walt, Skyler, and their son Walter Jr. are shopping. Skyler helps her son choose the right pair of jeans. Some teenagers see them and keep mocking their son, who has cerebral palsy, as manifested in speech difficulties and impaired motor control, for which he uses crutches.

Skyler: How's it coming in there?

Walter Jr: Fine.

Skyler: Do you want me or your dad?

Walter Jr: Dad.

Skyler: So how are those feeling in the waist? Are they too tight? *'Cause you don't want to get 'em if they're too tight.* (1)

Walter Jr: They're pre-shrunk.

Skyler: *Are you sure you don't want to get a different kind? Like, you know, the skinny jeans? Those are really supposed to be in style now. The skaters wear them.* (2)

Walter Jr: *Do I look like a skater?* (3)

Skyler: *All right.* (4)

Teenager: Mom, look at my big-boy pants. *Mommy, could you zip up my big-boy pants?* (5)

Walter: Don't.

Skyler: What?

Walter: Don't.

Skyler: Walt.

Walter Jr: Where...

Skyler: I have no idea. You know what? Don't even look at them. They're obviously very stupid. Yep. I think that, um I think those jeans look really good on you. You should get 'em if you like 'em, okay? *Why don't you just hang out here for a second?* (6) I'll be right back.

Walter Jr: Fine.

Teenager: Mommy, I think I pinched a loaf in my brand-new big-boy pants. What are you doing?

Walter: What's wrong, chief? Having a little trouble walking?

Teenager: Get off me. Get off me! I'll mess you up, man.

Walter: Well, you'll have one shot. You better make it good. *What, are you waiting for, your girlfriends?* (7) You better go. Take it. Take your sh*t. Take it! Come on. Come on.

Teenager: Come on, let's get outta here. Let's go. Psycho.

	SENTENCE FORM	TYPE OF SPEECH ACT	REMARKS
1.	Declarative	Directive/ order	Don't get them if they are too tight. I am your, mum, I know better than you. I am also buying you these jeans, so you'll listen to me.
2.	Interrogatives and declaratives	Directive/ Suggestion	"I think you should get a different kind". She is hinting that since skinny jeans are popular, her son should get them too.
3.	Declarative	Representative/ conclusion	Well, you don't want to buy these jeans.

4.	Interrogative	Directive-order	The teenagers are clearly mocking Walter Jr's and his mom's relationship. If this question was asked by Walter Jr, it would mean a request for her to zip his pants up.
5.	Interrogative	Directive-order	Walter angrily orders the guy to take his shot, to punch him. This indirect order is in the form of a question.

Scene 8

Breaking Bad - "I am the Danger" Scene S4 E6 1080p - YouTube

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10083>

In this episode (season 4, episode 6), Skyler talks to her husband Walter. She is worried about him because of the recent death of Gale. She wants him to go to the police. At this point, she doesn't fully understand what Walter is capable of.

Skyler: Walt, I've said it before. *If you are in danger we go to the police.* (1)

Walt: Oh, no, *I don't wanna hear about the police.* (2)

Skyler: I do not say that lightly. I know what it could do to this family, but if it's the only real choice we have. If it's either that or you getting shot when you open your front door.

Walt: *I don't want to hear about the police*

Skyler: You're not some hardened criminal, Walt. You are in over your head. That's what we tell them and that's the truth.

Walt: No, it's not the truth.

Skyler: Of course it is. A school teacher, cancer, desperate for money?

Walt: *Okay, we're done here.* (3)

Skyler: Roped into working for -- unable to even quit! You told me that yourself Walt. Jesus, what was I thinking? Walt, please, let's both of us stop trying to justify this whole thing and admit that you're in danger. *Walt turns around quickly*

Walt: Who are you talking to right now? Who is it you think you see? *Do you know how much I make a year?* (4) I mean, even if I told you, you wouldn't believe it. Do you know what would happen if I suddenly decided to stop going into work? A business big enough that it could be listed on the NASDAQ goes belly up. *Disappears! It ceases to exist without me. No, you clearly don't know who you're talking to, so let me clue you in. I am not in danger, Skyler. I am the danger!* A guy opens his door and gets shot and you think that of me? No. *I am the one who knocks!* (5)

Walt walks away into the bathroom, leaving Skyler sitting on the bed. Walt takes a shower then goes back into the bedroom

	SENTENCE TYPE	TYPE OF SPEECH ACTS	REMARKS
1.	Declarative	Commissive- suggestion Commissive- offer	Skyler is worried about Walter. She had found out that he is Heisenberg, a drug lord. She still tries to help him, because he's her husband. She suggested that Walter should go to the police and turn himself in. She is also offering her help to make her husband turn in.
2.	Declarative	Directive-order Commissive-refusal	Walter doesn't want to go to the police. This sentence is indirect order as he wants Skyler to stop talking about the police. He didn't use the imperative though, because he wasn't sure how his wife would react to the fact that he's a criminal and he didn't want to leave him. So, he was being polite in a way, until later on when he couldn't control his dark side anymore. This sentence is also a refusal because Walter commits himself to the future acting by refusing to talk to her about him going to the police.

