

**AN ANALYSIS OF ILLOCUTIONARY ACTS
OF JOE'S RESPONSES ON 'SOUL' MOVIE**

THESIS



By

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ABSTRACT

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Illocutionary acts unconsciously exist in everyday communication. It is important in communication so the listener can perform an action according to the speaker's intention. Some utterances sometimes do not make the listener do something because there is a misunderstanding between the speaker and the listener. Sometimes, misunderstanding occur between speaker and listener when the listener pays less attention when communicating or does not understand the speaker's utterance. The speaker states an utterance with the aim that the listener is able to capture the meaning of the utterance. So that the utterance spoken by the speaker is expected to be able to show the effect of the listener's utterance.

The aims of this research are 1) to find out the types of illocutionary acts of Joe's responses in 'Soul' Movie. 2) To find out the most dominant type of illocutionary acts of Joe's responses in 'Soul' Movie.

This research was conducted by using library research and descriptive qualitative was used as the approach. The source of data in this research used *Soul* movie and script as primary data. The researcher used documentary technique to collect the data and content analysis to analyze the data.

The results of this research showed that there are four types of illocutionary acts spoken by the main character of the 'Soul' movie. Those types are representative, expressive, directive, and commissive. The researcher found 80 utterances spoken by the main character of the 'Soul' movie. It consisted of 41 data (51,25%) of representative, 23 data (28,75%) of directive, 12 data (15%) of expressive and 4 data (5%) of commissive. The most dominant type of illocutionary acts used by the main character of 'Soul' movie is representative.

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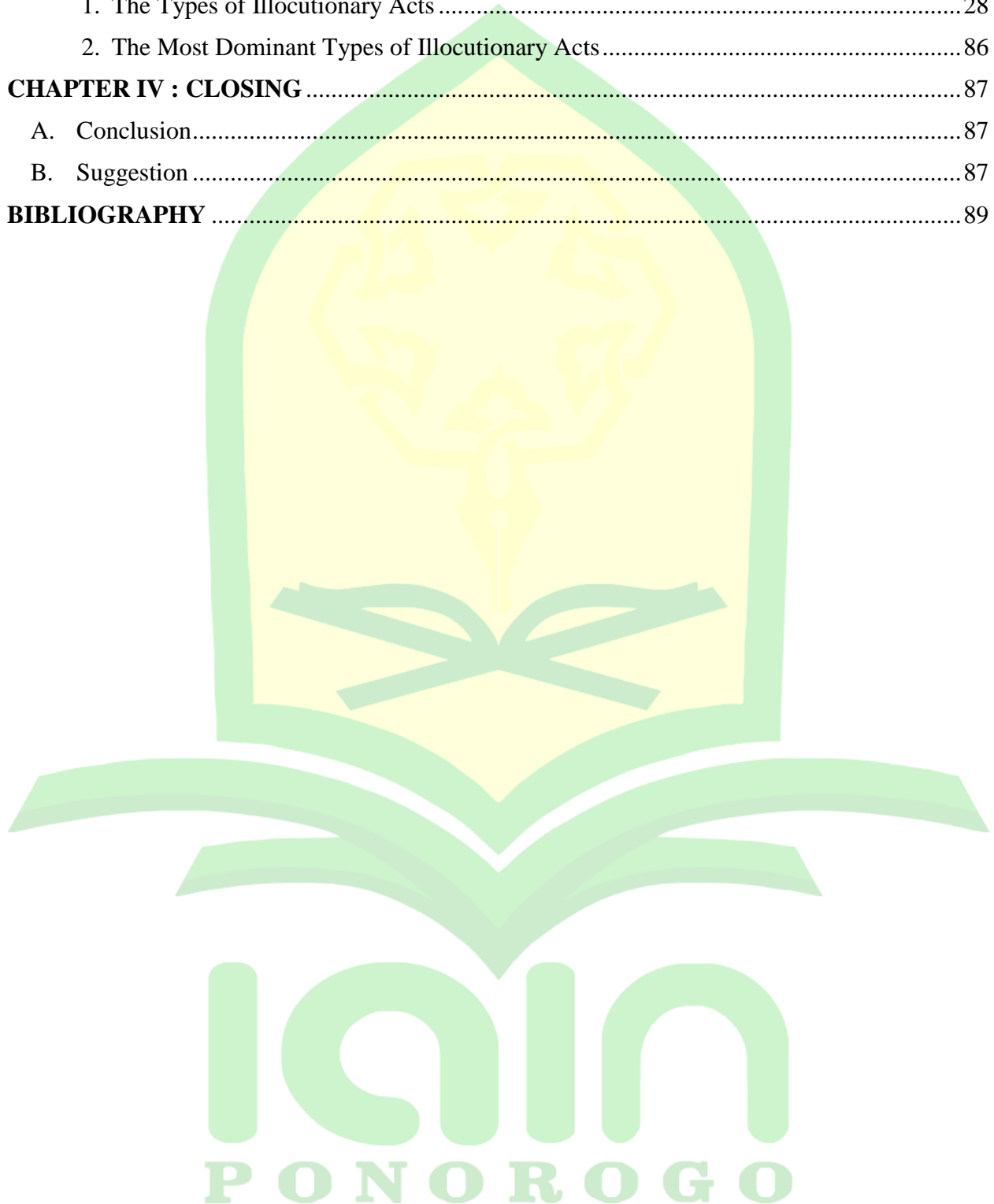
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CHAPTER I

INTRODUCTION

This chapter discussed the background of the study, statement of the problems, research focus, research objectives, significance of the study, limitation of the study, previous research findings, research methods, and organization of the research.

A. Background of the Study

Studying the meaning of an utterance is very important to understand the intention and purpose that someone wants to convey in a communication. Listeners not only learn the meaning of the utterance spoken by the speaker, but also the context that is currently happening. It can bring benefits to listeners such as knowing the meaning of utterances, achieving communication goals, and making it easier to understand various kinds of actions conveyed by speakers through speech acts in communication.

Speech act is defined as an action performed by the speaker through an utterance¹. Speech act is closely related to the participants in the conversation, the form of delivery of the message, the topic, and the context of the message. Speech acts are also related to what people want to do through language. It's not just about the meaning of the language but also doing some of the actions behind the language.

Speech act is divided into 3 categories. They are locutionary act, illocutionary act, and perlocutionary act. Locutionary act means performing the act of saying something.² It is a speech act that aims to declare, express or say something. Locutionary act aims to provide information to the listener about something. For example, someone says, '*dolphins are*

¹ George Yule, *Pragmatics*, 2nd ed. (New York: Oxford University Press, 1996), <https://doi.org/10.4324/9780429424465-5>, 47.

² Geoffrey N. Leech, *Principles of Pragmatics*, 1st ed., (New York: Longman Group Limited, 1983), https://doi.org/10.1007/978-3-642-74564-5_12, 199.

mammals'. Speakers here only want to convey information to listeners without any specific intention. Perlocutionary act is a speech act that aims to declare something with the intention to produce certain effects to influence the listener. It can be described in terms of the effect which the illocutionary act, on the particular occasion of use, has on the listener. For example, making the listener close the door after the speaker says “*close the door, please*”. Locutionary acts provide information in the utterance and illocutionary acts provide information to the speaker but also having the intention and purpose to do something, while perlocutionary act talks about producing the effect of the meaningful, intentional utterance.

Illocutionary act means performing the act in saying something.⁷ It means that it is not only expressing and providing information to the speaker but it is also having the intention and purpose to do something. Illocutionary acts are carried out through speech with communicative intent. For example, the speaker says; “*it's cold here*”. The Illocutionary analysis of the sentence is a command to close the door, window, or turn off the air conditioner.

There are some different types of Illocutionary Acts. They are representative, directive, commissive, expressive, and declarative. These categories distinguish each utterance delivered by the speaker.³

The researcher is interested in analyzing illocutionary acts among the three types of speech acts above. Illocutionary acts often appear in everyday communication. Illocutionary acts are important in communication so that the listener can understand the intention and purpose of the speaker. Not only that, it is often said that illocutionary acts are the most often discussed acts in pragmatics⁴. Illocutionary acts are the most important study from any other

³ George Yule, *Pragmatics*, 2nd ed. (New York: Oxford University Press, 1996), <https://doi.org/10.4324/9780429424465-5>, 53-54.

⁴ *Ibid.*, 49.

speech acts because they are the basic for analysis in pragmatic comprehension. In addition, by analyzing illocutionary acts, the listener not only know what information the speaker wants to convey to the listener but also know the intention of the speaker's utterance. Sometimes, some utterances have a specific purpose and the intention of the speech which can only be seen in a certain context. So, the listener needs to know the context in a conversation to know what the speaker is trying to convey.

Illocutionary acts are not only found in everyday conversation, but also can be found in various literary works such as books, novels, short stories, movies, and many others. One of them, a movie, is an art that communicates ideas, stories, appearance, point of view, taste, beauty and atmosphere that is displayed in audiovisual media. Movie is one of the media used by speakers to convey utterances. It can also be a medium of learning through character depictions, storylines, and speech delivered by speakers. Movies can be used to improve speaking, reading, listening, writing, and vocabulary skills. Movies are also useful in improving language competence, including increasing students' learning motivation, enhancing communication skills, and developing students' cultural awareness.⁵ Based on the reason above, the researcher chooses *Soul* movie as the object of research.

The researcher chose this movie because this is one of the new films in 2020. *Soul* movie teach many life lessons. It teaches the spirit of never giving up and the spirit of chasing dreams, focusing on continuing to live life, being grateful for what one has right now, and learning to face fear. Besides that, the researcher wants to analyze objects that have not been studied before by other researchers so that the researcher can get authenticity in the research.

⁵ Waheeb S. Albiladi, Fahad H. Abdeen, and Felicia Lincoln, "Learning English through Movies: Adult English Language Learners' Perceptions," *Theory and Practice in Language Studies* 8, no. 12 (December 1, 2018): 1567, <https://doi.org/10.17507/tpls.0812.01.2.,1567>.

Analyzing the illocutionary acts in the movie is very interesting because the conversations in the film exist as conversations in everyday communication.

In this study, the researcher focuses on the analysis of the illocutionary acts in the utterances of Joe, the main characters of the '*soul*' movie. The researcher uses Searle's theory in the study of illocutionary acts to analyze the dialogue of the movie. The researcher will analyze the types of illocutionary acts and conclude what is the most dominant classification of illocutionary acts found in 'Soul' Movie.

B. Statements of the Problem

1. What types of illocutionary acts spoken by Joe are found in '*Soul*' movie?
2. What is the most dominant type of illocutionary act spoken by Joe on '*Soul*' movie?

C. Research Focus

In this research, the researcher focuses on types of the illocutionary act which are found in '*Soul*' movie. The researcher uses Searle's theory of illocutionary acts to analyze the types of illocutionary acts found in *Soul* movie.

D. Research Objectives

1. To find out the types of illocutionary acts spoken by Joe in '*Soul*' Movie
2. To find out the most dominant type of illocutionary acts spoken by Joe in '*Soul*' Movie.

