

**AN ANALYSYS OF PERLOCUNATIONARY ACTS OF
THE MAIN CHARACTER IN THE MOVIE
“DEAD POETS SOCIETY”**

THESIS

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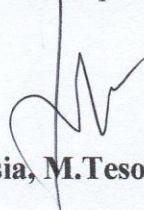
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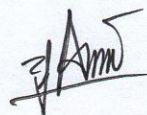
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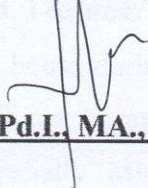
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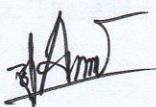
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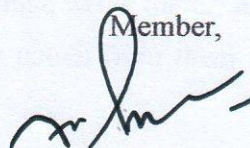
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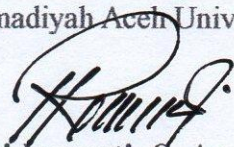
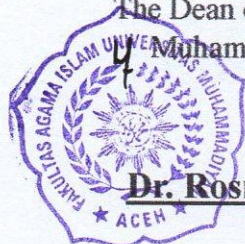
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ABSTRACT

Pragmatic has been known as a branch of linguistic study that is concerned with the meaning of an utterance. Through this field of study, it is known that Speech Acts becomes on the factor of pragmatic. Speech acts has several kinds of acts; locutionary act, illocutionary act, and perlocution act. This study, with the title “*the perlocutionary acts of Mr. Keating’s utterances towards his students in the Dead Poets Society*”, aims to identify the perlocutionary acts of Mr. Keating’s utterances when teaching in the Dead Poets Society and the impacts of perlocutionary acts of the main character to the students in Dead Poets Society movie. This research is focuses on Qualitative research. The technique of data collection used observation technique of gathering data and in analyzing the data mainly used the data that need to be described and interpreted in verbal form. The object of this study is Mr. Keating’s utterances in the movie. The data collected is in the form of word or screen-capture pictures and using numbers as supporting data. Based on the result of this study, it indicates that the types of perlocutions in the classroom that Mr. Keating used the most; *To inspire the hearer* with 25,78125% and *to get hearer to do something* with 27,34375%, *to enlighten the hearer* with 14,0625%, and there were two types that had the same percentage; *to convince the hearer* and *to cause the hearer*. In this case, the findings were in accordance to the impact of the students acts. Mr. Keating showed a progressive literature teacher and dare to encourage his students to break free from the norm, go against the status quo and live life unapologetically. The purposed was to make his students become more creative and can find their passions.

Key Words: Pragmatics, Speech Acts, Perlocutionary, *Dead Poets Society*

CHAPTER I

INTRODUCTION

This chapter presents the explanation about seven parts of introductions related to this study. They are the background of study, terminologies, research questions, aims of research, research methodology, the object and source of data, and significance of study.

A. Background

In this millennial era, people need to be more intense in interacting and communicating with others in order to share their opinions and ideas. The interaction must use communication as a systems and language as the tool. The communication itself means a process of transferring the information that may be transmitted in various ways or systems such as; a verbal or written message, symbols, even signs or behavior.

Generally, when living in between the community, the process of communication may become a bridge to build relationship. Meanwhile, in teaching and learning process, communication becomes the most significant role in the classroom. Language as a means of communication that is used to transfer information, ideas, and feelings from one person to another.¹ In order to build a one-way communication, people have their

¹ Kurniati, E. 2017. The Correlation of Students' Listening Habit in English Conversation with Vocabulary Mastery of The Second Semester Students' English Education. Journal of Teacher

own capacity in comprehend the sounds with certain meanings by others and vice versa.²

Communication is divided into two types; verbal and nonverbal communication. Verbal communication is the way of communicating messages by using words as elements. Nonverbal communication is the way of communicating messages by using gesture, body movements, eye contact, facial expression, or general appearances as the elements.³

By using verbal communication through language, people will trade their thoughts, ideas, and opinions among people. Language is the source of human life and power.⁴ Without language, people have limited access in adapting in social life, therefore it has a huge contribution not only in the society life but also in education matters.

The contribution of using a language as means of communication in people's daily life has a significant role in social and education matters because a person must have at least one language that is used to have a good communication to others. However, there are more than seven thousand languages in this world. In order to build communication with

Training and Education Faculty at Batanghari University Academic Year 2015/2016. Pg. 227 Retrieved, August, 25th 2022

² Victoria, F. 2003. *An Introduction to Language* (Seventh Edition). Boston: Wadsworth. p.4

³ Buck, R and Vanlear C. Arthur. 2002. Verbal and Nonverbal Communication: Distinguish Symbolic, Spontaneous, and Pseudo-Spontaneous Nonverbal Behavior. *Journal of Communication*. Pg.522 Retrieved, June, 09th 2022.

⁴ Victoria, F. 2003. *An Introduction to Language* (Seventh Edition). Boston: Wadsworth. p.3

others to one another country, some of languages are appointed and categorized as international languages by United Nations, that indicates how important the communication between people by using language, not only in spoken but also in written text even media such as; newspaper, movies, books, etc.

Meanwhile, in teaching classroom, teachers do implement the function of language to transfer the knowledge and use teaching materials as the teaching tools. Therefore, teachers, as educators, must use their creativity in communicating with students and applying the teaching materials to blend with the teaching technique. The connection between communication and language must be found in how teacher uses the language to communicate and give some action at the same time in classroom.

The study of learning about language is named linguistics. A precise definition of language is not easy to provide, because the language phenomenon is complex. People might define language as a finite system of elements and principles that make it possible for speakers to construct sentences to do particular communicative jobs.⁵ According to the statement, it indicates that people use language with certain meanings in order to build the communication and share about what they want to say and determine the way they deliver the words.

⁵ Fasold, Ralph. 2013. *An Introduction to Language and Linguistics*. United States of America: Cambridge University Press. p. 9

The field of linguistics, like the phenomenon of language which it studies, is broad and diverse, and although linguists share some beliefs – in the descriptive approach, for example, and in the functional equality of all language varieties – they differ in some of the assumptions they bring to their analyses. Particularly those on phonetics and phonology, morphology, syntax, semantics/pragmatics, and historical linguistics – assume, to varying degrees, that the forms of language can be understood separate from their use.⁶

In the broad sense, the relation between the use of language, the meaning, and action that involves in communication means to the pragmatics study. Pragmatics is the study of language use; the study about relation between language and context which is basic to an account of language understanding which involves the making of inferences which will connect what is said to what is mutually assumed or what has been said before.⁷

Hence, pragmatics means a study that belief is what is communicated more than what is said. The utterances that the speakers produce in communication contain deeper sense than the actual meaning of the words or phrases themselves that also can be used in teaching room.

⁶ Fasold, Ralph. 2013. *An Introduction to Language and Linguistics*. United States of America: Cambridge University Press. p. 8

⁷ Levinson, Stephen C. 1983. *Pragmatics*. Cambridge: Cambridge University Press. p.27

The pragmatics 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.⁸ The way of people that use this study means that people need to put their concentrations during the communication process to comprehend the meaning of words more intense.

Meanwhile, on the other hand, pragmatics means the study of meaning which is related to the speech situations.⁹ In accordance to Leech statement, Yule (1996) argues that pragmatics should also consider aspects of context such as who people are talking to, when, where, and under what circumstances that will determine the way they say and what they want to say.

There are four areas which pragmatics is concerned with: 1. Pragmatics is the study of speaker meaning. 2. Pragmatics is the study of contextual meaning. 3. Pragmatics is the study of how to get more communicated than it is said. 4. Pragmatics is the study of the expression of relative distance. In the broad sense, through pragmatics we must be able to grasp the message of the utterances by being aware that the words

⁸ Yule, G. 1996. *Pragmatics*. Walton Street Oxford: Oxford University Press. p.3

⁹ Leech, G. 1983. *The Principle of Pragmatics*. New York: Longman. p.6

or phrases contain deeper meaning than literal meaning of what is spoken.¹⁰

On the other hands, the study of pragmatics defines the use of language in communication related to sentences and the context and situations in which they are used. In the scope of pragmatics, there are some factors that should be considered. These factors establish the very definition of pragmatics itself. The factors are Implicature, Speech Acts, Presupposition, Context, Adjacency Pairs, and Deixis and Distance. Speech act, a variety of verbal communication and also a subdivision of pragmatics, often takes place in verbal and nonverbal communication.¹¹

According to Yule (1996), speech acts are a study of how the speakers and hearers use language. Meanwhile, Bach (1979) explains that linguistic communication is viewed as a process whereby a speaker encodes a message into a signal from which a hearer decodes the message.¹² It indicates that the speech act refers to how the utterance by speaker makes people do an action as the result. The conveyed utterances are paramount to the actions performed.