3.	Declarative	Commissive-refusal Directive-order	Just like in the previous sentence, Walter is indirectly ordering Skyler to talk about going to the police, and he's refusing to talk to her. He is clearly losing his cool, which can be seen in the next few lines.
4.	Interrogative	Representative-claiming	By asking this question, Walter doesn't really expect her to give him an answer, he's trying to make his point that he's rich and earning a lot of money.
5.	Declarative	Commissive-warning/threat	This speech act could be understood as an indirect warning to Skyler not to go to the police. She has also realized whom she's married, and we can recognize fear on her face, and her lips are trembling. He didn't directly threaten her, but the context, Walter's tone and her expressions tell us that he's scared of him too and that he also made a threat. After this scene, Skyler leaves the house.

Scene 9: Scene: Jesse's Bathroom

[Breaking Bad - Walt vs. Jesse Scene \(S1E3\) | Rotten Tomatoes TV - YouTube](#)

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10047>

This scene is from season 1, episode 3. Walter tied Emilio in the basement. While he's having a hard time keeping him a prisoner, Jesse is in the bathroom doing drugs and not helping Walter. Walter is at his wit's end, so he goes to the bathroom and confronts Jesse.

Jesse: Occupied! Hey, yo, *I'm trying to pinch one off in here!* (1) Just give me some privacy, would ya? *What the hell, man? What are you doing, man?* (2) You assh*le! 1

Walter: *You told him my name.* (3)

Jesse: Says who? Him?

Walter: *My name, where I work. You told him about my son!* (3)

Jesse: Don't touch me!

Walter: Damn junkie!

Jesse: No, give me that!

Walter: *Too late! This is going down the toilet.* (4) Watch it go!

Jesse: No, that's worth 40 grand, you stupid sh**.

Walter: It's worth nothing when you smoke it all. Get off the toilet. Get off the toilet! Get off the toilet! Stop it! J

Jesse: No! No way!

Walter: *Where the hell do you think you're going?* (5)

Jesse: Back off, man! Jesus!

Walter: *We've got work to do!* (6)

Jesse: No, you got work to do. *I did my part.* (7)

Walter: You mean that obscenity that I spent the last two hours cleaning up? That is your contribution?

Jesse: Yo! Kiss my pink ass, man! *I didn't ask for any of this!* (8) How am I supposed to live here now, huh? My whole house smells like toe cheese and dry cleaning.

Walter: Because you didn't follow my instructions!

Jesse: Oh, well, heil h*tler, b*tch. And let me tell you something else. We flipped a coin, okay? You and me. You and me! Coin flip is sacred. (9)

Walter: Damn it. Jesus.

Jesse: *Your job is waiting for you in that basement, as per the coin.* (10) f**king do it already.

	SENTENCE FORM	TYPE OF SPEECH ACT	REMARKS
1.	Declarative	Directive/ order	Jessie tells Walt that the bathroom is occupied and that he wants to be left alone, therefore him indirectly orders him stop knocking and to leave him alone,

2.	Interrogative	Directive/ order	Jessie is furious at Walt's entering the bathroom. It's clear to him that he won't leave him alone, so he asks him one more time to leave the bathroom and to stop doing what he's doing.
3.	Declarative	Commissive-threat/ guarantee	The tone of Walter's voice tells us that he is furious at this point. He tells Jessie that he shouldn't have told Emilio about his family and work. At this point, it's clear to Jesse that Walter is threatening him or guaranteeing that he will face the consequences, but don't know how he plans to do it.
4.	Declarative	Commissive – refusal and threat	Walter grabs Jesse's drugs and refuses to give it back to him (too late!). He threatens to throw it down the toilet as he holds it. He didn't directly threaten him, but it's clear from the context what's going to happen to the drugs. Jesse understands the threat and tries to do anything to save his drugs.
5.	Interrogative	Directive- order	Again, Walter uses the interrogative to order Jesse to come back and not to go anywhere. He even grabs him and tries to stop him.
6.	Declarative	Directive- order	This is also an indirect directive because Walter orders Jesse to stay until they finish the work they started.
7.	Declarative	Commissive- refusal	What Jessie means is "I did my part; therefore, I will not stay here, I refuse to stay here".
8.	Declarative	Commissive-refusal	Just like in the previous example, Jesse indirectly complains that it's not his fault and that he will not stay there and clean the house.
9..	Declarative	Directive-order	Jesse doesn't directly say that he orders Walter to respect their deal, but since the coin flip is "sacred" as indicated by Jesse, he orders Walter to respect it and to stay and do his part. Walter understands this, and lets Jesse leave.
10.	Declarative	Directive-order	Same as the example above.