E. Significances of the Study

1. Theoretical Significant

The researcher hopes the result of this study can contribute to providing more knowledge and understanding to readers about illocutionary acts that appear in life, both in the real world and in literature.

2. Practical Significant

The researcher hopes that this study can bring benefits to readers. Here are some benefits that the researcher provides:

a. For the Lecturers

Lecturer can use this research to help teaching and learning activities in the classroom. By using movies, lecturer can give concrete examples of how to identify the types and functions of illocutionary acts contained in the movies. In addition, *Soul* movie provides moral education to students in the form of a spirit of never giving up, focusing on living life, being grateful for what we have, and the process of finding identity. So, besides being able to understand the material of illocutionary acts, students will also learn about the meaning of life.

b. For the EFL Learners

This study is expected to make it easier for students to learn illocutionary acts. By knowing examples of analysis in movies, students will be able to easily distinguish the types of illocutionary acts that may appear in everyday life. Besides that, watching *Soul* movie teaches the student the spirit of never giving up and the spirit of chasing dreams, focusing on continuing to live life, being grateful for what one has right now, and learning to face fear.

c. For the Readers

The study can contribute to the development of the literary study, particularly among the people who are interested in the literary study.

F. Limitation of the Study

In this research, the researcher uses Searle's theory of illocutionary acts to analyze the types of illocutionary acts found in *Soul* movie. Speech acts are divided into five categories; representative, directive, commissive, expressive, and declarative.

G. Previous Research Findings

There are 3 previous researches used by the researcher as a guide and inspiration in conducting the research.

The first research is from Meilita Sefriana, a student in the English Education Department, Faculty of Tarbiyah and Teacher Training, Raden Intan State Islamic University Lampung, is entitled "An Analysis of Illocutionary Acts and Perlocutionary Acts in Movie "Monte Carlo" By Thomas Bezucha". This research was to know the types of illocutionary acts and perlocutionary acts which were presented by the characters in the Monte Carlo movie through its script. In this research, illocutionary acts and perlocutionary acts become the main concern because illocutionary acts are related to the speaker's intention and perlocutionary acts are related to the effect of the utterance which is said by the speaker on the listener. The results of this research are the researcher found that the characters of the Monte Carlo movie only used 4 types of illocutionary acts. First, the researcher finds representatives are 7 data such as complaining (1), informing (4), predicting (1) and describing (1). Directives are 6 data such as commanding (3), ordering (2) and asking (1). Commisives are 3 data such as volunteering (1) and promising (2). Expressives are 2 data such as congratulating (1) and apologizing (1). Declaratives was not found in this research. In this movie, each character never uttered a word containing the declaratives. Furthermore, the researcher also found 18 successful

perlocutionary acts that can influence the listener to do something according to the speaker's intent.⁶

If compared with the research above, there are some differences from this research. The first research is different from the object which the first prior research, "An Analysis of Illocutionary Acts and Perlocutionary Acts in Movie "Monte Carlo" By Thomas Bezucha" uses "Monte Carlo" movie, while this research uses a movie entitled 'Soul' Movie. The first previous study focused on the analysis of illocutionary acts and perlocutionary acts reflected in the "Monte Carlo" movie. While this study focused on the analysis of illocutionary acts of the main character contained in the "Soul" movie.

The second research is from Widya Ridha Utami, a student of the English Education Department, Faculty of Teacher Training and Education, University of Muhammadiyah Sumatera Utara Medan, entitled "An Analysis of Perlocutionary Acts in Nissa Sabyan's Instagram". This study investigates the perlocutionary acts used by the netizens in the comment column of Nissa Sabyan's Instagram. This study aims to describe the perlocutionary speech act of netizens and to reveal how the verbs of perlocutionary speech acts are in the comment column of Nissa Sabyan's Instagram. The data of this research were 33 comments. The finding showed that there were 10 perlocutionary of Directive speech act, 9 perlocutionary of Expressive speech act, 8 perlocutionary of Representative speech act, and 6 perlocutionary of Commissive speech act. The analysis of verbs of perlocutionary showed that there were 3 persuadings, 3 deceive, 5 encourage, 5 irritate, 3 frighten, 3 amuse, 8 embarrass, and 3 attract attention.⁷

⁶ Meilita Sefriana, "An Analysis of Illocutionary Acts and Perlocutionary Acts in Movie 'Monte Carlo' By Thomas Bezucha" (Raden Intan State Islamic University, 2019).

⁷ Widya Ridha Utami, "An Analysis of Perlocutionary Acts in Nissa Sabyan's Instagram" (University of Muhammadiyah Sumatera Utara, 2021).

If compared with the research above, there are some differences from this research. The first research is different from the object which the first prior research, “An Analysis of Perlocutionary Acts in Nissa Sabyan’s Instagram” uses netizens’ comments on Nissa Sabyan’s Instagram, while this research uses movie entitled ‘*Soul*’ Movie. The first previous study focused on the analysis of perlocutionary acts reflected in netizens’ comments on Nissa Sabyan’s Instagram. While this study focused on the analysis of illocutionary acts of the main character contained in the “*Soul*” movie.

The third research is from Anggita Dwi Putri, the University of Sumatera Utara, entitled “Perlocutionary Acts Found in 'How to Train Your Dragon: The Hidden World' Movie”. This research describes the types of perlocutionary acts found in 'How to Train Your Dragon: The Hidden World' Movie. The findings of this research showed that there were 4 types of perlocutionary acts which used in the movie. The perlocutionary acts occur dominantly in How to Train Your Dragon: The Hidden World Movie is Representative which represents 19 cases or 53%.⁸

If compared with the research above, there are some differences from this research. The first research is different from the object which the first prior research, “Perlocutionary Acts Found in 'How to Train Your Dragon: The Hidden World' Movie” uses movie entitled 'How to Train Your Dragon: The Hidden World', while this research uses movie entitled ‘*Soul*’ Movie. The first previous study focused on analysing perlocutionary acts reflected in 'How to Train Your Dragon: The Hidden World'. While this study focused on the analysis of illocutionary acts of the main character contained in the ‘*Soul*’ movie.

⁸ Anggita Dwi Putri, “Perlocutionary Acts Found in ‘How to Train Your Dragon: The Hidden World’ Movie” (University of Sumatera Utara, 2020).

H. Research Methods

1. Research Approach and Design

This research is conducted using library research and the approach that is used by the researcher is descriptive qualitative. Qualitative research aims to provide an in-depth understanding of a phenomenon rather than a numerical analysis of data.⁹ Qualitative is used to describe and analyze data using translation. Researchers conducted research using this approach to analyze the types and functions of illocutionary acts contained in the 'Soul' movie.

“Research designs are procedures for collecting, analyzing, and reporting research in quantitative and qualitative research”¹⁰. In this qualitative descriptive research, the researcher collected various data related to illocutionary acts and 'Soul' movie, conducted observations, then analyzed the types and functions of illocutionary acts in the main characters of 'Soul' movie based on the theory found from literary sources.

This research is part of a qualitative approach that implements a content analysis technique to analyze the utterances spoken in 'Soul' movie. The content analysis focuses on analyzing and interpreting recorded material such as public records, textbooks, letters, films, tapes, diaries, themes, reports, or other documents.¹¹ Consecutively, this research deals with the descriptive way to collect the data of illocutionary acts spoken in 'Soul' movie. It is intended to describe the types and the functions of illocutionary acts in the main characters of the 'Soul' movie.

⁹ Donald Ary et al., *Introduction to Research in Education*, ed. Linda Stewart, 8th ed. (USA: Wadsworth, Cengage Learning, 2010), 29.

¹⁰ John W. Creswell, *Education Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research*, 4th ed. (Boston: Pearson, 2012), 627.

¹¹ Donald Ary et al., *Introduction to Research in Education*, ed. Linda Stewart, 8th ed. (USA: Wadsworth, Cengage Learning, 2010), 29.

2. Data and Sources of Data

In analyzing this research, the researcher uses the movie itself, namely the "*Soul*" movie.

a. Primary data

Primary data is original data collected by individuals who conducted the research to achieve certain goals in research.¹² Primary data of this research is observation of the movie and movie script of *Soul* movie.

b. Secondary data

Secondary data is pre-existing data that is used for different purposes and can be used for another research.¹³ Secondary data of this research is e-books in the form of dictionaries, reference books and other journals related to the discussion of speech acts and movie.

3. Data Collection Technique

The data are collected by documentation. Documentation is the method used in scientific research to collect the data by using the document and evidence list. The last the researcher collect and record both primary data and secondary data in a sort of documents used as the evidence of the study.

In this research, the researcher conducted steps to collect the data as follows:

- a. The researcher downloaded the "*Soul*" movie
- b. The researcher looked for and printed out the script of the "*Soul*" movie

¹² Creswell, *Education Research: Planning, Conducting, and Evaluating Quantitative and Qualitative Research*, 625.

¹³ *Ibid.*, 628.

- c. The researcher watched the movie and read the transcript of the dialogue to check whether what was spoken is the same as what was written
- d. The researcher collected the data by watching the movie and script of the movie focused on illocutionary acts spoken by the main character of the “*Soul*” movie. The researcher used the following codes to identify the types of illocutionary acts.
- D is the number of each datum of illocutionary acts
 - SOUL is used to show the title of the movie used in this research
 - The types of illocutionary acts used by the main character of “*Soul*” movie include:
 - Representative : Rep
 - Expressive : Exp
 - Directive : Dir
 - Commissive : Com
- e. Eliminating unnecessary utterances, an utterance that lead to other than the illocutionary acts.

4. Data Analysis Technique

This research implements content analysis technique to analyze the utterances spoken in ‘*Soul*’ movie. The content analysis focuses on analyzing and interpreting recorded material such as public records, textbooks, letters, films, tapes, diaries, themes, reports, or other documents.¹⁴ In conducting this research, the researcher provided some ways to analyze the data as follows:

¹⁴ Donald Ary et al., *Introduction to Research in Education*, ed. Linda Stewart, 8th ed. (USA: Wadsworth, Cengage Learning, 2010), 29.

- a. The researcher selected the utterance conducting speech acts from *Soul* movie script
- b. The researcher displayed the data in the table or data sheet
- c. The researcher identified the data and categorized the data into the types of illocutionary acts
- d. The researcher analyzed the pursued data to answer the problem formulation
- e. The researcher checked the accuracy of the analyzed data by checking the trustworthiness
- f. The researcher made the conclusion based on the findings.

I. Organization of the Research

The organization of the study is to make the readers know and understand the content of the research easily. Those are;

Chapter I is the introduction which confirms the background of the study, the purpose of the study, and the significance of the study. It also consists of research approach and design, research data, source of data, data collection technique, and data analysis technique.

Chapter II is the review of the literature. Consists of several explanations based on the title and it concludes the explanation of speech acts, illocutionary acts, speech act classification, movies, especially '*Soul*' movie.

Chapter III is the result and discussion of the study that is loaded with data presentation contains and research findings. This chapter is important information because the researcher will analyze the data got. So, the data are going to appear in this chapter.