According Austin (1969: 107), there are three levels of action beyond the act of utterance in the speech acts, they are locutionary, illocutionary,

¹⁰ Yule, G. 1996. *Pragmatics*. Oxford: Oxford University Press. p.3

¹¹ Levinson, Stephen C. 1983. *Pragmatics*. Cambridge: Cambridge University Press. p.9

¹² Bach, K. 1979. *Linguistic Communication and Speech Acts*. Cambridge. Mass: MIT Press. p. 234

and perlocutionary; a) Locutionary act is the form of the words uttered or the basic act of utterance. Austin (1969: 108) states that locutionary act is roughly equivalent to uttering a certain sentence with certain sense and reference, which again is roughly equivalent to meaning in the traditional sense. b) Illocutionary act is the function of the words which is uttered by the speaker. Austin (1969: 108) defines illocutionary act as an utterance which has a certain (conventional) force. c) Perlocutionary act is the effect of the word for the hearer. Austin (1969: 108) perlocutionary act is the effect of an utterance. It is what people bring about or achieve by saying something such as convincing, persuading, deterring and even say, surprising, misleading.

Perhaps indeed there is no great distinction between statements and performative utterances.¹³ Therefore, the implementation of speech act usually can be found not only in two-ways communication but also in teaching process that used by the teacher. An example of a good way to teach which not only focuses on academic side can be seen in a movie entitled *Dead Poets Society*.

Dead Poet's Society is an educational film with the theme of education. The movie is one of the recommendations for new teachers or mentors to have new perspective in learning process with students. The Researcher was interested in investigating this movie because this film the

¹³ Austin, J. L. 1962. *How to Do Things with Word*. Glasgow: Oxford University Press. p.52

story of an English teacher who inspires his students by teaching poetry using his unique teaching style named John Keating, Mr. John Keating, which is played by Robin William. Mr. Keating is introduced to all student in preparatory school which is known for its ancient tradition and high standards as a poetry teacher.

This movie shows about how all students in this school will always obey the rules. The students study in the school with a high pressure from their parents and also the school. Afterwards, Mr. Keating comes to help the students to break from border and pursue their own dream. At this point, this is the reason for the researcher to find out in the way of perlocutionary act accordingly by the main character which is John Keating and what is the benefits of watching this movie.

B. Terminology

Speech act defines as an action that performs through language. The action shows how the speech act implementation influences the listener.¹⁴

Aitchison (2003: 106) defines speech act as:

- a. A number of utterances behave somewhat like actions.¹⁵
- b. A person utters a sequence of words the speaker is often trying to achieve some effects with those words;

¹⁴ Austin, J. L. 1962. *How to Do Things with Word*. Glasgow: Oxford University Press. p.114-145

¹⁵ Aitchison, J. 2003. *Linguistics: Teach Yourself*. London: Hodder & Stoughton, p.106

- c. An effect which might in some cases has been accomplished by an alternative action.

Based on Yule (1996)¹⁶, he states that speech act is an action performed by utterances and gives specific labels in English for it such as apology, complaint, compliment, invitation, promise or request. The act of persuading someone of something, on the other hand, is perlocutionary, because the speaker cannot be sure of persuading the hearer, no matter how hard he tries. The hearer can decide whether to be persuaded or not.

The existence of an unclear case, such as contradicting, which seems to have some features of an illocutionary act and some of a perlocutionary act, shows that the actual application of this distinction is somewhat fuzzy, but nevertheless, it is plain that for a large number of acts carried out in, or by, utterances, the distinction between illocution and perlocution is quite clear.¹⁷

The scope of study in this research is the main character named Mr. Keating as a teacher that used his utterances during the learning process in the movie of Dead Poets Society. It is a movie about a new English teacher, John Keating (Robin Williams), is introduced to an all-boys preparatory school that is known for its ancient traditions and high standards. He uses unorthodox methods to reach out to his students, who

¹⁶ Yule, G. 1996. *Pragmatics*. Oxford: Oxford University Press. p.47

¹⁷ Hurford, J.R., Brendan H. and Michael B. Smith. 2007. *Semantics a Coursebook Second Edition*. UK: Cambridge. p.273

face enormous pressures from their parents and the school. With Keating's help, students Neil Perry (Robert Sean Leonard), Todd Anderson (Ethan Hawke) and others learn to break out of their shells, pursue their dreams and seize the day.¹⁸

C. Research Questions

The research questions for this review are :

1. What are the perlocutionary acts of Mr. Keating's utterances towards his students in the *Dead Poets Society* ?
2. What are the impacts of perlocutionary acts of the main character of the students in the movie *Dead Poets Society*?

D. Aims of Research

The writer's goals in choosing this title is to find out :

1. To identify the perlocutionary acts of Mr. Keating's utterances when teaching in the *Dead Poets Society*.
2. What are the impacts of perlocutionary acts of the main character to the students in *Dead Poets Society* movie?

E. Research Methodology

1. Research Design

¹⁸ Retrieved https://www.rottentomatoes.com/m/dead_poets_society,(online site) 25th June, 2022

This research is focuses on Qualitative research, which involves an interpretive, naturalistic approach to the subject matter. This means that qualitative researchers study things in their natural settings, trying to understand phenomena in the sense of meaning that people bring to them.¹⁹

Qualitative research is an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data.²⁰ In this study the writer uses descriptive qualitative research to investigates the pragmatic aspects in term of speech acts especially the perlocutionary acts of Austin's three dimensions in Mr. Keating's utterances when he teaches in Dead Poetry Society movie.

2. Technique of Data Collection

In qualitative research, the instrument is the researcher conducting the research. In fact, the researcher is said to be the data collection instrument

¹⁹ Denzin, Norman K. dan Yvonna S. Lincoln (eds.). 2009. *Handbook of Qualitative Research*. Terj. Dariyatno dkk. Jogjakarta: Pustaka Pelajar. p.350

²⁰ Creswell, J. W. 2014. *Research Design: Qualitative, Quantitative and Mixed Methods Approaches* (4th ed.). Thousand Oaks, CA: Sage. p.32

because it is the researcher who must decide what is important and what data to be recorded.²¹ The data will be collected by some steps below:

1. The writer watches the Dead Poets Society movie thoroughly
 2. Screening the Dead Poets Society's transcript
 3. Checking the accuracy of the transcript
 4. Collecting and classifying the data
 5. Transferring the data into table
 6. Analyzing and interpreting the data
3. Technique of Data Analysis

In analyzing the data, the researcher qualitative that is mainly used considering the data which need to be described and interpreted in verbal form. The process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data.²²

The writer will use the following the steps in analyzing the data:

1. Collecting the data by watching Mr. Keating action and listening to the utterance thoroughly
2. Selecting the data that will be analyzed after watching the movies

²¹ Johnson, E. 2001. Analysis of Messy Data. New York: Chapman and Hall. p.212

²² Creswell, J. W. 2014. Research Design: Qualitative, Quantitative and Mixed Methods Approaches (4th ed.). Thousand Oaks, CA: Sage. p.32

3. Classifying the data of speech act that will be added into the table, especially Perlocutionary acts elements
4. Analyzing the classified data and matching the speech acts with the action, and the benefit of watching the movie

Drawing conclusion.

F. The Object and Source of Data

A more complete way to view the gradations of differences between them is in the basic philosophical assumption researchers bring to the study, the types of research strategies used in the research (e.g., quantitative experiments or qualitative case studies), and the specific methods employed in conducting these strategies (e.g., collecting data quantitatively on instruments versus collecting qualitative data through observing a setting).²³

The object of this study is Mr. Keating's utterances in the movie. The data collected is in the form of word or screen-capture pictures and using numbers as supporting data. The writer processes the data by screening the dialogue and taking some information from transcript movie in the form of utterances spoken by Mr. Keating when teaching in the Dead Poets Society Movie as the source of data.

²³ Creswell, J. W. 2014. *Research Design: Qualitative, Quantitative and Mixed Methods Approaches* (4th ed.). Thousand Oaks, CA: Sage. p.33

Furthermore, the writer will analyze the impact of perlocutionary acts of the main character to the students in the movie the Dead Poets Society Movie. Observation the action of the main character will be the method of the writer in collecting the data by the movie.

G. Significance of Study

In this study, writer divides the significances of the study into three parts; students, teachers/lecturers and researchers.

1. Students

Through this study, the writer expects the reader, as students, they can use this study as references to do the further research and as their reading material to comprehend about speech acts and its types.

2. Teachers/Lecturers

The teachers/lecturer expect to use this study as guideline in order to implement the function of perlocutionary types of speech acts into their teaching method therefore the teachers/lecturers can reach their goals to teach their students in more effective and interesting ways.

3. Researchers

Through the result of this study, the writer hopes that the next researcher can use this as references to their study and solve the problems in literature and pragmatics studies.

CHAPTER II

LITERATURE REVIEW

This chapter discusses about the literature review of pragmatics, factors of pragmatics, definitions of speech acts, types of speech acts types of perlocutionary acts and also previous of study about speech acts.

A. Pragmatics

Pragmatic is known as a branch of linguistic study that is concerned with the meaning of an utterance. Pragmatics is the study of language use; the study about relation between language and context which is basic to an account of language understanding which involves the making of inferences which will connect what is said to what is mutually assumed or what has been said before.²³

This kind of study indicates that every part of words producing utterances from any kind of situations and context will form the meaning according to the utterance from its action. The utterances by the speaker will affect to the listener by analyzing the meaning and put them into the action. The purpose of pragmatic study tends to make the listener on the communication process understand the meaning of speaker's utterances.