Scene 10: Clothing Store

Marie's Shoplifting Problem | And the Bag's in the River | Breaking Bad - YouTube

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10047>

This scene is from season 1, episode 3. Marie is at the clothing store trying on some new shoes. We can see the conversation between her and the employee.

Hank: Yeah, all right. Well, listen, *I'll swing by their place after work.* (1)

Marie: Good. Scare him straight.

Hank: *Where's my sugar?* (2)

Employee: Excuse me, ma'am. Ma'am. *You need to be wearing footies before you try those on.* (3)

Marie: *I'm extremely clean.* (4)

Employee: Yeah, well, *I'd really appreciate it.* (5) Hey, sorry about that. Yeah, I'll check. You know, I hid a pair for you last week, gray ones, but my manager found them, and we had to put them back on the floor.

	FORM OF SENTENCE	TYPE OF SPEECH ACT	REMARKS
1.	Declarative	Commissive-promise	Hank commits himself to future action by indirectly promising to do what he said he would do.
2.	Interrogative	Expressive/ compliment	Compliments can be formed as questions in many cultures. Compliments as speech acts have the reflection and expression of cultural values. Many of the values reflected through compliments are personal. Hank doesn't ask her wife where she is, but he simply compliments her and tells her "You are my sugar".
3.	Declarative	Directive /order	The employee sees Marie as she puts on new shoes barefoot. She tries to be polite and indirectly requests her to wear footies. It would also be considered rude if she

			used the imperative at the store, as any customer would find this intimidating.
4.	Declarative	Commissive	This might look like a representative, but Marie is clearly annoyed with this employee. Marie is also a bossy type of character. "I am extremely clean", means, "no, I will not wear footies". Her stare suggests that as well.
5.	Declarative	Directive / request	The employee still tries to be patient with Marie, even though she's a bit angry, but she still doesn't use the imperative. She tries to be polite- this is suggested by "would". "Would appreciate" is an idiom used as a sign of politeness, especially when requesting or ordering something. Politeness is the most prominent motivation for indirectness in requests.

Scene 11: Skyler's House

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10047>

<https://vipserije.com/epizode/breaking-bad-1x3/> 3:04

In this scene (season 1, episode 3) Skyler, Walter Jr. and Marie are in Skyler's house. Skyler is painting the wall, Marie's sitting and watching, and Walter Jr. is with them.

Marie: I hate these shoes. These shoes make me look like I should be changing bedpans, like I should be squeaking around bringing soup to some disgusting old person, then take the bus home to my 16 cats.

Walter Junior: *Then why are you wearing them?* (1)

Marie: I like the support. My arches happen to be extremely archy.

Walter Junior: Yo. What's up? Hey, can you call me, like, in two minutes? Thanks. Bye. Gotta go take this.

Skyler: Female?

Walter Junior: Louis. *Not like it's any of your business, though.* (2)

Skyler: Just be quick about it. Oh, and, um, please don't say yo. You can't know how much I hate that.

Marie: *You missed a spot right there. (3) Should you be up on that ladder? (4)*

Skyler: *You're more than welcome to take over for me up here. (5)*

Marie: *I don't see why you don't just get Walt to do it. (6)*

	SENTENCE FORM	TYPE OF SPEECH ACT	REMARKS
1.	Interrogative	Directive - suggestion	This question works on two levels: it's both direct, in the sense that the speaker may expect the answer. It's indirect because this could be paraphrased with "If you are complaining so much about the shoes, then you shouldn't be wearing them".
2.	Declarative	Directive- order	Walter Junior is not happy because his mum is asking him whom he's talking to. It seems that he tried to conceal the identity of a person on the phone. This sentence could be easily interpreted as: Don't listen to me when I'm on the phone, or don't ask me about it, please.
3.	Declarative	Directive- order/suggestion	Marie can be annoying. She's sitting and watching Skyler do all the work. It's obvious that she's suggesting Skyler to paint the missing spot.
4.	Interrogative	Representative- statement and Directive-suggestion	This sentence could be a representative, because Marie thinks that Skyler shouldn't be the on the ladder, painting the wall. It could also mean a suggestion "You should get down".
5.	Declarative	Directive commanding/ suggestion	The tone of Skyler's voice tells us that Marie angered her with her remarks. Skyler is suggesting that if she's going to sit there and complain, she should get up on the ladder and paint instead.