Chapter IV is the closing that consist of conclusion and suggestion.

CHAPTER II

REVIEW ON RELATED LITERATURE

This chapter discussed the review of related literature such as speech acts, illocutionary act, classification of speech act, movie, and 'Soul' movie.

A. Speech Acts

To achieve the goal of communicating, people not only produce utterances containing words and grammatical structures, but also perform actions via utterances. Action performed by the speaker through an utterance is called speech act.¹⁵ It can be labeled by a noun that names the act. The speaker's intention is to perform the act and that intention is recognized and accepted by the intended person. Examples: a greeting, a request, a boast, a compliment.¹⁶ When people communicate, they don't just say the words, but also perform the speech act. For example, when someone says 'I'll be there at six', it means that he or she will perform a speech act of 'promising'.

The speech act theory was first introduced in 1962 by J.L. Austin, an Oxford philosopher, in his book *How to Do Things with Words*. He said that people perform a kind of action when using language in communicating.¹⁷ Austin also states that in speaking, people need to know when the words are spoken in a way that is appropriate to the circumstances. Both the speaker and other people need to take other actions (in response to the utterance) both physical and mental actions as well as the act of saying further words.¹⁸

¹⁵George Yule, *Pragmatics*, 2nd ed. (New York: Oxford University Press, 1996), <https://doi.org/10.4324/9780429424465-5>, 47.

¹⁶ Ralph W. Fasold and Jeff Connor-Linton, *An Introduction to Language and Linguistics*, 6th ed. (New York: Cambridge University Press, 2013), <https://doi.org/10.1007/9781139764377.021>, 173.

¹⁷ *Ibid.*, 162.

¹⁸ J L Austin, *How to Do Things with Words* (London: Oxford University Press, 1962), 8.

Austin made two observations. First, he noted that some ordinary language sentences such as ‘*good morning*’ and ‘*put the car in the garage, please*’ are not used to make a statement, so the utterance cannot be said to be true or false. Secondly, Austin noted that the point of stating a sentence is not just saying things, but also actively taking action. So, it can be concluded that each utterance has a descriptive and an effective aspect which is called performative and constative.

Performatives are utterances intended to perform an action or to do things which is rather felicitous or infelicitous. For example:

1. I now pronounce you man/husband and wife.
2. I sentence you to ten years in prison.
3. I promise to come to your talk tomorrow afternoon.
4. I command you to surrender immediately.
5. I apologize for being late.¹⁹

Constatives are utterances used to express statements without any intention. It is used to make a statement which can be true or false. For example:

1. My daughter is called Elizabeth.
2. The children are chasing squirrels in the park.
3. Maurice Garin won the West Tour de France in 1903.²⁰

Unlike constatives, performatives cannot be called true or false. According to Austin, performatives are said to be successful or ‘felicitous’ if it meets certain conditions. For example; for speech acts of order, the speaker’s condition is the person who has authority over the addressee, and for speech acts of promising, the state of speech promised by the speaker

¹⁹ Yan Huang, *Pragmatics*, Oxford University Press (New York, 2007), <https://doi.org/10.21832/9781783095001-007>. 94-95

²⁰ *Ibid.*, 95.

is something the addressee wants to happen in the future. These conditions are called felicity conditions. It is the conditions regarding what kind of words can be used appropriately to perform actions.²¹ So that an action can be said to be successful or true if it meets the felicity condition.

Later, Searle develops this theory by publishing a book “Speech Acts: An Essay in the Philosophy of Language”. He states that the speech acts or acts performed in the utterance of a sentence are a function of the meaning of the sentence.²² He argues that communication is not just a symbol, word or sentence, but it would be more accurate to call the product from symbols, words or sentences in the form of speech acts.²³ In speech act theory, language is seen as a form of acting.²⁴ Speech is described as a form of action and words as the instrument with which actions can be performed.

In contrast to Austin who states that the condition of felicity can be met if there are conditions that support a speech act to occur, Searle has a different opinion. According to Searle, the felicity condition proposed by Austin is not only about the ways in which speech acts are said to be appropriate or inappropriate, but it also simultaneously forms the illocutionary condition. So, it can be said that felicity conditions are the constitutive rules, where these rules are able to create speech acts. According to Searle, to perform a speech act is to obey certain conventional rules that are constitutive of that type of act.

²¹ *Ibid.*, 98-99.

²² John R. Searle, *Speech Acts An Essay In The Philosophy Of Language 34th Ed.*, 34th Ed. (New York: Cambridge University Press, 2011), 18.

²³ *Ibid.*, 16.

²⁴ *Ibid.*, 17.

On any occasion, all behaviours that produce speech have 3 interrelated acts.²⁵ Austin differentiates three kinds of speech act; locutions—that is speech acts that have meaning, illocutions—that is speech acts that have a certain force and perlocutions—that is speech acts that achieve certain effects.²⁶

1. Locutionary Acts

Locutionary acts are the basic act of utterance. It is the utterances spoken by the speaker.²⁷ Locutionary acts contain grammar-internal actions such as articulating a certain sound, using a certain morpheme and referring to certain people. This included actions which fall under phonology, phonetics, morphology, syntax, and semantics.²⁸

Locutionary is the basis for the formation of meaningful linguistic expressions.²⁹ Austin states that locutionary act means performing the act of saying something.³⁰ Locutionary act aims to provide information to the listener about something without any specific intention.

Locutionary acts analyse the words themselves. For example:

MM : *I think I might go and have another bun*

AM : *I was going to get another one*

BM : *Could you get me a tuna and sweetcorn one, please?*

²⁵George Yule, *Pragmatics*, 2nd ed. (New York: Oxford University Press, 1996), <https://doi.org/10.4324/9780429424465-5>, 48.

²⁶Gunter Sentf, *Understanding Pragmatics, Angewandte Chemie International Edition*, 6(11), 951–952., 2014.

²⁷Ronald Wardhaugh and Janet M. Fuller, *An Introduction to Sociolinguistics*, 7th ed. (UK: Blackwell Publishing Ltd, 2015), 251.

²⁸Ralph W. Fasold and Jeff Connor-Linton, *An Introduction to Language and Linguistics*, 6th ed. (New York: Cambridge University Press, 2013), <https://doi.org/10.1007/9781139764377.021>, 162.

²⁹George Yule, *Pragmatics*, 2nd ed. (New York: Oxford University Press, 1996), <https://doi.org/10.4324/9780429424465-5>, 48.

³⁰Geoffrey N. Leech, *Principles of Pragmatics*, 1st ed., (New York: Longman Group Limited, 1983), https://doi.org/10.1007/978-3-642-74564-5_12, 199.

AM : *Me as well?*

Locutionary acts are ‘what is said’, the form of the words uttered. It is the act of saying something.³¹

2. Illocutionary Acts

The illocutionary act means performing the act in saying something.⁷ It means that it is not only expressing and providing information to the speaker but it is also having the intention and purpose to do something. Illocutionary acts are carried out through speech with communicative intent. For example, the speaker says; “*it’s cold here*”. The Illocutionary analysis of the sentence is a command to close the door, window, or turn off the air conditioner.

3. Perlocutionary Acts

The last level of analysis is the result of the words.³² As a result of the illocutionary act, the listener’s action is manifested, this is called perlocutions.³³ According to Austin, perlocutionary acts focus on how speakers are aware of intent and purpose when communicating. Perlocutions are considered successful if the perlocutionary force intended by the speaker is carried out correctly by the listener. For example, the speaker says ‘*it’s cold in here*’, then the listener says ‘*I will turn on the heating*’, then the illocutionary acts to ask the listener to turn on the heating have been accepted by the listener and are said to be successful. As for Searle, he focuses on how the listener responds to a sentence by knowing how the speaker uses the utterance. It is

³¹ Joan Cutting, *Pragmatics and Discourse: A Resource Book for Students*, 1st ed. (London: Routledge, 2002), 16.

³² *Ibid.*, 16.

³³ Ronald Wardhaugh and Janet M. Fuller, *An Introduction to Sociolinguistics*, 7th ed. (UK: Blackwell Publishing Ltd, 2015), 251.

about how the listener think of the speaker utterance as a regular statement sentence, request, command, warning, or something else.³⁴

Cutting states that perlocutionary acts is the effect on the hearer or the hearer's reaction.³⁵ Meanwhile, Yule states perlocutionary acts means speech that has an effect. The effect that occurs depends on the context and how the listener assumes the utterance.³⁶

For example:

MM : *I think I might go and have another bun*

AM : *I was going to get another one*

BM : *Could you get me a tuna and sweetcorn one, please?*

AM : *Me as well?*

In the conversation above, MM said 'I think I might go and have another bun', then BM responded with the sentence 'Could you get me a tuna and sweetcorn one please?' and AM with the sentence 'Me as well? '. MM's action in the form of standing up and bringing AM and BM a tuna and sweetcorn bun each is called the perlocutionary act or perlocutionary effect. It's the effect on the listener or the listener's reaction.³⁷

B. Illocutionary Acts

Most utterances produced by a person have a purpose to convey a message. When forming an utterance, of course, there is a goal to be achieved. These are called

³⁴ Ronald Wardhaugh and Janet M. Fuller, *An Introduction to Sociolinguistics*, 7th ed. (UK: Blackwell Publishing Ltd, 2015), 251-252.

³⁵ Joan Cutting, *Pragmatics and Discourse: A Resource Book for Students*, 1st ed. (London: Routledge, 2002), 16.

³⁶ George Yule, *Pragmatics*, 2nd ed. (New York: Oxford University Press, 1996), <https://doi.org/10.4324/9780429424465-5>, 49.

³⁷ Joan Cutting, *Pragmatics and Discourse: A Resource Book for Students*, 1st ed. (London: Routledge, 2002), 16.

illocutionary acts. Wardhaugh states that illocutionary acts are the intent of the locution. It is performed via the communicative force of an utterance.

The intended purpose of the illocutionary act is called illocutionary forces. In communicating, speakers can use different locutions to achieve the same illocutionary forces.³⁸ For example, the speaker can say 'close that door' or 'it's cold here' with the aim of asking the listener to close the door. Otherwise, speakers can also use the same locution to achieve different illocutionary forces depending on the context of the situation.³⁹ For example, the speaker says 'it's cold in here' can mean a complaint, asking the listener to close the door, or asking the listener to turn on the heating.

Cutting states that illocutionary acts are what the speaker is doing with their words. For example:

MM : *I think I might go and have another bun*

AM : *I was going to get another one*

BM : *Could you get me a tuna and sweetcorn one, please?*

AM : *Me as well?*

The first (MM) and the second (AM) utterances are 'asserting' and 'expressing' intentions about their action. Meanwhile, the third (BM) and the fourth (MM) utterances are 'requesting action on the part of the listener'.

The function of the words, the specific purpose that the speakers have in mind, and 'what is done in uttering the words' in the utterances above is called illocutionary force.⁴⁰

³⁸ Ronald Wardhaugh and Janet M. Fuller, *An Introduction to Sociolinguistics*, 7th ed. (UK: Blackwell Publishing Ltd, 2015), 251.