The demands of the speakers that used pragmatic study on their conversation may be vary; such as to make the listeners comprehend the

²³ Levinson, Stephen C. 1983. Pragmatics. Cambridge: Cambridge University Press. p.27

meaning, the assumptions, the commands, the actions, and kind of goals from the speakers more intense. According to the experts, pragmatic is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by the listener (or reader).²⁴ Thus, on showing pragmatic study on the communication process, the speaker needs to express the utterance with clear meaning and context so the listener will understand the purpose of speaker's speech.

According to Yule, the pragmatics 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.²⁵ It means that the words that used by the speaker may have their own meaning, but in pragmatic study, the meaning is not only used to deliver the words but also in order to emphasize deeper meaning to the listener so the listener will understand the communication goals more than the words itself.

Meanwhile, Levinson states that the study of pragmatic can be interpreted as a conversation that filled up with meaning according to the context and structure of the language. It is relations between language and context that is grammaticalized or encoded.²⁶ The process when the speaker transfers the information to the listeners must be connecting to the context and can be understood more than just words.

²⁴ Yule, George. 1996. *Pragmatics*. Walton Street Oxford: Oxford University Press.

²⁵ Yule, George. 1996. *Pragmatics*. Walton Street Oxford: Oxford University Press.

²⁶ Stephen Levinson, *Pragmatics* (New York: Cambridge University Press, 1983). P.9

According to Yule, the advantage of studying language via pragmatics is that one can talk about people's intended meanings, their assumptions, their purposes or goals, and the kinds of action (for example request) that they speak.²⁷ That statement indicates the actual situation from the utterance by someone can bring the impact to the listener. The way people speak to others will address its own meaning from the speaker to the listener.

Another kind of definition that might be offered would be that pragmatics is the study of language from a functional perspective that it attempts to explain facets of linguistic structure by reference to non-linguistic pressures and causes.²⁸ The meaning of the utterance that delivered by speaker lead to the action by the listener. Pragmatics is distinct from grammar which is the study of the internal structure of language.²⁹

Furthermore, Levinson states that the study of grammar does not need to be related to context, while the study of pragmatic is absolutely related to the context. It means that the different between grammar and pragmatics can be separated by the meaning and proposes of the context that used by

²⁷ Yule, George. 1996. *Pragmatics*. Walton Street Oxford: Oxford University Press.

²⁸ Stephen C. Levinson. 1983. *Pragmatic*. Cambridge University Pres. p.7-9.

²⁹ Patrick G. 2006. *An Introduction to English Semantic and pragmatics*. Edinburgh University Press. p.132-133.

the speaker so the speech must be grammatically correct and pragmatically can be comprehended by the listener side.

B. Factors of Pragmatics

According to the explanation above, in Pragmatics, the factors are divided into several process according to the context. Some of them are Implicature, Presupposition, and Speech Acts.³⁰

a. Deixis

Deixis means the process of communication, which involves the speaker and the addressee, occurs in a specific spatio-temporal situation. The speaker, who organizes the interaction, wishes to convey to or/and obtain information from the addressee. The addressee is not only the receiver of information; the addressee is also the giver of information. In this respect the speaker and the addressee enjoy a similar status: both are partners in this informational exchange.

However, it is the speaker who 'commands the parade'. His or her duty is to present a situation. Any situation necessarily involves the identification of entities, processes and circumstances, or, to use a more familiar term, the process of reference. The addressee must know what and which entity or process the speaker has in mind.

³⁰ Vilnius. 2010. An Introduction Course in Linguistics Pragmatics. Vilniaus Pedagoginis Universitetas. p.10

In addition, Vilnius states, to help the addressee, the speaker resorts to the use of specific linguistic forms called deixis, i.e., structures whose meaning is relative to a specific situation. Metaphorically speaking, these structures act as road signs to speakers in a spatio-temporal area. They, as it were, localize or ‘set the situation in a frame’.³¹

b. Presupposition

In the process of communication, they undergo actualization or concretization. The process of reference is in fact the process of actualization whereby the speaker ‘localizes’ the said components of the situation, i.e., he or she must tell the addressee which or what process, participant or circumstances are meant.

According to Vilnius, to localize the situation, the speaker makes use of deictic. It will be obvious that deictic merely ‘set the situation in a frame’ and do not say why the speaker uses one or another type of ‘frame’. Consider, for instance, the utterance *Mary* is a student. *Mary* presents given information and the rest of the utterance, new information.

Before framing the situation, the speaker assumes that the addressee knows the person called *Mary* and what he or she does not know is that *Mary* is a student. This prior information that the speaker uses in making an utterance is presuppositional information or presupposition.

c. Implicature

³¹ Vilnius. 2010. An Introduction Course in Linguistics Pragmatics. Vilniaus Pedagoginis Universitetas. p.11

The process of communication is a process whereby the speaker conveys his or her meaning to the addressee. The speaker's situation is much easier: he or she puts his/her meaning into a code, i.e., gives it appropriate linguistic expression. The addressee has to decode the linguistic structure. The task of the addressee is often made more difficult when the speaker's linguistic structure means more than it says literally.

To put it in pragmatic terms, the decoding process is made more complicated by implicature, which is generally defined as a meaning a sentence may have that is distinct from what the sentence says literally. Of such sentences we say that they communicate more than they actually say. In other words, implicature is a meaning imposed by the speaker on the literal meaning of the sentence.³²

Consider:

A. Are you going to Paul's party?

B. I have to work.

Speaker B implies that he or she is not going to Paul's party. However, the sentence I have to work does not say it, i.e. speaker B does not say he or she is not going to Paul's party. He or she only says he/she has to work. Thus, the implicature that we can derive from the co-text is '*I am not going to Paul's party*'. Of course, speaker B could have responded directly by "*No, I am not*", but he or she gave preference to an indirect

³² Vilnius. 2010. An Introduction Course in Linguistics Pragmatics. Vilniaus Pedagoginis Univesitetas. p.12

response. Why so? An indirect response is a more considerate one; psychologically it is more acceptable than a direct one. From the explanation above, the speaker uses the utterance with some purposes; to make the listener understand about the meaning of their conversation and to get an indirect answer.

d. Speech Acts

The process of communication is, then, the expression of the speaker's intention. So, for instance, when the speaker intends to ask a question, he or she will use appropriate words and turn them into a question. To put it otherwise, the speaker 'will do a question' by using the words. In the process of communication, the speaker 'does many more things' with language, or the speaker expresses many more speech acts via language.

C. Definition of Speech Acts

In fact, what the speaker says is a speech act unless he or she uses language as a linguistic exercise. The theory of speech acts is associated with *John Austin*, a British language philosopher, whose book *How to Do Things with Words*, published posthumously in 1962, marked the beginning of a new approach to the study of language. In this book, Austin attacks the view that the function of language is to state facts.

This process demands the speaker and listener to produce a conversation by using language as a tool in order to obtain an appropriate action as the result of comprehending the meaning of speaker's utterance.

In addition, Yule states that speech acts are a study of how the speakers and hearers use language.³³

Then, Bach explains that an action in verbal communication has message in itself, so the communication is not only about language but also with action.³⁴ Generally speaking, this process intends to produce an utterance that will give an impact of an act into an action.

The theory of speech act is a pragmatic concept that the historical tracers of this theory state that it has first delivered by Wittgenstein, the German philosopher, but later on, it has given some linguistic tint by Austin. Therefore, according to Austin, speech act refers to a theory which analysis the role of utterances in relation to the behavior of speaker and hearer in interpersonal communication.³⁵

It became popular when John R. Searle expressed his opinions and understanding about the speech act in a book titled *Speech Acts: An Essay in the Philosophy of Language* (1969). Meanwhile, Searle defined the speech act as a theory that examined the meaning of language based on speech relations with the actions taken by the speaker.³⁶ In conclusion, the most significant effects in the purposes of speech act implementation in

³³ Yule, George. 1996. *Pragmatics*. Walton Street Oxford: Oxford University Press. p.3

³⁴ Bach, K, and R. M. Harnish. 1979. *Linguistic Communication and Speech Acts*. Cambridge, Mass: MIT Press. p.234

³⁵ Austin, J. L. 1962. *How to Do Things with Words*. Oxford: Oxford University Press. p.144-145

³⁶ Searle, J. R. 2005. *Expression and Meaning; Studies in The Theory of Speech Acts*. Cambridge: Cambridge University Press p.44

conversation is to make the listener understands to the speaker's intentions.

D. Types of Speech Act

Types of Speech Act by Austin in Yule; there are three basic kinds of acts perform in speech; locutionary act, illocutionary act, and perlocution act.³⁷

a. Locutionary Act

Locutionary act is what is said, the utterances. Meanwhile, Yule defined locutionary act, which is the basic act of utterance or producing a meaningful linguistic. It can be concluded that locutionary act is the original meaning of the sentence without context influences, it means context has not got the connection between the meaning and where/when the utterance is stated. For example, in sentence: "I am hungry. I have not eaten today" "I" as the speaker and "hungry" refers to the 'empty stomachs and need to be filled', without asking for food. In other words, the locutionary act is a speech act that states something in the sense of "utter" or speech act in sentences meaningful and understandable.

b. Illocutionary Act

Illocutionary act is performed action by uttering something. Similar to Austin, Hurford stated that the illocutionary act (or simply the illocution) carried out by a speaker making an utterance is the act viewed in terms of

³⁷ Yule, George. 1996. *Pragmatics*. Walton Street Oxford: Oxford University Press. p.48

the utterance's significance within a conventional system of social interaction.³⁸ The statement indicates that, the illocutionary act, is an act the demand the speaker utters something using a typical force, which makes the speaker act in accordance with what is uttered.