6.	Declarative	Directive/ suggestion	Marie doesn't respond to Skyler. She made her point in the end, suggesting that Walter should be painting the wall, not Skyler.
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Scene 12

Breaking Bad - hank takes walt jr to motel. - YouTube

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10046>

This scene is from season 2, episode 2. Hank (DEA) is with Walter Jr. Hank tries to explain to Walter Jr. the negative effects of drugs. He sees a prostitute and invites her to his car. She's not paying attention and he's a bit annoyed.

Hank: Hey, yeah you princess! Get over here! (honks)

Hey, don't make me get out of the car. (1)

Wendy: I ain't holdin', okay?

Hank: *Did I say you could open your mouth? (2)* And hands off the car. Other side. Go around the other side. Talk to my friend here. What's your name, sweetheart?

	SENTENCE FORM	TYPE OF SPEECH ACT	REMARKS
1.	Declarative	Commissive/ warning/ threat	Hank is a DEA agent. He sees this prostitute and invites her to his car. She's not paying attention and he's a bit annoyed. He warns/threatens her to approach him and if she doesn't do it, he could certainly arrest her or search for some illegal substances because he has the authority to do it, and it's evident from his conversation with Walter Jr. that he knows about her drug issues.
2.	Interrogative	Directive/ order	This question does not require an answer. It is obvious to the speaker that she was being order not to talk, and she immediately stops talking.

Scene 13 White Residence

This scene is from season 1, episode 4. Skyler and Walter are talking about Walter's health and his going back to work.

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10061>

<https://vipserije.com/epizode/breaking-bad-1x4/>

Skyler: *You're not thinking about going to work today, are you? (1)*

Walter: Thought I would. That inhaler really seems to be doing the trick. What?

Skyler: Just take the rest of the week. Please. You've earned it. Don't push it. *Besides, I want you well for the weekend. (2)*

Walter Jr: Mom wants to par-tay.

Skyler: It's just a little get-together, that's all. Sunday afternoon, maybe? Nothing too big. Just family and a few friends. We've got a lot to celebrate. Don't you think?

Walter: Sounds good.

Skyler: Now, what are you supposed to do today?

Walter: Nothing.

Skyler: Excellent. Brownie points for taking a nap.

	SENTENCE TYPE	TYPE OF SPEECH ACT	REMARKS
1.	Interrogative	Directive- suggestion	Like in the previous examples, interrogatives can be used to suggest something. In this example, Skyler is suggesting that Walter should stay at home.
2.	Declarative	Directive- request/demand	Skyler has plans for the weekend for both of them. She is indirectly requesting Walter to stay home and to get well so her plans for the weekend could be fulfilled.

Scene 14: Outside

In season 1, episode 4, Marie, Walter, Skyler and Hank are just hanging out.

<https://vipserije.com/epizode/breaking-bad-1x4> 03:00

Walter: Hank, *you need another beer?* (1)

Hank: Does the Pope sh*t in his hat?

Marie: I don't think that he does, Hank. *And I think everybody would like it if you'd stop saying that.* (2)

Walter: *Marie, some more wine, maybe?* (3)

Marie: I'm all right, thanks.

	SENTENCE FORM	TYPE OF SPEECH ACT	REMARKS
1.	Interrogative	Commissive -offer	This speech act is an indirect commissive as Walter offers to get a drink for Hank since he's already standing. He commits himself to future action.
2.	Declarative	Directive- order	Marie generally doesn't like when people swear. She's well-mannered and she certainly wants to leave a good impression. She politely orders Hank to stop cursing, and since Hank is her husband who always listens to her, he does it.
3.	Interrogative	Commissive-offer	Just like in the first example, this is an indirect offer by Walter.