³⁹ *Ibid.*

⁴⁰ Joan Cutting, *Pragmatics and Discourse: A Resource Book for Students*, 1st ed. (London: Routledge, 2002), 16.

Another example is: *'I've made some coffee'*

The sentence above is not only to provide a statement (locutionary), but can be said with the intention of offering, refusing, giving explanations, or giving reasons. In general, this is called an illocutionary act.⁴¹

There are some different types of Illocutionary Acts. They are representative, directive, commissive, expressive, and declarative. These categories distinguish each utterance delivered by the speaker.⁴²

C. The Classification of Speech Acts

There are five types of general functions performed by speech acts such as representatives, directives, commissive, expressive, and declarative.

1. Representative

Representative reveals the truth of the real condition of the meaning of the utterances in spoken or written conversation. It carries a 'true' or 'false' value of how to assert or conclude something.⁴³ This type is also sometimes called assertive.⁴⁴ The typical expression of an act is a declarative structure. Acts of *'asserting'*, *'reporting'*, *'stating'*, *'concluding'*, *'deducing'*, and *'describing'* are paradigmatic cases of representative.

⁴¹ George Yule, *Pragmatics*, 2nd ed. (New York: Oxford University Press, 1996), <https://doi.org/10.4324/9780429424465-5>, 48.

⁴² *Ibid*, 53-54.

⁴³ Gunter Sentf, *Understanding Pragmatics, Angewandte Chemie International Edition*, 6(11), 951–952., 26.

⁴⁴ Herman, "Illocutionary Acts Analysis of Chinese in Pematangsiantar," *International Journal of Humanities and Social Science Invention* 4, no. 12 (2015): 41–48, 43.

2. Directive

Directive is the kind of speech act that the speaker uses to get someone else to do something. The speaker tries to get the listener to act in such a way or to do a future action according to the intention of the speaker.⁴⁵ The point in directives is to try to get the listener to commit to making the proposition true.⁴⁶ Acts of ‘requesting’, ‘asking’, ‘ordering’, ‘commanding’, ‘begging’, ‘pleading’, ‘praying’, ‘defying’ and ‘challenging’ are paradigmatic cases of directives.

3. Commissive

Commissive are speech acts that commit the speaker to perform an action in the future.⁴⁷ The relationship between the words and the world is identical to directives namely the world will fit the words. The difference is, in the directive, the realization of the action is the responsibility of the listener, while in the commissive, the realization is the responsibility of the speaker. It expresses in the declarative structure in which the speaker is the subject and the future time is expressed.⁴⁸ Acts of ‘*promising*’, ‘*threatening*’, ‘*offering*’, and ‘*pledging*’ are paradigmatic cases of commissive.⁴⁹

4. Expressive

The act of expressive has a point to express a psychological statement of the speaker specified in the propositional content. It includes the notion of reaction to other

⁴⁵ Gunter Sentf, *Understanding Pragmatics, Angewandte Chemie International Edition*, 6(11), 951–952., 26.

⁴⁶ Patrick Griffiths, *An Introduction to English Semantic and Pragmatics* (UK: Edinburgh University Press, 2006), 152.

⁴⁷ Gunter Sentf, *Understanding Pragmatics, Angewandte Chemie International Edition*, 6(11), 951–952., 26.

⁴⁸ Herman, “Illocutionary Acts Analysis of Chinese in Pematangsiantar,” *International Journal of Humanities and Social Science Invention* 4, no. 12 (2015): 41–48, 44.

⁴⁹ Gunter Sentf, *Understanding Pragmatics, Angewandte Chemie International Edition*, 6(11), 951–952., 26.

people or the feeling of the speaker about the surroundings. In this act, the words of the speaker fit the psychological world and the speaker is also responsible for the action. Acts of ‘thanking’, ‘congratulating’, ‘apologizing’, ‘condoling’, ‘deploring’, and ‘welcoming’ are paradigmatic cases of expressives.⁵⁰

5. Declaratives

Declarative speech acts are special types of speech acts that contain extra-linguistic statements relating to authority or special statements such as declarations of war that can only be declared by special institutions or certain people.⁵¹ In this act, the words of the speaker change the world and the speaker is responsible for this action. Paradigmatic cases of the declaration are successful acts of ‘appointing’, ‘nominating’, ‘marrying’, ‘excommunicating’, ‘declaring war’, ‘resigning’, and ‘firing’.⁵²

D. Movie

Movie is also called a film, motion picture, moving picture, picture, or autoplay.⁵³ It is the art of simulating experiences that communicate ideas, stories, perceptions, feelings, beauty or atmosphere by the means of recorded or programmed moving images. These images are generally accompanied by sound and, more rarely, other sensory stimulations.⁵⁴ A movie is a

⁵⁰ Gunter Sentf, *Understanding Pragmatics, Angewandte Chemie International Edition*, 6(11), 951–952., 26.

⁵¹ Herman, “Illocutionary Acts Analysis of Chinese in Pematangsiantar,” *International Journal of Humanities and Social Science Invention* 4, no. 12 (2015): 41–48, 44.

⁵² Gunter Sentf, *Understanding Pragmatics, Angewandte Chemie International Edition*, 6(11), 951–952., 26.

⁵³ Wikipedia Contributors, “Film,” Wikipedia, The Free Encyclopedia., 2022.

⁵⁴ Andrei Severny, “The Movie Theater of the Future Will Be In Your Mind,” Tribeca Film, 2013, <https://web.archive.org/web/20130907214603/http://tribecafilm.com/future-of-film/future-of-the-movie-theater-is-in-your-mind>.

motion picture: a series of still images that when viewed in rapid succession (usually 24 images per second), the human eye and brain see as a fluid movement.⁵⁵

According to Arumsari, a movie is a work of art and culture which is a listening-view mass communication media made based on the principle of cinematography by being recorded on celluloid ribbons, videotapes, videodiscs, and/or other technological inventions in all forms, types, and sizes through chemical processes, electronic processes, or other processes, with or without sound, which can be displayed and/or displayed with mechanical, electronic, and/or other projection systems.⁵⁶

E. ‘*Soul*’ Movie



‘*Soul*’ movie is a 2020 American computer-animated film written and directed by Pete Docter. Docter conceived *Soul* in January 2016, working from his contemplations on the

⁵⁵ Richard Barsam and Dave Monahan, *Looking at Movies*, ed. Peter Simon, *Film Theory and Philosophy*, 3rd ed. (New York: W. W. Norton & Company, Inc. Since, 2010).

⁵⁶ C. Arumsari, N. A. Hudha, and F. N. Isti’Adah, “The Ideal Character of Students Based on Moral Values in Short Movie Videos,” *Journal of Physics: Conference Series* 1179, no. 1 (2019): 4–10, <https://doi.org/10.1088/1742-6596/1179/1/012097>.

origins of human personalities and the concept of determinism. *Soul* premiered at the London Film Festival on October 11, 2020.

'*Soul*' movie tells about pianist named Joe Gardner who teaches music class part-time at a middle school while dreaming of playing jazz professionally. When he receives an offer for a full-time teaching position, his mother Libba urges him to accept it. Joe learns famous jazz musician Dorothea Williams has an opening in her quartet and auditions at a jazz club. Dorothea hires him for that night's show because she was impressed by Joe's piano playing. As Joe heads off, his excitement distracts him, and he falls into a manhole down the sewer drain.

Joe finds himself as a disembodied soul heading into an afterlife dubbed the "Great Beyond". He tries to escape because he didn't want to die, but ends up in the "Great Before", a realm where souls gain personalities and interests before being born on Earth. In the Great Before, all counsellors named Jerry. Jerrys prepare unborn souls for life with the help of mentor souls. Each soul has a badge that grants passage to Earth once the badge is completely filled with personality traits. Joe is mistaken for a mentor so he is assigned to train a soul named 22, who wants to avoid Earth. 22 discovers that Joe's physical body is hospitalized and in a coma. She agrees to let Joe help find her "spark", a soul's personal passion, to complete her badge so he can use it to return home. After Joe fails to find 22 a spark, they visit "the zone", a place that souls can enter when their passions create a euphoric trance, but becomes a trap for obsessed, lost souls. They meet Moonwind, a galleon captain, who helps the duo locate Joe's body on Earth.

Joe returns to Earth but accidentally carries 22 with him. They mistakenly enter the wrong bodies, with 22 inhabiting Joe's body and Joe inhabiting the body of a therapy cat. They find Moonwind who agrees to meet at the jazz club to restore Joe to his body. In the meantime, 22 settles into Joe's body and enjoys small moments while interacting with Joe's peers. She holds

poignant conversations with his student Connie, his barber Dez, and Joe's mother. Meanwhile, Terry, a being in charge of counting souls, arrives on earth to find Joe and restore the count.

As the day ends, Joe and 22 visit Moonwind to return Joe to his body. After Joe tells 22 that her experiences were not purposes, 22 refuses and flees to find her spark with Joe chasing behind. As they run through a subway station, Terry traps them both and brings them back to the Great Before. 22 realizes her badge is filled out, yet Joe insists it was because of his traits, and that she has not truly found her spark. 22 throws the badge at him and disappears into the zone. A Jerry informs Joe that a spark is not a soul's purpose in life, but Joe refuses to believe this and uses 22's badge to return to Earth.

The show at the jazz club is successful, but Joe is upset at his unchanged life even after fulfilling his dream. Joe looks at objects that 22 collected while in his body, he recalls the moments they had enjoyed together. Joe realizes these experiences have given 22 her spark. By playing piano, he enters the zone with the intent to return her badge, but discovers that 22 has become a lost soul. He chases her down, showing her a maple seed she collected to remind her of her time on Earth. They realize that a spark is not a soul's purpose, but indicates an intention to live. Joe's actions restore 22 to normal, returning her badge and escorting her out of the Great Before for her journey to Earth.

As Joe prepares to enter the Great Beyond, a Jerry stops him and offers another chance at life for finally inspiring 22 to live. Joe returns to his body on Earth, and starts the next day committed to enjoying life.

'Sou'l was well-received by the media for its animation, story, voice acting, and musical score. Organizations like the National Board of Review and American Film Institute named

P O N O R O G O

the film as one of the top 10 films of 2020. ‘*Soul*’ led the 93rd Academy Awards season with three nominations (winning two) and received numerous accolades.⁵⁷



⁵⁷ Wikipedia contributors, “Soul (2020 Film),” Wikipedia, The Free Encyclopedia., 2022, [https://en.wikipedia.org/w/index.php?title=Soul_\(2020_film\)&oldid=1112541887](https://en.wikipedia.org/w/index.php?title=Soul_(2020_film)&oldid=1112541887).

CHAPTER III

FINDINGS AND DISCUSSION

This chapter discusses Research Findings and Discussion. The presentation of type of illocutionary acts found in the 'Soul' movie is presented in research findings. While in the discussion, the researcher discusses the finding in the research with the theories that have been presented in the previous chapter.

A. Findings

1. The Types of Illocutionary Acts

The types of illocutionary acts found in the Joe's response on the 'Soul' movie.