This action relates to social functions. The utterance can amount to a prediction, a threat, a warning, a statement, a request, and so forth. For example, in sentence: "I am hungry. I have not eaten today." That speech situation is the speaker hungry because she or he has not eaten today, so the meaning of utterance might be a request for some foods.

Furthermore, Searle also proposed that speech acts could be grouped into general categories based on the relation of word and world. There are five basic kinds of actions that one can perform on utterance (using language), five general categories of the illocutionary act, through the following types: assertive, directive, commissive, expressive, and declarative.³⁹ According to Searle's theory, assertive has the purpose of committing the speaker to something he/she believes is in the case or not.

The purpose in the assertive act is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition. Such as: Stating is something that someone says or writes officially, or an action done to express an opinion. Example: "*it aims to*

³⁸ Hurford, J.R., Brendan H. and Michael B. Smith. 2007. *Semantics a Coursebook Second Edition*. UK: Cambridge p.273

³⁹ Searle, J. R. 2005. *Expression and Meaning; Studies in The Theory of Speech Acts*. Cambridge: Cambridge University Press. p.8

develop students' skill in mathematics". Suggesting is to mention an idea, possible plan, or action for other people to consider. Example: *"Why don't you sit down and relax for a while? It must be tiring day for you"*. Boasting is to speak too proudly or happily about what you have done or what you own. Example: *"And I don't know if I'm going to be boasting now, but in 2012 alone, we won three Grammy Awards"*. Complaining is to say that something is wrong or not satisfactory, for example: *"Fred is complaining to the manager"*. Claiming is to say that something is true or is a fact, although you cannot prove it and other people might not believe it. Example: *"They claim that they are battling a dastardly conspiracy"*.⁴⁰

Directives, in the illocutionary point, consists in the fact that they are attempts (of varying degrees, and hence, more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the hearer to do something. In simply words it means that the speaker's role is to get the hearer to do something for certain purposes. Such as; Order is to give an authoritative direction or instruction to do something. Example: *"My brother ordered the tickets last week."*

Command is having the authority to give orders. Example: *"Be sure you have already shopped around for the best price before you make your purchase"*. Request is the act of politely or officially asking for something. Example: *"Please give me additional chocolate on my ice cream"*. Advise

⁴⁰ Searle, J. R. 1979. Expression and Meaning; Studies in The Theory of Speech Acts. Cambridge: Cambridge University Press. p.8

is give someone advice. Example: *"I advised her to follow the competition."* Invite is to make a polite, formal, or friendly request to (someone) to go somewhere or to do something. Example: *"We were invited to a dinner at the Embassy."* Permit is to give authorization or consent to (someone) to do something. Example: the law permits councils to monitor any factory emitting smoke.

Commissive is the kinds of speech act that speakers use to commit to doing something in the future, such as promise, threat, and refusal. There are two categorized of commissive. The first one would have to show that promises are really a species of request to oneself. Or alternatively one would have to show that requests placed the hearer under an obligation. Promising is to assure someone that one will definitely do, give, or arrange something; undertake or declare that something will happen. Example: *"He promised to send me a bucket of flower."* Threat is a communication of intent to inflict harm or loss on another person. Example: *"I will fire you if you don't get serious at work."* Refusal is to show or express unwillingness to do or comply with refused to answer the question. Example: *"I will not accept any kind of gift from him."*⁴¹

Expressive is a kind of speech act that express the speaker's feelings. They express their psychological state in polite. It can be a statement of pleasure, joy, pain, dislike, sorrow, and so on. The paradigms of

⁴¹ Searle, J. R. 1979. Expression and Meaning; Studies in The Theory of Speech Acts. Cambridge: Cambridge University Press. p.8

expressive verbs are "*thanks*", "*congratulate*", "*apologize*", "*condole*", "*deplore*", and "*welcome*".

In using an expressive, the speaker makes words fit the world (of feeling). Thank is express gratitude to (someone), especially by saying "*Thank you*". Example: "*Mac thanked her for the meal and left*". Congratulate is to praise someone and say that you approve of or are pleased about a special or unusual achievement. Example: "*Congratulations on the birth of your lovely baby son*".

Apologize is to forgive someone for something they have said or done. This word is often used in polite expressions, Example: "*Pardon sir, could you explain again?*". Condole express sympathy for (someone); grieve with. Example: "*The priest came to condole with Mrs Maria.*" Deplore is feel or express strong disapproval of (something). Example: "*We deplore this act of violence.*" Welcome is to greet (someone arriving) in a glad, polite, or friendly way. Example: "*Hotels should welcome guests in their own language.*"

Declarative brings about some alteration in the status or condition of the referred to objects in virtue of the fact that the declarative has been successfully performed. This feature of declarative distinguishes them from the other categories.

The declarative consists of resigning, dismissing, christening, naming, appointing, and sentencing. It can be concluded that declaration is a kind of speech act that can change the world via their utterance because by

saying the declaration can change the status or condition of the object (things or person).

In conclusion, Searle describes the declarative act as "*a very special category of speech acts*". Resigning is to give up a job or position by telling your employer that you are leaving, for example: "*I would be grateful if you confirm the acceptance of my resignation*". Dismissing is to decide that something or someone is not important and not worth considering, for example: "*We'll dismissing class early today*".

Naming is to give a name to. For example: "*I call this handsome baby, Budi*". Appointing is to choose someone officially for a job or responsibility. Example: "*They appointed Yussy as manager*". Ostracized is exclude (someone) from a society or group. Example: "*Ostracized for being too smart.*" Sentencing is the punishment assigned to a defendant found guilty by a court, or fixed by law for a particular offense. Example: "*Her husband is serving a three-year sentence for fraud*".⁴²

c. Perlocutionary Act

Perlocutionary act is "*what is done by uttering the word*" which is the effect on the listener's reaction. Levinson wrote on his book, perlocutionary act is the effect on the audience by means of uttering a sentence. It means audience feels good / sad after uttering a sentence. The perlocutionary effect, what is done by uttering the words, it is the hearer

⁴² Searle, J. R. 1979. Expression and Meaning; Studies in The Theory of Speech Acts. Cambridge: Cambridge University Press. p.8

reaction. For example: “*There is something in your shoulder!*” will cause the listener to panic and to look on his/her shoulder. Thus, this perlocution is to cause those emotions and actions of the hearer.⁴³

E. Types of Perlocutionary Acts

Table of Types of Perlocutionary Acts by Austin: ⁴⁴

No.	Perlocutions
1.	To convince the hearer
2.	To surprise the hearer
3.	To bore the hearer
4.	To annoy the hearer
5.	To frighten the hearer
6.	To cause the hearer
7.	To insult the hearer
8.	To alarm the hearer
9.	To enlighten the hearer
10.	To inspire the hearer
11.	To get hearer to do something
12.	To get hearer realize something
13.	To persuade to do something

In addition, a perlocutionary act is the effect of the utterance that can change in mind or behavior of the listener. For example: “*It is so hot in this room.*”, “*The exam is so difficult*”. It can be inferred that the first

⁴³ Yule, George. 1996. *Pragmatics*. Walton Street Oxford: Oxford University Press. p.48

⁴⁴ Austin, J. L. 1962. *How to Do Things with Word*. Glasgow: Oxford University Press.

sentence is uttered by someone while turn on the air conditioner and the second sentence is done by someone while doing the examination.

Moreover, Austin defines that perlocutionary act is the achieving of certain effect by saying something. It indicates the speaker with some purposes using the utterance to reach the listener's action by hearing the words. Meanwhile, according to Yule, perlocutionary act is the assumption that the hearer will recognize the effect the speaker intended.

Speech act has two classifications: direct and indirect speech act by Searle that an utterance has other features which are uttered by speakers. It is about the 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. A statement that said directly from the speaker to hearer that usually in the form of imperative sentence is defined of direct speech act.⁴⁵

Direct speech is formally based on the mode, the sentence can be divided into news sentences (declarative), interrogative sentence (interrogative) and command sentence (imperative). Conventionally, news sentences (declarative) used to tell something (information); interrogative sentence for asking something, and command sentence to declare the command, invitation, request or petition. For example, utterance of "*move out that way!*", that said by a speaker to hearer to move from his place.

⁴⁵ Searle, J. R. 1979. *Expression and Meaning; Studies in The Theory of Speech Acts*. Cambridge: Cambridge University Press. p.8

The command is direct and clear that the speaker intend the listener to understand about that utterance.

Indirect Speech, according to Yule, is utterance which has an indirect relationship between a structure and the function.⁴⁶ This kind of speech act utterance is performed indirectly through the performance of another speech act in order to be considered more polite than direct speech act. For example: “*You’d make a better door than a window*”. This utterance means a request as the declarative structure.

The relation between pragmatics and speech act is where an utterance can carry meaning in which it is delivered by the speaker.⁴⁷ Therefore, the implementation of speech act usually can be found not only in two-ways communication but also in teaching process that used by the teacher. An example of a good way to teach which not only focuses on academic side can be seen in a movie entitled *Dead Poets Society*.