Scene 15

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10098>

<https://vipserije.com/epizode/breaking-bad-5x8/> 2:35- 4:06

This scene is from season 5, episode 8. At Vamonos Pest, Walt is observing a fly when Todd informs him that he has disposed of Mike's car. The two open Walt's trunk, where Mike's body is being kept. As they prepare to dissolve the body in acid, Jesse enters and asks if Mike got the money and escaped. Walt avoids giving a direct answer, saying only that he is "gone." Jesse suggests a vote to decide what happens with Mike's men, but Walt tells Jesse that, having quit, he no longer has a vote and Walt will handle them himself. He ushers Jesse out of the garage with a stern glare. The door descends between them. (Wikipedia)

Jesse: *I need to talk to you. In private.* (1)

Walter: So, what's the story?

Jesse: You get to Mike?

Walter: Mm-hmm.

Jesse: He get out safe?

Walter: He's gone.

Jesse; All right. Well, what about those nine guys in jail? They got no reason not to talk now.

Jesse: So, what do we do?

Walter: *"We"? Who's "we"? There is no "we,".* (2) I'm the only vote left, and I'll handle it.

	SENTENCE TYPE	TYPE OF SPEECH ACT	REMARKS
1.	Declarative	Directive/ request/order	This is a conventional way of making a request or a request to talk to someone. It's clear to Walt that the conversation will ensue. Then he looked at Todd and continued "2 in private". This is an order for him to leave Jesse and Walter to talk in private.
2.	Interrogative and declarative	Commissive – warning + statement	Walter White has had enough. He's trying to get rid of Jesse at this point. Jesse has been reckless which put Walter in danger many times. Walter decided to get Jesse out of business. In this sentence, he's warning Jesse not to mention their names in the same context. He's also telling him that they are no longer partners because Jesse is out. He's

		+order	also ordering Jesse to leave with his glare and Jesse leaves the garage.
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Scene 16: Bank

Ken Wins - AMC's Breaking Bad (S1:E4) HD - YouTube

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10048>

This scene is from season 1, episode 4. Walter is at the bank. He wants to deposit some money. While waiting in line, he notices a random man who makes him angry. Walter is conversing with the bank teller.

Teller: Sir? Sir?

Walter: Sorry.

Hi. Teller: *What can I do for you?* (1)

Ken: Which dude? The dude that looked like a lizard?

Walter: I'm sorry. *I would like a cashier's check in the full amount made out to Oncology Partners of New Mexico, please.* Oh, that' O-N-C-O-L-O-G-Y. Yeah, you got it. (2)

	SENTENCE FORM	TYPE OF SPEECH ACT	REMARKS
1.	Interrogative	Commissive -offer	This is a conventional/polite way of offering help to someone in English. Even though the question most likely requires an answer, this is also an indirect way of saying "I am here to help you".

2.	Declarative	Directive / request	Just like in the previous sentence, Walter is being polite toward the teller, that's why he is using "would + please". He responded to her question, but this construction is indirect because, he requests her to do it, without using the imperative. To make his request even more polite, Walter uses "please" at the end of the sentence.
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Scene 17: Hank's Garage

<https://transcripts.foreverdreaming.org/viewtopic.php?f=165&t=10099>

Breaking Bad - Hank & Walt Garage Scene [Spoilers] - YouTube

This scene is from season 5, episode 9. Walt shows up at Hank's garage and eventually asks about the tracker; he thinks Hank has been following him; an enraged Hank punches Walt and accuses him of being Heisenberg, which Walt neither confirms nor denies.

[Pats back] You know. You're gonna laugh, but I have to ask you about this. Believe it or not, I found this on my car. I mean, it looks just like the GPS tracker that we used on Gus Fring, doesn't it? Back when we were tracking him, just the two of us? *You wouldn't know anything about this, would you, Hank?* (1) [Garage door closing] You okay?

I gotta say, I don't like the way you're looking at me right now. (2)

Ugh! [Groaning] –

Hank: It was you. All along, it was you! You son of a b*tch. You drove into traffic to keep me from that laundry.

Walter: Calm down.

Hank: That call I got telling me Marie was in the hospital that wasn't Pinkman. You had my cell number. You k*ll ten witnesses to save your sorry as*.

Walter: Listen to me-- -

Hank: You b*mb a nursing home. Heisenberg. Heisenberg! You lying, two-faced sack of shit.

Walter: Hank, look, I don't know where this is coming from, but just...

Hank: *I swear to Christ, I will put you under the jail.* (3)

Walter: Just take a breath, okay? Just listen to yourself. *These wild accusations-- they could destroy our family.* And for what? (4)

Hank: Damn, like you give a sh*t about family!