Table 3.1.

No.	Types of illocutionary	Frequency	Percentage
1	Representative	41	51,25%
2	Expressive	12	15%
3	Directive	23	28,75%
4	Commissive	4	5 %
5	Declarative	0	0%
Total		80	100%

Percentage:

Representative : $\frac{41}{80} \times 100\% = 51,25\%$

Expressive : $\frac{12}{80} \times 100\% = 15\%$

Directive : $\frac{23}{80} \times 100\% = 28,75\%$

Commissive : $\frac{4}{80} \times 100\% = 5\%$

Based on the findings above, it can be found that there are four types of illocutionary acts found in the utterances of the main characters of the '*Soul*' movie. There are representative, expressive, directive, and commissive. As in table 3.1, there are 80 illocutionary acts utterances. It consisted of 41 data (51,25%) of representative, 23 data (28,75%) of directive, 12 data (15%) of expressive and 4 data (5%) of commissive.

2. The Most Dominant Type of Illocutionary Acts

Based on the findings as in table 3.1., the most dominant type of illocutionary acts found in Joe's responses on '*soul*' movie is representative, with a total of 41 data or 51,25%.

B. Discussion

1. The Types of Illocutionary Acts

This chapter discusses the type of illocutionary acts found on the Joe's responses on the '*Soul*' movie.

In analyzing the data, the researcher makes a table based on each type of illocutionary acts. In the code column, representative utterances use the abbreviation 'Rep', directive utterances use the abbreviation 'Dir', expressive utterances use the abbreviation 'Exp' and commissive utterances with the abbreviation 'Com'.

a. **Representative**

1) **D1/SOUL/Rep**

Sentence	Time stamps	Code
Rachel : <i>"Forgot my sax, mr. G."</i> Joe : <i>"Okay, she forgot her sax! Aaand now- - aaaaall you, connie. Go for it!"</i>	0:01:16	D1/SOUL/Rep

Discussion:

The context of the dialogue on code *D1/SOUL/Rep* shows the scene in a class. Joe, who played the role of a music teacher at the school, is organizing his students to play music. When Joe pointed Rachel (one of his students) to play his instrument, Rachel said she forgot to bring her instrument so she couldn't play the instrument at that time. So Joe responded as on the code *D1/SOUL/Rep* to emphasize to both himself and the class that Rachel forgot to bring her sax so she can't play an instrument, then tells Connie to play an instrument with the rest of her friends. Based on the context, Joe's utterance on code *D1/SOUL/Rep* includes asserting and was classified as representative.

2) **D2/SOUL/Rep**

Sentence	Time stamps	Code
Principal : <i>"Sorry to interrupt, Mr. Gardner."</i> Arroyo	0:02:57	D2/SOUL/Rep

Joe	: “ <i>Heh heh, you’re doing my ears a favor.</i> ”		
Caleb	: “ <i>Hey!</i> ”		
Joe	: “ <i>Not you, though. You’re good.</i> ”		

Discussion:

The context of the dialogue on code *D2/SOUL/Rep* shows the conversation when one of his students complains about Joe’s statement. After Joe had a dialogue with Principal Arroyo, one of his students came out of the classroom protesting his statement. So Joe responded as on the code *D2/SOUL/Rep* to calm the student. From the utterance of the situation above, Joe wants to convince the student that what Joe means is not him. Based on the context, Joe’s second utterance on code *D1/SOUL/Rep* as a response for Caleb contains describing and it is classified as representative.

3) D3/SOUL/Rep

Sentence	Time	Code
	Stamps	
Libba : “ <i>You’re going to tell them yes, right?</i> ”	0:03:45	D3/SOUL/Rep
Joe : “ <i>Don’t worry Mom, I got a plan.</i> ”		

Discussion:

The context of the dialogue on the code *D3/SOUL/Rep* shows the conversation between Joe and his mother. Joe's mother wanted to ensure that Joe would take a full-time job as a band teacher. In response to the question, Joe told his mom to not be worried about him because he got a plan to do. From the utterance stated by Joe

on the code *D3/SOUL/Rep*, Joe wants to reassure his mother that he has other plans.

Based on the context, the utterance spoken by Joe on the code *D3/SOUL/Rep* contains asserting and it is classified as representative.

4) D4/SOUL/Rep

Sentence		Time	Code
		Stamps	
Libba	: <i>“With this job, you’ll be able to put that dead-end gigging behind you. And Lord knows, we need more teachers in this world. And just think, playing music will finally be your real career! So, you’re going to tell them yes, right?”</i>	0:04:05	D4/SOUL/Rep
Joe	: <i>“Yeah. Definitely.”</i>		

Discussion:

The context of the dialogue on code *D4/SOUL/Rep* shows the conversation between Joe and Libba, his mom. Libba explains why Joe had to accept the offer to teach full time at the school. Joe finally agreed to accept the job offer as on the code *D4/SOUL/Rep*. Based on the context the utterance spoken by Joe on the code *D4/SOUL/Rep* contain asserting and it is classified as representative.

5) D5/SOUL/Rep

Sentence	Time Stamps	Code
Curley : <i>"Leon skipping town really put us in a bind, man."</i> Joe : <i>"I'll bet."</i>	0:05:22	D5/SOUL/Rep

Discussion:

The context of the dialogue on code *D5/SOUL/Rep* shows the conversation between Curley and Joe in the club where the jazz band performs. At the start of Curley and Joe's meeting that day, Curley said that Leon skipping town put them in a bind. The meaning of Curley's sentence was that he and Joe coincidentally kept in touch with each other in Leon skipping town. Both at school as a teacher and student, as well as in the world of work as it is today. In response to Curley's statement, Joe answered *"I'll bet"* as on the code *D5/SOUL/Rep*. It means, Joe was sure and agreed with what Curley said. Based on the context, the utterance spoken by Joe on the code *D5/SOUL/Rep* contains asserting and is classified as representative.

6) D6/SOUL/Rep

Sentence	Time stamps	Code
Curley : <i>"I'm glad you made it. My boy Bishop said he sat in on with you on a set last</i>	0:05:26	D6/SOUL/Rep

<i>year in Brooklyn. Said you were great.”</i>		
Joe : <i>“Well... you know, for a coffee shop.”</i>		

Discussion:

The context of the dialogue on code *D6/SOUL/Rep* shows the conversation between Curley and Joe in the club where the jazz band performs. As on code *D6/SOUL/Rep*, Curley congratulated Joe on his achievement and complimented him. So Joe responded as on the code *D6/SOUL/Rep* to show Joe's humility in responding to compliments from Curley by saying that his performance was good for a coffee shop. Based on the context, Joe's utterance on the code *D6/SOUL/Rep* contains stating and it is classified as representative.

7) D7/SOUL/Rep

Sentence	Time stamps	Code
Dorothea : <i>“Joe Gardner, where have you been?”</i>	0:08:26	D7/SOUL/Rep
Joe : <i>“I’ve been uh...teaching...middle school band.”</i>		

Discussion:

The context of the dialogue on code *D7/SOUL/Rep* shows the conversation between Dorothea and Joe after they performed a jazz performance together. Joe had the members of the jazz band in a state of awe as he is so focused on his piano playing. Dorothea was amazed by Joe's performance because this was the first time she had met a pianist as good as Joe. She was a little disappointed that she had only

recently met Joe after spending so much time in the jazz community. However, at the same time, Joe was confused by the admiration response of the other jazz players. Joe thought he was made the mistake of being too immersed in his playing, so Joe responded to Dorothea's statement by saying as on code *D7/SOUL/Rep* Joe was a little hesitant in expressing his answer. He thought Dorothea asking where Joe was. So he responded by describing the work he is currently doing. Based on the context, although Joe was unable to understand Speaker's question (Dorothea), Joe's response contained describing and was classified as representative.

8) **D8/SOUL/Rep**

Sentence	Time stamps	Code
Gerel : <i>"Oh, what's your name, honey?"</i>	0:10:11	D8/SOUL/Rep
Joe : <i>"I'm Joe. Joe Gardner. Look, I'm not supposed to be here!"</i>		
Gerel : <i>"Ah, it must have been sudden for you."</i>		

Discussion:

The context of the dialogue on code *D8/SOUL/Rep* shows the conversation between Gerel and Joe in the sidewalk that is headed to a giant white light named The Great Beyond. Joe looked confused, therefore Gerel asked his name first. In response to the statement, Joe replied by introducing himself. He then responded to Gerel's question by telling him his problem. Based on the context, Joe's utterance on code *D8/SOUL/Rep* contains the statement of fact or describing and is classified as representative

9) D9/SOUL/Rep

Sentence	Time stamps	Code
<p>Amir : <i>“Well, I really don’t think you have a lot to say about this.”</i></p> <p>Joe : <i>“Yes! Yes, I do. I’m not dying the VERY day I got my shot. I’m due! Heck, I’m OVER-due! Well nah. I’m outta here.”</i></p>	0:10:43	D9/SOUL/Rep

Discussion:

The context of the dialogue on code *D9/SOUL/Rep* shows the conversation between Joe and Amir in the slidewalk that is headed to a giant white light named The Great Beyond. According to Amir, one of the souls there, those who were already on the slidewalk to The Great Beyond couldn't turn things around again. According to him, there was not much to say at the time. Joe responded to Amir's statement as on the code *D9/SOUL/Rep*. Joe insists that he can return to his life and that he must hurry off for the show. Based on the context, Joe’s utterance contains asserting and is classified as representative.

10) D10/SOUL/Rep

Sentence	Time stamps	Code
<p>Counsellor : <i>“Mentoring isn’t for everyone. You’re more than welcome to opt out.”</i></p> <p>(The counsellor opens a portal straight to the great beyond!)</p> <p>Joe : <i>“Ah! Actually, on second thought, you know, the mentoring sounds like fun.”</i></p>	0:16:59	D10/SOUL/Rep

Discussion:

The context of the dialogue on code *D10/SOUL/Rep* shows the conversation between Counsellor Jerry A and Joe in the YOU Seminar. Counsellor Jerry mistook Joe for a soul mentor in The Great Before, so he brought him to the YOU Seminar. However, Joe argues that he shouldn't be there. Counsellor Jerry A emphatically stated as on code *D10/SOUL/Rep* that if Joe didn't want to be a mentor, then he could go to The Great Beyond. Joe doesn't want to go back to The Great Beyond so he prefers to be a mentor. Based on the context, the utterance spoken by Joe on the code *D10/SOUL/Rep* contains stating and it is classified as representative.

11) D11/SOUL/Rep

Sentence	Time stamps	Code
22 : <i>“We’ve gotta get this thing to change first, and I’ve never been able to get it to change.”</i> Joe : <i>“Come on! I know all about Sparks, because mine is piano!”</i>	0:25:21	D11/SOUL/Rep

Discussion:

The context of the dialogue on code *D11/SOUL/Rep* shows the conversation between 22 and Joe in the Hall of Joe, where all of Joe's memories are there. Joe and 22 plan to convert 22's badge into an Earth Pass, then Joe will use it to return to Earth. 22 was happy to give Joe the badge, but she didn't know how to convert the badge into an Earth Pass. To turn it into an Earth Pass, she must first know the Sparks. So Joe responded as on the code *D11/SOUL/Rep*. Joe claimed that he knows how to turn the badge into an Earth Pass. According to him, he knows about his spark. Based on the context, Joe's utterance contains asserting and describing and it is classified as representative.