F. Dead Poets Society Movie

Dead Poets Society is a movie about A new English teacher, John Keating (Robin Williams), is introduced to an all-boys preparatory school that is known for its ancient traditions and high standards. He uses unorthodox methods to reach out to his students, who face enormous pressures from their parents and the school. With Keating's help, students

⁴⁶ Yule, George. 1996. Pragmatics. Walton Street Oxford: Oxford University Press. p.3

⁴⁷ Austin, J. L. 1962. How to Do Things with Word. Glasgow: Oxford University Press. p.145

Neil Perry (Robert Sean Leonard), Todd Anderson (Ethan Hawke) and others learn to break out of their shells, pursue their dreams and seize the day.⁴⁸

The review about the movie is considered as a motivational movie and inspiring movie, as stated by Charan Reddy (2019):

So I feel very good after watching this movie Dead poets society so I mainly like to speak about the characters played Robin Williams as John Keats and as a literary or English teacher how engages his students to make them to be much know about the love, hungry, idea, more than this acting you could see it in his eyes he lived life of characters he played his part in movie is like words, stirring young youths or John Keats students hearts and daring us to dream as a Keating quotes "but only in their Dreams can man be truly free was always thus, and always thus will be "So emotional and excited to see and, he will make laugh, smile and wonder through and forcing us to think that something about this man is very soothing and emotionally unsettling at same time movie mainly the educational procedures set by society and doesn't fail to realize or recognize the idea of his friends life and partners so and teachings nurtured with love and passion movie delves into age old themes of friendship, young love, passion, failures and sacrifices but seldom intertwined so perfectly great movie, no doubt. It has inspired me to think outside the box. If u change the way and also very emotional also are clarified in this movie so you look at change. Perspective is the key of life.. Dead poets society is an inspirational old fashion vivid movie that starts of boring and good directed by Peter weir so clarity and it good message to us youth students also so likely dead poets society is an inspirational old fashion vivid movie that starts of an boring and sudden changes too out to be enlightening.

Through that movie, the director of the movie indicates to the viewers about the teaching process that indicates some of utterances connect to the implementation of speech acts, especially the perlocutionary acts of the

⁴⁸ Retrieved https://www.rottentomatoes.com/m/dead_poets_society,(online site) 25th June, 2022

actors as teachers that give the utterances and the listeners as students that get impact of the teacher's words and put them into the action.

The utterances that Mr. Keating used in the movie can be seen as the tools of communication using language to build the communication between teacher and students. The communication is not only about the having a conversation in the classroom, but also about how the meaning of their communication can be effective to the students' decision.

G. Previous Study

There are many researchers that have been conducted the study about speech acts. Some previous studies that relevant to speech act study, Rumaria (2014)⁴⁹ titled *An Analysis of Speech Acts in The Dead Poet Society*. Her study is about finding the speech acts elements from the movie dialogue and aimed at identifying only at the illocutionary and perlocutionary of the main character's utterance when teaching in the classroom.

The findings showed that as a good teacher in the Dead Poets Society, Mr. Keating often uses question form to deliver commands to the students which are a good teachers' classroom English. He also performs mostly directives as the illocutionary acts as he often asks the students to do some works as assignments and homework, to present, to read, to come to the front, and

⁴⁹ Rumaria, C. 2014. *An Analysis of Speech Acts in The Dead Poets Society*. State University of Yogyakarta

many more. He also inspires his students many times compared to other acts. Last, he hardly ever insults his students.

Meanwhile, Rahman (2015)⁵⁰ with her study about An Analysis of Illocutionary and Perlocutionary Acts in Detective Conan. Her study focuses on the using of illocutionary act in Detective Conan comic and the way illocutionary successfully or unsuccessfully meet the perlocutionary act. The aim of her research is to find out the classification of illocutionary acts used in comic Detective Conan and how the hearer gives the perlocutionary effect to the speaker.

The researcher found all the classification of illocutionary acts used in Detective Conan comic; Declarations, Representatives, Expressive, Directives, and Commissive. Furthermore, the researcher found various ways the perlocutionary effects successful or unsuccessful after the speech act are uttered. Some perlocutionary effects are successful with body language assist.

Muhammad Khoirul Zamzami (2016)⁵¹ conducted research about Speech Act Used by Elsa as One of The Main Characters in Frozen Movie Script. His study intended to analyze speech act used by one of the main characters in frozen movie script. In the analysis is to investigate what acts emerge behind

⁵⁰ Rahman, R. 2015. An Analysis of Illocutionary and Perlocutionary Acts in Detective Conan Comic. Syarif Hidayatullah State Islamic University. Jakarta

⁵¹ Khoirul, Z.M. 2016. Speech Act Used by Elsa as One of The Main Characters in Frozen Movie Script. State Islamic Institute (IAIN) of Tulungagung.

the utterances and the impacts for the hearer after the utterances is stated. The statements of research problem are: 1) what are the illocutionary acts used by Elsa as one of the main characters in Frozen movie script? 2) what are the perlocutionary acts of illocutionary act used by Elsa as one of the main characters in Frozen movie script? The purpose of this study is to find out what illocutionary acts used by Elsa as one of the main characters in Frozen movie script, and the next purpose is to describe the perlocutionary act of illocutionary act used by Elsa as one of the main characters in Frozen movie script.

Research method of this study: the research design of this research is library research with qualitative approach, the data of this research is the utterances of Elsa as one of the main characters in Frozen movie script and the data source is frozen movie script written by Jennifer Lee.

To analyze the data the researcher did some steps: Watching the frozen movie and try to understand the story well, Read the movie script that focus on the dialogues. Determine and classified the data into the types of illocutionary act of Searle' classification used by Elsa as one of the main characters in the movie script. Analyze and describe the perlocutionary act of the data that has already classified into illocutionary acts base on Searle' classification.

The result of the data analysis showed that there were five types of illocutionary act base on Searle's classifications, they were: 1) 16 utterances

of representative were like Well, he was sprightly, 2) 34 utterances of directives were like Anna, go back to sleep, 3) 2 utterances of commissive were like We are never closing them again, 3) 18 utterances of expressive were like It was an accident. I'm sorry, Anna and 5) 1 utterances of declaratives were like Hi, I'm Olaf and I like warm hugs. Furthermore, the next result was perlocutionary act of the data had been classified into illocutionary acts base on Searle's classification found 43 effects were like May I talk to you, please, alone. The description of perlocutionary act of the data was the hearer did what speaker had directed. Those are all of the result all of the analysis, hence the finding was consisted of two sections, they are the illocutionary act used also its analysis and the describing of perlocutionary act/ effect on hearer after Elsa as one of the main characters stated her utterances.

CHAPTER III

FINDINGS AND DISCUSSIONS

This research aims to identify the perlocutionary acts of Mr. Keating's utterances when teaching in the Dead Poets Society and what are the impacts of perlocutionary acts of the main character to the students in Dead Poets Society movie. The object of this study is Mr. Keating's utterances in the movie. The qualitative data collected is in the form of word or screen-capture pictures in the movie.

The writer processed the data by screening the dialogue and taking the information from the subtitle in the form of utterances spoken by Mr. Keating when teaching in the Dead Poets Society Movie as the source of data that are presented in this finding and discussion chapter.

A. The Result of Study

In this chapter, the writer divides the chapter into two parts. The first part indicates the perlocutionary acts of Mr. Keating's utterances when teaching in the Dead Poets Society. The second part shows the data of the impacts of perlocutionary acts of the main character to the students in Dead Poets Society movie described below the table from each utterance.

a. The perlocutionary acts of Mr. Keating's utterances towards his students in the *Dead Poets Society*.

Table 1. These followings description below shows some utterances of perlocutionary speech acts found in *Dead Poets Society* movie.