Walter: Hank, my cancer is back.

Hank: Good. Rot, you son of a bi*ch.

Walter: I'm sorry you feel that way. *I wanna beat this thing. I do. I'm back on chemo, and I am fighting like hell. But the truth is in six months, you won't have someone to prosecute. But even- - even if somehow you were able to convince anyone I was capable of doing these things, you and I both know I would never see the inside of a jail cell. I'm a dying man who runs a car wash.* (5) My right hand to God, that is all that I am. What's the point?

Hank: Have Skyler bring the kids here, and then we'll talk.

Walter: *That is not going to happen.* (5)

Hank: I don't know who you are. I don't even know who I'm talking to.

Walter: *If that's true, if you don't know who I am then maybe your best course would be to tread lightly.* (6)

	SENTENCE FORM	TYPE OF SPEECH ACT	REMARKS
1.	Interrogative	Representative-conclusion	Even though this is a question where Walter asks Hank whether he knows anything about the tracker or not, this question is also an indirect representative, because it tells us that Walter's conclusion is that Hank placed the tracker under his car. It means "I think you placed the tracker under my car".
2.	Declarative	Directive-order	What Walter means is "Stop looking at me like that". This is an indirect order.

3.	Declarative	Commissive-threat	In this speech act, Walter commits himself to the future action. He plans to put Hank in jail. This is an indirect threat since the verb "swear" marks a promise that the speaker is telling the truth or he's promising to do something for sure. It's not the case in this sentence.
4.	Declarative	Directive- demand	This is also another indirect demand in the form of a declarative sentence. Walter is demanding of Hank to stop accusing him of being a drug lord. It means if Walter goes to jail, Hank's reputation could be ruined too.

5. Conclusion

In this final diploma paper, I have presented indirect illocutions and Searle's classification of speech acts and performed an analysis of these illocutions based on Seale's classification.

Prior to the analysis, in the theoretical part, I have discussed notions such as utterances, speech acts, speech act theory, Searle's classification of speech acts and direct and indirect illocutions. I have analyzed 17 scenes in total. These scenes are from different seasons and episodes. Most scenes come from the first season. Before analyzing them, I provided a short description of the scenes and the YouTube links, where possible. I also used transcribed dialogues and provided the readers with them. It's important to mention that occasionally, some scenes have been analyzed partly because of the graphic content and/or inappropriateness of language. However, the partial scenes do not discredit the analysis, because the context is presented to the readers.

Out of 17 scenes, I found 70 sentences that contained indirect illocutions. Out of these 70 sentences, 46 sentences are declarative, and the rest, 24, are interrogatives.

- 22 of these are *declarative* according to their sentence form, and according to Searle's classification they are *directives (order)*.
- Next most frequent sentences are again *declaratives-directives* used as *suggestions*-12 times.
- The declaratives that are *commissives (threats)* are the third most frequent examples occurring 7 times.

- They are followed by the *declaratives* used as a *demand* (3 times), 3 times as *warnings* and once when *commanding*.

The interrogative sentences aren't as frequent as the declarative sentences, and it's expected that other speech acts such as expressives and declarations wouldn't occur as often.

- *Interrogative* sentences that are the most frequent according to Searle's classification are *directives* used as *orders*, occurring 8 times, followed by *directives/suggestions* appearing 6 times.
- Next in frequency are *directives (requests)* and *interrogative sentences as representatives* (1 example is used for *claiming*, 1 example as a *statement*, and 2 examples as *conclusions*), both occurring 4 times.
- The least frequent are *interrogative sentences* used as *indirect commissives (offers)* occurring 3 times, *commissives (warning)* - 2 times and one time as a *refusal*.
- *Expressives*- when *complimenting*- occurred once.

The declaratives as orders are mostly used when the speakers wish to be polite, but also when angry. They are the most frequent indirect illocutions found in the Breaking Bad Tv series.

Interrogatives as *directives* are also the most frequent sentences, exactly when the speakers wish to be polite when requesting, ordering, or suggesting something. Indirect commissives/ offers are in all examples used when the speakers wished to be polite or when they tried to make a certain situation less awkward. The classification of directives with interrogative sentences is interesting, as many times one sentence could be interpreted as a request and an order. Similar situation happened with declarative directives where they could be interpreted as orders and requests. It's important to mention that the classification according to Searle's classification isn't clear cut, as many examples showed that 1 sentence could mark different speech acts at the same time, meaning that an utterance can have more than one micro functions, depending on the context, tone, and our power of inference as well.

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