12) D12/SOUL/Rep

Sentence	Time stamps	Code
22 : <i>“I just use this voice because it annoys people“</i>	0:26:25	D12/SOUL/Rep

Joe	: <i>"It's very effective."</i>		
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Discussion:

The context of the dialogue on code *D12/SOUL/Rep* shows the conversation between 22 and Joe in the YOU Seminar. 22 continuously changes her voice into various characters. 22 sounded like an old woman, a child, even imitating Joe's voice. As on the code *D12/SOUL/Rep*, 22 likes to annoy people including her mentor. Joe responded to 22's statement by as on the code *D12/SOUL/Rep*. According to Joe, 22's behaviour managed to annoy him. Based on the context, Joe's utterance contains asserting and it is classified as representative.

13) D13/SOUL/Rep

Sentence		Time stamps	Code
Joe	: <i>"No smell, no taste."</i>	0:27:25	D13/SOUL/Rep
22	: <i>"Or touch."</i> (slaps joe) "See?"		
Joe	: <i>"Okay, I get it! Moving on."</i>		

Discussion:

The context of the dialogue on code *D13/SOUL/Rep* shows the conversation between 22 and Joe in the French Bakery. They tried to eat and smell the pizza, but they can't. As on the code *D13/SOUL/Rep*, Joe realized that he could neither smell nor taste anything in his form as a 'soul'. Then 22 added to Joe's words as on the code *D13/SOUL/Rep*, followed by slapping Joe many times. 22 said again "See?"

as a word to describe the condition they feel. Joe understood 22's intention and told 22 to return to her activities. Based on the context, the sentence on *D13/SOUL/Rep* contains stating and is classified as representative.

14) D14/SOUL/Rep

Sentence	Time stamps	Code
Moonwin : <i>“Joe! Are you...dead!?”</i> d : <i>“No! No, no. Well, not yet. Can you help</i> Joe : <i>me get back?”</i>	0:32:36	D14/SOUL/Rep

Discussion:

The context of the dialogue on code *D14/SOUL/Rep* shows the conversation between Moonwind and Joe in the astral plane. It's the space between the physical and spiritual. Moonwind is an astral traveller who helps the Lost Souls of Earth find their way. Moonwind tries to help Joe get back into his body, but the great beyond appears before them. So Moonwind asked Joe as on the code *D14/SOUL/Rep*. Joe denied what Moonwind said because he thought he was still alive. He wanted Moonwind to help him again to return to his original body. Based on the context, the sentence by Joe as on the code *D14/SOUL/Rep* is asserting and is classified as representative.

15) D15/SOUL/Rep

Sentence	Time stamps	Code
Moonwind : <i>"I'm in New York City, on the corner of 14th and 7th."</i>	0:33:22	D15/SOUL/Rep
Joe : <i>"Oh, that's just up from Tony Tony Tonios!"</i>		

Discussion:

The context of the dialogue on code *D15/SOUL/Rep* shows the conversation between Moonwind and Joe in the astral plane. It's the space between the physical and spiritual. Moonwind said his real body was on New York street. Joe responded to Moonwind's statement as on the code *D15/SOUL/Rep*. Joe re-explained the place in detail because he knew it too. Based on the context, the utterance spoken by Joe as on the code *D15/SOUL/Rep* contains describing and is classified as representative.

16) D16/SOUL/Rep

Sentence	Time stamps	Code
Moonwind : <i>"No! No! Joe! Don't rush this! It's not the right time!"</i>	0:35:56	D16/SOUL/Rep
Joe : <i>"No! It's my time!"</i>		

Discussion:

The context of the dialogue on code *D16/SOUL/Rep* shows the conversation between Moonwind and Joe in the astral plane. A portal opens showing Joe's body lying in the hospital. Joe was ready to reenter his body, but Moonwind stopped him. Joe responded to Moonwind's words as on the code *D16/SOUL/Rep*. Joe insisted that it was the right time and made the decision to enter his body at that precise moment. Based on the context, the utterance spoken by Joe as on the code *D16/SOUL/Rep* contains asserting and is classified as representative.

17) D17/SOUL/Rep

	Sentence	Time stamps	Code
22	: <i>"This place is worse than I thought. It's loud and bright and-- (sniff sniff) What is that in my nose?"</i>	0:41:12	D17/SOUL/Rep
Joe	: <i>"That's smell."</i>		

Discussion:

The context of the dialogue on code *D17/SOUL/Rep* shows the conversation between 22 and Joe on the door stoop. 22 was annoyed that Joe who was in the cat's body accidentally scratched her. 22 was also annoyed that she was not used to the bustle of New York City. While busy expressing her annoyance, she then felt a scent in his nose. Considering that 22 is the first time in a human body, 22 still feels unfamiliar with the smell. Joe responded as on the code *D17/SOUL/Rep*. He explained to 22 that she was smelling a scent. Based on the context, the utterance

stated by Joe on the code *D17/SOUL/Rep* contains stating and is classified as representative.

18) D18/SOUL/Rep

	Sentence	Time Stamps	Code
22	: <i>“Strange. I don’t feel so angry anymore.”</i>	0:41:52	D18/SOUL/Rep
Joe	: <i>“That’s great.”</i>		

Discussion:

The context of the dialogue on code *D18/SOUL/Rep* shows the conversation between 22 and Joe on the door stoop. 22 said she was no longer upset after she ate pizza. Joe assured 22 that 22 is doing well as stated on the code *D18/SOUL/Rep*. Based on the context, the utterance contains spoken by Joe on the code *D18/SOUL/Rep* asserting and is classified as representative.

19) D19/SOUL/Rep

	Sentence	Time stamps	Code
22	: <i>“I’m telling you, Joe, it’s pronounced Yee-row!”</i>	0:41:59	D19/SOUL/Rep
Joe	: <i>“Yeah, but in New York, we call ‘em Gyros. It’s Greek”</i>		

Discussion:

The context of the dialogue on code *D19/SOUL/Rep* shows the conversation between 22 and Joe while on New York Street. They argue about the pronunciation of 'gyro'. Joe denied 22's statement. As a New Yorker, he believes that the correct pronunciation is Gyros. Based on the context, the utterance spoken by Joe on the code *D19/SOUL/Rep* contains describing and is classified as representative.

20) D20/SOUL/Rep

Sentence	Time stamps	Code
Moonwind : <i>"Joe! You made it into your body!"</i>	0:42:25	D20/SOUL/Rep
Joe : <i>"THAT is my body!"</i>		

Discussion:

The context of the dialogue on code *D20/SOUL/Rep* shows the conversation between Moonwind and Joe on New York Street after Joe and 22 try hard to find Moonwind. Moonwind thinks that what they did on the astral plane has succeeded and Joe's soul has returned to his body. As he was currently in the form of a cat, Joe denied Moonwind's statement as on the code *D20/SOUL/Rep*. Joe had not yet returned to his original body. Based on the context, the utterance spoken by Joe on the code *D20/SOUL/Rep* contains stating and is classified as representative.

21) D21/SOUL/Rep

Sentence		Time stamps	Code
22	: <i>“What’s the matter with you?”</i>	0:45:05	D21/SOUL/Rep
Joe	: <i>“I... don’t know. It’s the sun...”</i>		

Discussion:

The context of the dialogue on code *D21/SOUL/Rep* shows the conversation between Joe and 22 in Joe's apartment after their argument. Joe, who is in a cat's body, flops and starts purring. 22 is curious about what happened to Joe. According to Joe as on the code *D21/SOUL/Rep*, he purred because of the sun. Based on the context, the utterance spoken by Joe on the code *D21/SOUL/Rep* contains stating and is classified as representative.

22) D22/SOUL/Rep

Sentence		Time stamps	Code
22	: <i>“I need to know this, Joe. Why didn’t she quit?”</i>	0:48:42	D22/SOUL/Rep
Joe	: <i>“Because she loves to play. She might say she hates everything, but trombone is her thing. She’s good at it. Maybe trombone is her Spark, I don’t know.”</i>		

Discussion:

The context of the dialogue on code *D22/SOUL/Rep* shows the conversation between 22 and Joe at Joe's apartment after Connie, Joe's student, returns home. 22 wondered why Connie didn't drop out of music class even after Connie told her the reason. Joe explains the possible reasons Connie wants to stay in music class as on the code *D22/SOUL/Rep*. Based on the context, the utterance spoken by Joe on the code *D22/SOUL/Rep* contains describing and is classified as representative.

23) D23/SOUL/Rep

	Sentence	Time Stamps	Code
22	: <i>"I'll help you. But I... wanna try a few things. Some of it's not as boring as it is at the You Seminar. If Connie can find something she loves here, maybe I can too."</i>	0:49:00	D23/SOUL/Rep
Joe	: <i>"Great!"</i>		

Discussion:

The context of the dialogue on the code *D23/SOUL/Rep* shows the conversation between 22 and Joe when Joe asks for 22's help to get him back at the gig. 22 was willing to help Joe but with the condition that she wants to try a few things that she might like. Joe is showing his joy and agrees to the conditions proposed by 22. Based on the context, Joe's utterance on the code *D23/SOUL/Rep* contains asserting and is classified as representative.

24) D24/SOUL/Rep

Sentence	Time stamps	Code
22 : <i>“Hey, like you said about jazz! I was jazzing!”</i> Joe : <i>“First of all, “jazzing” is not a word. And second, music and life operate by very different rules.”</i>	0:57:09	D24/SOUL/Rep

Discussion:

The context of the dialogue on code *D24/SOUL/Rep* shows the conversation between 22 and Joe on the side of the road after they return from the barbershop. Joe was amazed by 22 who answered confidently every hurtful sentence someone said at the barber shop. 22 is explaining how he copes with people who like to express hatred towards her. 22 calls it ‘jazzing’. 22 did not understand what term she should use so she just casually said the word ‘jazzing’. Joe responds to 22’s statement as on the code *D24/SOUL/Rep*.”. Joe explained to 22 what ‘jazzing’ was so she wouldn’t just use it. Based on the context, the utterance spoken by Joe on the code *D24/SOUL/Rep* contains describing and is classified as representative.

25) D25/SOUL/Rep

Sentence	Time stamps	Code
22 : <i>“He’s good. I’ve heard music before. But I’ve never felt like this inside.”</i>	0:59:31	D25/SOUL/Rep

Joe	: <i>"Of course you love music now. Because you're ME. Let's go. Let's go!"</i>		
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Discussion:

The context of the dialogue on code *D25/SOUL/Rep* shows the conversation between 22 and Joe when they see a busker playing his guitar and singing. 22 was impressed by his appearance and had joy internally. According to Joe on the code *D25/SOUL/Rep*, 22 likes music because 22 is in Joe's body who loves music. Joe also asked 22 to hurry away. Based on the context, the utterance spoken by Joe on the code *D25/SOUL/Rep* contains concluding and is classified as representative.