Data Number	Subject	Time in Movie	Dialogue	Perlocutionary
1	• Mr. Keating • Student	11:57	Mr. Keating: Well, come on. Student A: Is he kidding us? Student B: He gotta be.	To persuade someone to do something
2	• Mr. Keating	12:33	Mr. Keating: O Captain, my Captain. Who knows where that comes from? Anybody?	To get the answer from the hearer
3	Mr. Keating	12:47	Mr. Keating: Not a clue?	To get the answer from the hearer
4	Mr. Keating	12:53	Mr. Keating: Now, in this class, you can either call me Mr. Keating or if you're slightly more daring, O captain, my captain.	To cause the hearer
5	Mr. Keating	13:05	Mr. Keating: Now let me dispel a few rumors so they don't fester into facts.	To cause the hearer
6.	Mr. Keating	13:08	Mr. Keating: I too attended Hell-ton and survived. And no, at that time, I wasn't the mental giant you see before you. I was intellectual equivalent of a 98 pounds weakling. I could go to the beach and people would kick copies of Byron in my face.	To inspire the hearer
7	• Mr. Keating • Mr. Pitts	13:27	Now, Mr. Pitts, That's a rather unfortunate name. Mr. Keating: Mr. Pitts, where are you?	To cause the hearer
8	Mr. Keating	13:41	Mr. Keating: Mr. Pitts, will you open your hymnal to page 542?	To get hearer to do something
9	Mr. Keating	13:46	Mr. Keating: Read the first stanza of the poem you find there.	To persuade someone to do something
10	• Mr. Keating • Pitts	13:53	Pitts: "To the Virgin, to Make Much of Time"?	To cause the hearer

			Mr. Keating: Yes, that's the one. Somewhat appropriate, isn't it?	
11	Mr. Keating	14:07	Mr. Keating: Thank you Mr. Pitts	To convince the hearer
12	Mr. Keating	14:15	Mr. Keating: Now, who knows what that means?	To cause the hearer
13	• Mr. Keating • Charlie	14:27	Mr. Keating: Seize the day. Gather ye rosebuds while ye may. Why does the writer use those lines? Charlie: Because he's in a hurry Mr. Keating: No. Ding. Thanks for playing anyway.	To cause the hearer (to think and answer)
14	• Mr. Keating • Charlie	14:43	Mr. Keating: Seize the day. Gather ye rosebuds while ye may. Why does the writer use those lines? Charlie: Because he's in a hurry Mr. Keating: No. Ding. Thanks for playing anyway. Mr. Keating: Because we're food for worms, lads. Because believe it or not, each and every one of us in this room is one day going to stop breathing, turn cold, and die.	To inspire the hearer
15	Mr. Keating	14:56	Mr. Keating: I would like you to step forward over here and pursue some of the faces from the past. You walk pass them many times but I don't think you've really looked at them.	To get hearer to do something
16	• Mr. Keating • Meeks	15:12	Mr. Keating: They're not that different from you, are they? Same haircuts, full of hormones just like you, invincible just like you feel. The world is their oyster. They believe they are destined for great thing, just like many of you. Their eyes are full of hope, just like you. Did they wait until it was too late to make from their lives even one iota of what they were capable? Because you see, gentlemen, these boys are now fertilizing daffodils.	To inspire the hearer
17	Mr. Keating	15:45	Mr. Keating: But if you listen really close, you can hear them whisper their legacy to you. Go on. Lean in. listen. You hear it?	To get hearer to do something

18	Mr. Keating	16:06	Mr. Keating: ((whispering)) Carpe...	To inspire the hearer
19	Mr. Keating	16:09	Mr. Keating: You hear it?	To cause the hearer (to listen more)
20	Mr. Keating	16:18	Mr. Keating: Carpe. Carpe diem. Seize the day, boys. Make your lives extraordinary.	To inspire the hearer
21	Mr. Keating	21:04	Mr. Keating: Gentlemen, open your texts to page 21 of the introduction	To get hearer to do something
22	• Mr. Keating • Neil	21:09	Mr. Keating: Mr. Perry, will you read the opening paragraph of the preface, entitled "Understanding Poetry". Neil: Understanding Poetry, by Dr. J. Evans Pritchard, Ph.D. to fully understand poetry, we must first be fluent with its meter, rhyme, and figures of speech.	To get hearer to do something
23	Mr. Keating	22:39	Mr. Keating: Excrement. That's what I think of Mr. J. Evans Pritchard. We're not lying pipe. We're talking about poetry.	To enlighten the hearer
24	Mr. Keating	22:50	Mr. Keating: How can you describe poetry like American Bandstand? I like Byron. I give him a 42, but I can't dance to it."	To get hearer realize something
25	Mr. Keating	22:57	Mr. Keating: Now. I want you to rip out that page.	To get hearer to do something
26	Mr. Keating	23:01	Mr. Keating: Go on. Rip out the entire page.	To get hearer to do something
27	Mr. Keating	23:07	Mr. Keating: You heard me. Rip it out.	To get hearer to do something
28	Mr. Keating	23:09	Mr. Keating: Thank you Mr. Dalton	To convince the hearer
29	Mr. Keating	23:18	Mr. Keating: Gentlemen, tell you what. Don't just tear out that page. Tear the entire introduction. I want it gone, history. Leave nothing to it.	To get hearer to do something
30	Mr. Keating	23:25	Mr. Keating: Rip it out. Rip. Be gone, J Evan Pritchard, Ph.D.	To get hearer to do something

31	Mr. Keating	23:33	Mr. Keating: I want hear nothing but ripping of the Pritchard.	To get hearer to do something
32	Mr. Keating	23:38	Mr. Keating: It's not the bible. You're not gonna go to hell for that.	To convince the hearer
33	Mr. Keating	24:30	Mr. Keating: Keep ripping, gentlemen.	To get hearer to do something
34	Mr. Keating	24:33	Mr. Keating: This is a battle, a war. And causalities could be your heart and soul.	To enlighten the hearer
35	Mr. Keating	24:39	Mr. Keating: Thank you Mr. Dalton.	To convince the hearer
36	Mr. Keating	24:40	Mr. Keating: Armies of academics going forward measuring poetry.	To inspire the hearer
37	Mr. Keating	24:42	Mr. Keating: No, we'll not have that here, no more of Mr. J. Evans Pritchard	To get hearer to do something
38	Mr. Keating	24:46	Mr. Keating: Now in my class you will learn to think for yourself again.	To enlighten the hearer
39	Mr. Keating	24:50	Mr. Keating: Now in my class you will learn to savor words and language.	To enlighten the hearer
40	Mr. Keating	24:54	Mr. Keating: No matter what anybody tells you. Words and ideas can change the world.	To inspire the hearer
41	Mr. Keating	25:00	Mr. Keating: I have a secret for you. Huddle up. Huddle up.	To get hearer to do something
42	Mr. Keating	25:33	Mr. Keating: We don't read and write poetry because it's cute. We read and write poetry because we are members of the human race. And human race is filled of passion.	To inspire the hearer
43	Mr. Keating	25:46	Mr. Keating: And medicine, law, business, engineering. These are noble pursuits, and necessary to sustain life but poetry, beauty, romance, love. These are what we stay alive for.	To inspire the hearer
44	Mr. Keating	26:27	Mr. Keating: That powerful play goes on. And you may contribute a verse. What will your verse be?	To inspire the hearer

45	Mr. Keating	41:35	Mr. Keating: Now, language was developed for one endeavor, and that is? Mr. Anderson? Come on, are you a man or an amoeba? Mr. Perry? Student: To communicate Mr. Keating: No, to woo women	To enlighten the hearer
46	• Mr. Keating • Charlie	43:03	Mr. Keating: ((standing on the table)) Why do I stand here? Anybody? Charlie: To feel taller.	To cause the hearer (to get and think the answer)
47	Mr. Keating	43:08	Mr. Keating: No. Thank you for playing Mr. Dalton.	To convince the hearer
48	Mr. Keating	43:10	Mr. Keating: I stand upon my desk to remind myself that we must constantly look at things in a different way.	To inspire the hearer
49	Mr. Keating	43:22	Mr. Keating: You see the world looks very different from up here.	To enlighten the hearer
50	Mr. Keating	43:25	Mr. Keating: You don't believe me? Come see for yourselves. Come on.	To inspire the hearer and To get hearer to do something
51	Mr. Keating	43:31	Mr. Keating: Just when you think you know something, you have to look it in another way. Even though it may seem silly or wrong, you must try.	To inspire the hearer
52	Mr. Keating	43:44	Mr. Keating: Consider what you think.	To make the hearer realize something
53	Mr. Keating	43:47	Mr. Keating: Boys you must strive to find your own voice. Because the longer you want to begin, the less likely you are to find it all	To inspire the hearer
54	Mr. Keating	43:54	Mr. Keating: Thoreau said, "most men lead lives of quiet desperation". Don't be resigned to that break out.	To inspire the hearer
55	Mr. Keating	44:09	Mr. Keating: Don't just walk of the edge like lemmings.	To inspire the hearer
56	Mr. Keating	25:00	Mr. Keating: I have a secret for you. Huddle up. Huddle up.	To inspire the hearer
57	Mr. Keating	44:13	Mr. Keating: Look around you. Dare to strike out and find new ground.	To inspire the hearer

58	Mr. Keating	44:15	Mr. Keating: Now, in addition to your essay, I would like you to compose a poem of your own. An original work. That's right.	To get the hearer to do something
59	Mr. Keating	44:28	Mr. Keating: You have to deliver it aloud in front of the class on Monday.	To cause the hearer
60	Mr. Keating	44:38	Mr. Keating: Mr. Anderson, don't think that I don't know that this assignment, scares the hell out of you, you mole.	To make the hearer to do something
61	Mr. Keating	50:36	Mr. Keating: For me, sport is actually a chance for us to have other human beings push us to excel.	To inspire the hearer
62	Mr. Keating	50:50	Mr. Keating: Mr. Meeks, time to inherit the earth	To convince the hearer
63	Mr. Keating	50:52	Mr. Keating: Mr. Pitts, rise above your name.	To enlighten the hearer
64	Mr. Keating	51:01	Mr. Keating: You know how to do Pitts.	To make the hearer to do something
65	Mr. Keating	51:41	Mr. Keating: Come on Meeks, listen to the music.	To convince the hearer
66	Mr. Keating	52:00	Mr. Keating: Ou, come on Charlie, let it fill your soul.	To convince the hearer
67	• Mr. Keating • Knox	54:11	Knox: Sorry captain, it's stupid. Mr. Keating: No, no. it's not stupid. Good effort. It touched on one of the major themes; love, a major theme not only in poetry, but life.	To enlighten the hearer
68	Mr. Keating	54:22	Mr. Keating: Mr. Hopkins, you're laughing. You're up.	To get the hearer to do something
69	Mr. Keating	54:45	Mr. Keating: Congratulations, Mr. Hopkins. You have the first poem to ever have a negative score on the Pritchard scale.	To insult the hearer
70	Mr. Keating	54:51	Mr. Keating: We're not laughing at you. We're laughing near you	To insult the hearer
71	Mr. Keating	54:53	Mr. Keating: I don't mind that your poem had a simple theme. The most beautiful poetry can be about simple things like cat, or a flower, or rain. Just don't let your poems be ordinary.	To inspire the hearer