26) D26/SOUL/Rep

	Sentence	Time stamps	Code
Joe	: <i>"It's the subway. It does that to some people."</i>	1:00:10	D26/SOUL/Rep
22	: <i>"Does what?"</i>		
Joe	: <i>"It wears you down. It stinks. It's hot. It's crowded. Every day the same thing, day in and day out."</i>		

Discussion:

The context of the dialogue on code *D26/SOUL/Rep* shows the conversation between 22 and Joe on the subway train. 22 bumped a commuter unintentionally, which annoyed the commuter. Seeing this, Joe explained to 22 that this usually

happens on the subway. 22 did not understand what thing Joe meant. So Joe explained the various problems in the subway train as on the code *D26/SOUL/Rep* on the second utterance. Based on the context, the second utterance spoken by Joe on the code *D26/SOUL/Rep* contains describing and is classified as representative.

27) D27/SOUL/Rep

Sentence	Time stamps	Code
Libba : <i>“Your father had me. Most times this shop was what paid the bills. So when I’m gone, who’s gonna pay yours?”</i>	1:03:01	D27/SOUL/Rep
Joe : <i>“Music is all I think about. From the moment I wake up in the morning to the moment I fall asleep at night.”</i>		

Discussion:

The context of the dialogue on code *D27/SOUL/Rep* shows the conversation between Joe and his mom, Libba. Joe insisted on joining a jazz band and began to compare his mother's treatment of his father with his. Libba explains her reasons and worries about Joe's future. Libba worries that if she dies, Joe will live in misery. Joe responded to his mother's concern with the utterance as on the code *D27/SOUL/Rep*. Joe reassured his mother by saying that all he wanted in his life all along was music. Based on the context, the utterance spoken by Joe on the code *D27/SOUL/Rep* contains describing and is classified as representative.

28) D28/SOUL/Rep

Sentence	Time stamps	Code
Libba : <i>“You can’t eat dreams for breakfast, Joey.”</i> Joe : <i>“Then I don’t want to eat! This isn’t about my career, Mom. It’s my reason for living. And I know Dad felt the same way. And... I’m just afraid that if I died today, that my life would’ve amounted to nothing.”</i>	1:03:15	D28/SOUL/Rep

Discussion:

The context of the dialogue on code D28/SOUL/Rep shows the conversation between Joe and his mom, Libba. Libba argues that Joe can't eat dreams for breakfast. That is, dreaming alone does not necessarily meet their needs. Joe revealed the reason why he want to join the jazz band on the utterance on code D28/SOUL/Rep. He stated that music is not only related to a career or everything related to money. Music is one of the reasons for his life. Joe also states his worried that he thinks his life will be in vain if he can't fulfil his dream before he dies. Based on the context, the utterance spoken by Joe on the code D28/SOUL/Rep contains describing and is classified as representative.

29) D29/SOUL/Rep

Sentence		Time stamps	Code
22	: <i>"I'm telling you, Joe. You really should call Lisa again."</i>	1:04:52	D29/SOUL/Rep
Joe	: <i>"I don't really have time for a relationship right now, 22."</i>		

Discussion:

The context of the dialogue on code *D29/SOUL/Rep* shows the conversation between Joe and 22 di subway stairs in New York. 22 asked Joe to call Lisa. But Joe stated on the code *D29/SOUL/Rep* that he did not have time to take care of the current relationship. Based on the context, the utterance spoken by Joe on the code *D29/SOUL/Rep* contains describing and is classified as representative.

30) D30/SOUL/Rep

Sentevnce		Time stamps	Code
22	: <i>"Maybe sky watching can be my Spark. Or walking! I'm really good at walking!"</i>	1:07:02	D30/SOUL/Rep
Joe	: <i>"Those really aren't purposes, 22. That's just regular ol' living."</i>		

Discussion:

The context of the dialogue on code *D30/SOUL/Rep* shows the conversation between Joe and 22 at the place named Half Note. 22 and Joe are waiting for Moonwind to come. They gather at the Half Note as they plan to return Joe's soul to its original body. 22 observe the activities around them. 22 becomes interested in the life around her and is reluctant to go home. He said to Joe that maybe the spark was sky watching or walking. Joe responded as on the code *D30/SOUL/Rep* that spark is the purpose of life, and what 22 says is not the purpose of life but the things that humans usually do. Based on the context, the utterance spoken by Joe on the code *D30/SOUL/Rep* contains describing and is classified as representative.

31) D31/SOUL/Rep

	Sentence	Time stamps	Code
22	: <i>"I've gotta find it here. On Earth. This is my only chance to find my Spark."</i>	1:07:27	D31/SOUL/Rep
Joe	: <i>"22, you're only loving this stuff because you're in MY BODY. You can find your OWN thing to love when you get back to the You Seminar. Now come on, I need my body back. Now!"</i>		

Discussion:

The context of the dialogue on code *D31/SOUL/Rep* shows the conversation between Joe and 22. 22 refuses to return to the great before because she still wants to find the spark on earth. Joe responded to 22's statement as on the code

D31/SOUL/Rep. According to Joe, 22 began to like life in the world because she is currently in Joe's body. Joe wants 22 to find her spark when 22 returns to You Seminar on the great before. Based on the context, the utterance on the code *D31/SOUL/Rep* contains describing and is classified as representative.

32) D32/SOUL/Rep

	Sentence	Time stamps	Code
22	: <i>"What filled in the last box?"</i>	1:10:04	D32/SOUL/Rep
Joe	: <i>"I'll tell you what filled it in... I did! It was my Spark that changed that badge!"</i>		

Discussion:

The context of the dialogue on code *D32/SOUL/Rep* shows the conversation between 22 and Joe after they entered the great before. The sections in badge 22 are fully loaded including the spark section. That means 22 has found the spark and can legally descend to earth. 22 wondered what filled the last part of his badge. Joe responded as on the code *D32/SOUL/Rep*. Joe argues that he filled the part of 22's badge because 22 has been in Joe's body all this time. Based on the context, the utterance spoken by Joe on the code *D32/SOUL/Rep* contains describing and is classified as representative.

33) D33/SOUL/Rep

Sentence	Time stamps	Code
<p>22 : <i>“You don’t know. You can’t be sure why my pass changed.”</i></p> <p>Joe : <i>“Come on, 22. Think about it. You hated music until you were in my body. You hated everything until you were me!”</i></p>	1:10:50	D33/SOUL/Rep

Discussion:

The context of the dialogue on code *D33/SOUL/Rep* shows the conversation between 22 and Joe in the You Seminar, at the Earth Portal, a place where new souls are sent down to earth. 22 gets mad at Joe's claim that her badge is filled because 22 is living in Joe's body. 22 assumed that Joe was just guessing without knowing what was going on with her badge. Joe thinks that 22 used to hate everything, but that changed after 22 occupied Joe's body as on the code *D33/SOUL/Rep*. Joe concluded that his body played an important role in completing the 22's badge section. Based on the context, the utterance spoken by Joe on the code *D33/SOUL/Rep* contains concluding so that it is classified as representative.

34) D34/SOUL/Rep

Sentence	Time stamps	Code
Counsellor : <i>“How the Dickens did you do it? Get Jerry B that Earth Pass to change?” Joe : “Oh... uh. I just... let her walk a mile in my shoes, you could say.”</i>	1:11:29	D34/SOUL/Rep

Discussion:

The context of the dialogue on code *D34/SOUL/Rep* shows the conversation between Counsellor Jerry B and Joe at You Seminar on the great before. Counsellor Jerry B asked Joe how he could help 22 find her spark. Joe responded to Counsellor Jerry B's question as on the code *D34/SOUL/Rep*. Joe said he let 22 wear his shoes instead of saying 22 used his body to find her spark. Joe only briefly explained it to Counsellor Jerry B. Based on the context, the utterance spoken by Joe on the code *D34/SOUL/Rep* contains stating and is classified as representative.

35) D35/SOUL/Rep

Sentence	Time stamps	Code
Joe : <i>“Hey, we never found out what 22’s purpose was. You know, her Spark. Her purpose.”</i> Counsellor : <i>“Where did you get that idea (that Jerry B spark is the purpose of life)?”</i>	1:11:44	D35/SOUL/Rep

Joe	: <i>“Because I have piano. It’s what I was born to do. That’s my Spark.”</i>		
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Discussion:

The context of the dialogue on code *D35/SOUL/Rep* shows the conversation between Counsellor Jerry B and Joe at the You Seminar on the great before. Counsellor Jerry B asked Joe why Joe concludes that a person's spark is similar to life's purpose. Joe responded as on the second utterance on the code *D35/SOUL/Rep*. Joe thinks his spark is piano. Piano is the goal of his life so far. Based on the context, the utterance spoken by Joe on the code *D35/SOUL/Rep* contains describing and is classified as representative.

36) D36/SOUL/Rep

	Sentence	Time stamps	Code
Joe	: <i>“If you don’t go with me, you’ll be making the biggest mistake of your career.”</i>	1:13:23	D36/SOUL/Rep
Dorothea	: <i>“Oh yeah? Why’s that?”</i>		
Joe	: <i>“My only purpose on this planet is to play. It’s what I was meant to do. And nothing’s gonna stop me.”</i>		

Discussion:

The context of the dialogue on code *D36/SOUL/Rep* shows the conversation between Dorothea and Joe in the dressing room for the Jazz crew. Joe stated that

refusing him to join the Jazz group was a big mistake. Dorothea wanted to know why Joe said that. Joe responded to Dorothea as on the second utterance on the code *D36/SOUL/Rep*. Joe stated that playing Jazz was his life goal. Based on the context, the utterance spoken by Joe on the code *D36/SOUL/Rep* contains asserting and describing and it is classified as representative.

37) D37/SOUL/Rep

Sentence		Time Stamps	Code
Curley	: <i>"Nice work -- that was killer!"</i>	1:15:36	D37/SOUL/Rep
Joe	: <i>"Yeah, that was amazing! Ha ha!"</i>		

Discussion:

The context of the dialogue on the code *D37/SOUL/Rep* shows the conversation between Curley and Joe after the jazz performance at the Club ended. Curley praised Joe for his amazing performance. Joe points out that he is also quite satisfied with the show as he stated on the code *D37/SOUL/Rep*. Based on the context the utterance spoken by Joe on the code *D37/SOUL/Rep* contains stating and is classified as representative.

38) D38/SOUL/Rep

Sentence		Time stamps	Code
Dorothea	: <i>"What's wrong, Teach?"</i>	1:16:06	D38/SOUL/Rep

Joe	: <i>“It’s just... I’ve been waiting on this day for my entire life. I thought I’d feel... different.”</i>		
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Discussion:

The context of the dialogue on code *D38/SOUL/Rep* shows the conversation between Dorothea and Joe after leaving the club. Joe looks confused, so Dorothea asks what might be bothering him. Joe explained that he had been looking forward to playing jazz for a long time as on the code *D38/SOUL/Rep*. He thought it would be different, but it wasn't much different from his usual day. Based on the context, the utterance spoken by Joe on the code *D38/SOUL/Rep* contains stating and is classified as representative.