72	Mr. Keating	55:10	Mr. Keating: Now, who's next? Mr. Anderson, I see you sitting there in agony. Come on, Todd. Step up. Let's put you out of your misery.	To get the hearer to do something
73	Mr. Keating	55:27	Mr. Keating: Mr. Anderson thinks that everything inside of him is worthless and embarrassing. Isn't that right, Todd? Isn't that your worst fear?	To get the hearer realize something
74	Mr. Keating	55:37	Mr. Keating: Well, I think you're wrong. I think you have something inside of you that	To inspire the hearer
75	Mr. Keating	55:48	Mr. Keating: ((writing on the board)) I sound my barbaric yawp over the rooftops of the world. Now for those of you who don't know, a yawp is a loud cry or yells.	To enlighten the hearer
76	Mr. Keating	56:13	Mr. Keating: Now, Todd, I would like you to give us a demonstration of a barbaric yawp. Come on, you can't yawp sitting down. Let's go. Come on up. Gotta get in yawping stance.	To get the hearer to do something
77	• Mr. Keating • Todd	56:28	Todd: A yawp Mr. Keating: No, not just a yawp. A barbaric yawp.	To get the hearer to do something
78	• Mr. Keating • Todd	56:33	Todd: Yawp. Mr. Keating: Come on, louder.	To cause the hearer
79	• Mr. Keating • Todd	56:36	Todd: Yawp Mr. Keating: Oh, that's a mouse.	To get the hearer realize something
80	Mr. Keating	56:38	Mr. Keating: Come on, louder.	To cause the hearer
81	• Mr. Keating • Todd	56:39	Todd: Yawp Mr. Keating: God, boy, yell like a man.	To cause the hearer (say loudly)
82	• Mr. Keating • Todd	56:41	Todd: Yawp Mr. Keating: There it is. You see, think you have a barbarian in you after all.	To get the hearer to do something (screaming)
83	Mr. Keating	56:44	Mr. Keating: Now, you don't get away that easy. There's a picture of uncle Walt up there. What does he remind you off?	To cause the hearer
84	• Mr. Keating	56:49	Mr. Keating: Don't think. Answer.	To get the

	• Todd		Go on. Todd: a madman.	hearer to do something
85	Mr. Keating	56:51	Mr. Keating: What kind of madman?	To cause the hearer (answer the question)
86	Mr. Keating	56:53	Mr. Keating: Don't think about it. Just answer again Todd: a crazy madman.	To get the hearer to do something
87	Mr. Keating	56:55	Mr. Keating: No, you can do better than that.	To inspire the hearer
88	Mr. Keating	56:56	Mr. Keating: Free up your mind. Use your imagination. Say the first thing that pops into your head even if its gibberish.	To inspire the hearer
89	• Mr. Keating • Todd	57:02	Todd: A sweaty toothed madman. Mr. Keating: Good. Good, boy, there's a poet in you after all.	To inspire the hearer
90	Mr. Keating	57:06	Mr. Keating: There, close your eyes.	To get the hearer to do something
91	Mr. Keating	57:08	Mr. Keating: Close your eyes, close them.	To get the hearer to do something
92	Mr. Keating	57:11	Mr. Keating: Now, describe what you see.	To get the hearer to do something
93	• Mr. Keating • Todd	57:14	Todd: And this image floats beside me. Mr. Keating: A sweaty toothed madman.	To convince the hearer
94	• Mr. Keating • Todd	57:18	Todd: A sweaty toothed madman with a stare that pounds my brain. Mr. Keating: Oh, that's excellent.	To convince the hearer
95	• Mr. Keating • Todd	57:21	Mr. Keating: Now, give him an action. Make him do something. Todd: His hands reach out and choke me.	To get the hearer to do something
96	Mr. Keating	57:25	Mr. Keating: that's it. Wonderful. Wonderful.	To convince the hearer
97	• Mr. Keating • Todd	57:27	Todd: And all the time he's mumbling/ Mr. Keating: What's he mumbling?	To cause the hearer
98	• Mr. Keating • Todd	57:31	Todd: Mumbling truth. Truth, like a blanket that always leaves your feet cold. Mr. Keating: Forget them. Forget them.	To cause the hearer and convince the hearer

99	Mr. Keating	57:33	Mr. Keating: Stay with the blanket. Tell me about that blanket.	To get the hearer to do something
100	Mr. Keating	57:59	Mr. Keating: Don't you forget this	To inspire the hearer
101	Mr. Keating	01:03:41	Mr. Keating: No grade at stake, gentlemen. Just take a stroll.	To enlighten the hearer
102	Mr. Keating	01:03:50	Mr. Keating: There it is.	To enlighten the hearer
103	• Mr. Keating • Students	01:04:01	Mr. Keating: I don't know but I've been told. Students: I don't know but I've been told.	To cause the hearer (singing) (repeating)
104	Mr. Keating	01:04:01	Mr. Keating: doing poetry is old Students, doing poetry is old.	To cause the hearer
105	Mr. Keating	01:04:18	Mr. Keating: Thank you gentlemen.	To convince the hearer
106	Mr. Keating	01:04:21	Mr. Keating: If you noticed, everyone started off with their own stride, their own pace.	To inspire the hearer
107	Mr. Keating	01:04:24	Mr. Keating: Mr. Pitts, taking his time. He knew he'll get there one day.	To enlighten the hearer
108	Mr. Keating	01:04:29	Mr. Keating: Mr. Cameron. You could see him thinking, "Is this right? It may be right. I know that. May be not. I don't know."	To enlighten the hearer
109	Mr. Keating	01:04:34	Mr. Keating: Mr. Overstreet. Driven by deeper force. Yes, we know that.	To inspire the hearer
110	Mr. Keating	01:04:40	Mr. Keating: All right. Now, I didn't bring up them here to ridicule them. I brought them up here to illustrate the point of conformity. The difficulty in maintaining your own belief in the face of others.	To inspire the hearer
111	Mr. Keating	01:04:50	Mr. Keating: Now, those of you, I see the look in your eyes like "I would have walked differently."	To get the hearer realize something
112	Mr. Keating	01:04:54	Mr. Keating: well, ask yourselves why you were clapping.	To cause the hearer
113	Mr. Keating	01:04:58	Mr. Keating: Now, we all have a great need for acceptance. But you must trust that your beliefs are unique, your own. Even though	To inspire the hearer (students laughing)

			others may think them odd or unpopular. Even though the herd may go, “That’s ba...d.”	
114	Mr. Keating	01:05:10	Mr. Keating: Robert Frost said, “Two roads diverged in a wood, and I, I took the one less travelled by, and that has made all the difference.”	To inspire the hearer
115	Mr. Keating	01:05: 19	Mr. Keating: Now, I want you to find your own walk right now. Your own way of striding, pacing.	To get the hearer to do something
116	Mr. Keating	01:05:23	Mr. Keating: Any direction, anything you want. Whether it’s proud, whether it’s silly, anything. Gentlemen, the courtyard is yours.	To inspire the hearer
117	Mr. Keating	01:05:33	Mr. Keating: You don’t have to perform, just make it yourself.	To inspire the hearer
118	Mr. Keating	01:05:38	Mr. Keating: Mr. Dalton, would you be joining us?	To cause the hearer
119	Mr. Keating	01:05:49	Mr. Keating: Thank you Mr. Dalton. You just illustrated the point.	To inspire the hearer
120	Mr. Keating	01:20:23	Mr. Keating: That was a pretty lame stunt you pulled today	To insult the hearer
121	Mr. Keating	01:20:31	Mr. Keating: Sucking the marrow out of life doesn’t mean choking to the bone”	To enlighten the hearer
122	Mr. Keating	01:20:36	Mr. Keating: Sure, there’s a time for daring, there’s a time for caution.	To enlighten the hearer
123	Mr. Keating	01:20:39	Mr. Keating: a wise man understands which is called for.	To enlighten the hearer
124	Mr. Keating	01:20:46	Mr. Keating: Being expelled from school is not daring to me, it’s stupid.	To insult the hearer
125	Mr. Keating	01:20:48	Mr. Keating: Because you will miss some golden opportunities. Students: like what? Mr. Keating: Like if nothing else, the opportunity to attend my classes, got it, Ace?	To enlighten and convince the hearer
126	Mr. Keating	01:21:07	Mr. Keating: Keep your head about you.	To enlighten the hearer
127	Mr. Keating	02:02:51	Mr. Keating: I do believe you,	To convince

			Todd.	the hearer
128	Mr. Keating	02:02:57	Mr. Keating: Thank you, boys. Thank you.	To convince the hearer

B. Discussions

a. The impacts of perlocutionary acts of the main character of the students in the movie *Dead Poets Society*

Table 2. Types of total Perlocutionary Acts Used by the Mr. Keating in *Dead Poets Society* Movie.

No.	Perlocutions	Number	Percentage
1.	To convince the hearer	16	12,5%
2.	To surprise the hearer	0	0%
3.	To bore the hearer	0	0%
4.	To annoy the hearer	0	0%
5.	To frighten the hearer	0	0%
6.	To cause the hearer	16	12,5%
7.	To insult the hearer	4	3,125%
8.	To alarm the hearer	0	0%
9.	To enlighten the hearer	18	14,0625%
10.	To inspire the hearer	33	25,78125%
11.	To get hearer to do something	35	27,34375%
12.	To get hearer realize something	3	2,34375%
13.	To persuade to do something	3	2,34375%
	Total	128	100%

Based on the table above, it indicates that the types of perlocutions in the classroom that Mr. Keating used the most; *To inspire the hearer* with 25,78125% and *to get hearer to do something* with 27,34375%. According to the result, Mr. Keating indeed showed his interest in teaching poet to his students because he loves teaching. Therefore, he always used different kind of teaching tools in the classroom and communicative approach toward his

students. His stories and method of teaching always bring inspiration and motivation to his students to do what they want to do.

Interestingly, another most used types of perlocutions by Mr. Keating are; *to enlighten the hearer* with 14,0625%. Mr. Keating, in the movie, shared many stories and encouragement by using poetry to his students and the reactions by his students were varied according to their needs and passions. That was why the students seemed to adore Mr. Keating through his unorthodox teaching method.

Not all of the students seemed to agree with the way of Mr. Keating's teaching style or method. Surprisingly, there were two types that had the same percentage; *to convince the hearer* and *to cause the hearer*. The example can be seen on the table 1, the data number of 46, Mr. Keating used the utterances "why do I stand here?", by the perlocution meaning, the purposed of his words can be inferred to cause the hearer to do something the same as he did. Another reason was to convince the students to try the same action without using the command sentences. The impact was all of the students did the same thing as Mr. Keating's did, they stand on the table too.

Furthermore, to insult the hearer also found as the type of perlocutions in this movie. The purposed of using this type was to give an example of not being rude in any situation, as mentioned in the table 1, data number 69; "Mr. Keating: Congratulations, Mr. Hopkins. You have the first poem to ever have a negative score on the Pritchard scale." The utterance that Mr. Keating said

may not be to insult the students as personally, but to give a little warning to the students.

Another finding of Mr. Keating's utterances during teaching process showed the types of perlocution that could be seen getting the lowest percentage; *to get hearer realize something* and *to persuade to do something*. The results presented that these two types were rarely used by Mr. Keating in the classroom because he tended to deliver only the facts that he used to have when he was young.

The way of Mr. Keating's utterances had different result of impacts by the students or the hearer. In this movie, the changes that showed from the students actually bring the positive value to the students' psychology but unaccepted to the authority of the school. Mr. Keating used all of his method of teaching that can attract students' attention and make them find their own interest and be brave to their own decision of life.

The way of Mr. Keating taught his students may be vary and so interesting. It can be accepted by the students but not by other teachers. The finding about types of perlocution that found in Mr. Keating utterances during his teaching process showed that his goals was not only to make them just learn about the poet, but also must find the meaning and the function of doing the poets itself.

By the explanation above, all types of perlocution showed only eight types out of 13 types of perlocutions. Each types indicated vary result of percentage, the most used types of perlocutionary in Mr. Keating utterances while

teaching in the Dead Poet Society movies were; *To inspire the hearer* and *to get hearer to do something*. These two types connected to the impact of how the students react to the teacher's utterances.

In this case, the findings that the writer found were in accordance to the impact of the students acts. Mr. Keating showed a progressive literature teacher and dare to encourage his students to break free from the norm, go against the status quo and live life unapologetically. The purposed was to make his students become more creative and can find their passion, therefor they could not waste their young age to do what they did not want to.

The impact of the Mr. Keating's way of teaching were attracted to one of the main characters in the movie named Todd. At the beginning, he showed uninterested act into Mr. Keating's appearance but Mr. Keating himself already knew about the one who actually put a serious move in his class and subject. The way of Mr. Keating utterance in table 1, data number 89:

"Todd: A sweaty toothed madman."

"Mr. Keating: Good. Good, boy, *there's a poet in you after all.*"

The example above showed us that the utterance of Mr. Keating with italic and underlined sentenced mean to inspire the hearing that he has a talent on poetry, therefore Mr. Keating asked him to be on his feet in front of the class and let him burst out his passion in front of his friends.

Moreover, the data number 89, showed the type of perlocutions that reach the most used types in the percentage. The relation between the findings of perlocution in Dead Poets Society movie and the impact to the main character

to his teacher's utterances in practicing poets in front of the class indicated the result of how important for a teacher to use speech acts in teaching in order to help students become more confident and creative.

CHAPTER IV

CONCLUSION AND SUGESSTIONS

This chapter provides the conclusion and suggestion that will be divided into two parts. For the conclusion of this study presents about the findings of perlocutions types in utterances of Mr. Keating in teaching and the impacts of perlocutionary acts of the main character of the students in the movie *Dead Poets Society*. Meanwhile, the suggestion part is provided for the lecture, students, and future writers.

A. Conclusions

The findings of perlocutionary acts in the classroom that Mr. Keating used the most are; *To inspire the hearer* with 25,78125% and *to get hearer to do something* with 27,34375%. According to the result, Mr. Keating indeed showed his interest in teaching poet to his students because he loves teaching. Therefore, he always used different kind of teaching tools in the classroom and communicative approach toward his students. His stories and method of teaching always bring inspiration and motivation to his students to do what they want to do.

The way of Mr. Keating's utterances had different result of impacts by the students or the hearer. In this movie, the changes that showed from the students actually bring the positive value to the students' psychology but unaccepted to the authority of the school. Mr. Keating used all of his method of teaching that

can attract students' attention and make them find their own interest and be brave to their own decision of life.

In this case, the findings that the writer found were in accordance to the impact of the students acts. Mr. Keating showed a progressive literature teacher and dare to encourage his students to break free from the norm, go against the status quo and live life unapologetically. The impact of the Mr. Keating's way of teaching were attracted to one of the main characters in the movie named Todd.

At the beginning, he showed uninterested act into Mr. Keating's appearance but Mr. Keating himself already knew about the one who actually put a serious move in his class and subject. At the end of the observation by analyze the movie, the writer finds the impact made his students, Todd, respect to Mr. Keating before his leaves the school.

B. Suggestions

1. To teachers and lecturers

Teacher in this millennial era must now how to adapt with new situations with the students. Teachers are expected to be more talented, creative, inspirational, and motivated so that the students can be brave and more confidence in facing the barrier in the future.

2. To the students

Students have their own authority in deciding what they want to, they only need more space to be listened and a place to devote their creativity.

3. To other researchers

This study must have many deficiencies, starting by analyze the limited data due to the limited time, materials and knowledge. To other researchers that will conduct the same core of study, we hope to provide more available data so it can present broader filed of this study; linguistic and education

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J U R U S A N : Tadris Bahasa Inggris
J U D U L : An Analysis of Perlocutionary Acts of the Main
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SURAT PERNYATAAN
PERTANGGUNG JAWABAN PENULISAN SKRIPSI

Saya yang bertanda tangan dibawah ini;

Nama : M. Fadhil Aufar
NPM : 1605180004/2016
Jurusan : Tadris Bahasa Inggris

Menerangkan dengan sesungguhnya bahwa :

1. Skripsi saya yang segera diuji adalah benar-benar pekerjaan saya sendiri (bukan hasil ciplakan).
2. Apabila dikemudian hari terbukti/dapat dibuktikan skripsi ini hasil ciplakan, maka saya siap menanggung resiko ***dibatalkan Kelulusan Sidang Skripsi*** oleh Fakultas Agama Islam Universitas Muhammadiyah Aceh.

Demikian surat pernyataan ini saya perbuat dengan sebenar-benarnya.

Mengetahui,
Pembimbing I

Lina Farsia, S.Pd.I., MA., M.Ed., M. Tesol

Banda Aceh, 6 Juli 2023

Yang Menerapkan
Mahasiswa Ybs,

M. Fadhil Aufar

Kajur Tadris Bahasa Inggris

Rahmatun Nisa, S.Pd.I., M.Pd

AUTOBIOGRAPHY

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Place/date of birth : Banda Aceh, May 2nd 1998

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Motto : Embrace the journey, Ignite your potential

Parents

- a. Father's name : Iskandar Muis
- b. Occupation : Contractor
- c. Mother's name : Cut aja Salbiah
- d. Occupation : House wife

Writer's Education Background

- a. SDN 50 Banda Aceh, graduate in 2010
- b. SMPN 03 Banda Aceh, graduate in 2013
- c. SMAN 07 Banda Aceh, graduate in 2016

Banda Aceh,
The Writer

M. Fadhil Aufar