39) D39/SOUL/Rep

	Sentence	Time stamps	Code
Moonwind	: <i>“Joe! Good heavens, man! What are you doing in the zone?”</i>	1:21:26	D39/SOUL/Rep
Joe	: <i>“I messed up. I need to find 22.”</i>		

Discussion:

The context of the dialogue on code *D39/SOUL/Rep* shows the conversation between Moonwind and Joe in the zone of the astral plane, the subconscious when people focus on the things they are doing. Moonwind wants to know why Joe got into the zone. Joe explained to Moonwind that he was there to find 22 as on the code *D39/SOUL/Rep*. Based on the context, the utterance spoken by Joe on the code *D39/SOUL/Rep* contains describing and is classified as representative.

40) D40/SOUL/Rep

Sentence	Time stamps	Code
Moonwind : <i>“Ready the net!”</i>	1:22:12	D40/SOUL/Rep
Joe : <i>“I’m on it”</i>		

Discussion:

The context of the dialogue on code *D40/SOUL/Rep* shows the conversation between Moonwind and Joe in astral plane. They prepare to catch the evil soul that shrouds 22's soul. Moonwind orders Joe to prepare his net. Joe stated that he is ready with his net as on the code *D40/SOUL/Rep*. Based on the context, the utterance spoken by Joe on the code *D40/SOUL/Rep* contains asserting and is classified as representative.

41) D41/SOUL/Rep

Sentence	Time stamps	Code
22 : <i>“I’m scared, Joe. I’m not good enough. And anyway I never got my Spark.”</i>	1:25:59	D41/SOUL/Rep
Joe : <i>“Yes you did. Your Spark isn’t your purpose. That last box fills in when you’re ready to come live.”</i>		

Discussion:

The context of the dialogue on code *D41/SOUL/Rep* shows the conversation between 22 and Joe in the You seminar. 22 worries and fears if she is not worthy

enough to come down to earth. She thought that she had failed to find her own spark. Joe assures 22 that 22 is good enough to come down to earth as on the code *D41/SOUL/Rep*. Joe also explains that the spark in 22's heart is not the purpose of life. Based on the context, the utterance spoken by Joe on the code *D41/SOUL/Rep* contains asserting and describing and it is classified as representative.

b. Expressive

1) D1/SOUL/Exp

Sentence	Time Stamps	Code
Principal Arroyo : <i>"Sorry to interrupt, Mr. Gardner."</i>	0:02:55	D1/SOUL/Exp
Joe : <i>"Heh heh, you're doing my ears a favor."</i>		

Discussion:

The context of the dialogue on code *D1/SOUL/Exp* shows the scene outside of the class. Principal Arroyo interrupts Joe's class and wants to talk to him. Then, Joe answered as on the code *D1/SOUL/Exp* as a form of gratitude for helping him get out of the noise in his class. From the utterance of the situation above, Joe would like to state that the principal's actions did not bother him and instead thank her for it. Based on the context, the utterance spoken by Joe on the code *D1/SOUL/Exp* contains thanking and it is classified expressives.

2) D2/SOUL/Exp

Sentence		Time	Code
		Stamps	
Principal Arroyo	: <i>“No more part-time for you. You’re now our full-time band teacher! Job security. Medical insurance. Pension.”</i>	0:03:06	D2/SOUL/Exp
Joe	: <i>“Wow. That’s...great.”</i>		

Discussion:

The context of the dialogue on code *D2/SOUL/Exp* shows the scene outside of the class. Principal Arroyo gave the good news that from then on, Joe would be a full-time band teacher. In response to the statement, Joe stated as on the code *D2/SOUL/Exp* as an expression of gratitude. Based on the context, the utterance spoken by Joe on the code *D2/SOUL/Exp* contains thanking and classified as expressive.

3) D3/SOUL/Exp

Sentence		Time	Code
		Stamps	
Principal Arroyo	: <i>“Welcome to the M.S. 70 family, Joe. Permanently.”</i>	0:03:16	D3/SOUL/Exp
Joe	: <i>“Thanks.”</i>		

Discussion:

The context of the dialogue on code *D3/SOUL/Exp* shows the scene outside of the class. Principal Arroyo congratulates Joe on being a part of M.S. 70 Family. In

response to this statement, Joe replied "**Thanks**", as an expression of his gratitude as on the code *D3/SOUL/Exp*. Based on the context, the utterance spoken by Joe on the code *D3/SOUL/Exp* is a thanking and classified as expressive.

4) D4/SOUL/Exp

Sentence		Time	Code
		Stamps	
Curley	: <i>"How you been, Mr. G? Uh, It's Curley. Lamont, Lamont Baker."</i>	0:04:29	D4/SOUL/Exp
Joe	: <i>"Hey! Curley! Hey, good to hear your voice, man. Uh listen, you can call me Joe now, Curley. I'm not your teacher anymore."</i>		

Discussion:

The context of the dialogue on code *D4/SOUL/Exp* shows the conversations Curley and Joe had on the phone. At the beginning of the conversation, Curley greeted Joe and introduced himself first because he called Joe. In response to Curley's words, Joe replied as on the code *D4/SOUL/Exp*. From the way Joe responded to the question, it could be seen that Joe was pleased with the call from Curley, his former student. Based on the context, the utterance "**Hey! Curley! Hey, good to hear your voice, man.**" spoken by Joe on the code *D4/SOUL/Exp* contains welcoming and it is classified as expressives.

5) D5/SOUL/Exp

Sentence		Time	Code
		Stamps	
Curley	: <i>“Hey, look, I’m the new drummer in the Dorothea Williams Quartet and we’re kicking off our tour with a show at The Half Note tonight.”</i>	0:04:41	D5/SOUL/Exp
Joe	: <i>“Dorothea Williams?! Are you kidding me? Congratulations, man! Wow, I would die a happy man if I could perform with Dorothea Williams.”</i>		

Discussion:

The context of the dialogue on code *D5/SOUL/Exp* shows the conversation between Curley and Joe on the phone. Curley stated that he is currently Dorothea Williams Quartet's drummer. Joe expressed his happiness that Curley had joined Dorothea's jazz group as on the code *D5/SOUL/Exp*. Based on the context, the utterance spoken by Joe on the code *D5/SOUL/Exp* contains congratulating and it is classified as expressive.

6) D6/SOUL/Exp

Sentence		Time	Code
		Stamps	
22	: <i>“I don’t even want to be here, remember!?”</i>	0:44:56	D6/SOUL/Exp
Joe	: <i>“I don’t want you here, either.”</i>		

Discussion:

The context of the dialogue on code *D6/SOUL/Exp* shows the conversation between Joe and 22 in Joe's apartment. They argued with each other. 22 states that she does not want to be on earth. Then Joe also expressed regret for what happened to him as stated on the code *D6/SOUL/Exp*. Based on the context, the utterance spoken by Joe on the code *D6/SOUL/Exp* contains deploring and is classified as expressive.

7) D7/SOUL/Exp

Sentence		Time	Code
		Stamps	
Curley	: <i>“Hey, Mr. G. It’s Curley. Um... I hope you’re doing okay. Dorothea freaked out when she saw you. And she called this other guy, Robert. He’s got the gig now. I’m sorry.”</i>	0:45:28	D7/SOUL/Exp
Joe	: <i>“No no no!”</i>		

Discussion:

The context of the dialogue on code *D7/SOUL/Exp* shows the conversation between Joe and Curley. Curley sent a voice mail saying that Dorothe had seen Joe and now he had called someone else to play the piano. Joe responded to Curley's message by saying as on the code *D7/SOUL/Exp*. From the utterance, it can be seen that Joe is disappointed with what he has experienced. Based on the context, the utterance spoken by Joe on the code *D7/SOUL/Exp* contains deploring and is classified as expressive.

8) D8/SOUL/Exp

	Sentence	Time Stamps	Code
22	: <i>"Don't worry. I'm okay."</i>	0:51:19	D8/SOUL/Exp
Joe	: <i>"No, no, no! My HAIR! MY HAIR IS NOT OKAY! THIS IS A DISASTER!"</i>		

Discussion:

The context of the dialogue on the code *D8/SOUL/Exp* shows the conversation between 22 and Joe after Joe accidentally cuts 22's hair (22 is in Joe's body). 22 remains calm, but Joe is confused and frustrated. Joe was shocked and disappointed that he accidentally shaved his hair down to his scalp. Based on the context, the utterance spoken by Joe on the code *D8/SOUL/Exp* contains deploring so it is classified as expressive.

9) D9/SOUL/Exp

Sentence		Time	Code
		Stamps	
Libba	: <i>“Look, I know you love playing...”</i>	1:02:46	D9/SOUL/Exp
Joe	: <i>“Then how come except for church, you’re happiest when I don’t? I finally land the gig of my life and you’re upset.”</i>		

Discussion:

The context of the dialogue on the code *D9/SOUL/Exp* shows the conversation between Joe and his mom, Libba. Libba said she understood that Joe liked playing music. However, according to Joe, what Libba has been doing so far is different from what she just said. Joe expresses his disappointment to his mother as he stated on the code *D9/SOUL/Exp*. Based on the context, the utterance spoken by Joe on the code *D9/SOUL/Exp* contains deploring and is classified as expressive.

10) D10/SOUL/Exp

Sentence		Time	Code
		Stamps	
Libba	: <i>“You didn’t see how tough being a musician was on your father. I don’t want to see you struggle like that!”</i>	1:02:53	D10/SOUL/Exp
Joe	: <i>“So Dad can pursue his dreams, and I can’t?”</i>		

Discussion:

The context of the dialogue on the code *D10/SOUL/Exp* shows the conversation between Joe and his mom, Libba. Libba disagrees with Joe's plan to become a jazz player rather than a teacher. Libba didn't want Joe to struggle like his father, who was also a jazz player. Joe expressed his disappointment as he stated on the code *D10/SOUL/Exp*. Based on the context, the utterance spoken by Joe on the code *D10/SOUL/Exp* contains deploring and is classified as expressive.

11) D11/SOUL/Exp

Sentence		Time Stamps	Code
Commuter	: <i>"Hey man!"</i>	1:16:57	D11/SOUL/Exp
Joe	: <i>"Sorry"</i>		

Discussion:

The context of the dialogue on the code *D11/SOUL/Exp* shows the conversation between Commuter and Joe on the train. As the train slid, he lost his balance and hit a passenger. The passenger was annoyed that Joe apologized as he stated on the code *D11/SOUL/Exp*. Based on the context, the utterance spoken by Joe on the code *D11/SOUL/Exp* contains apologizing and is classified as expressive.

12) D12/SOUL/Exp

Sentence		Time Stamps	Code
Counsellor	: <i>"We worked it out with Terry.</i>	1:29:28	D12/SOUL/Exp
Jerry A	<i>Well?"</i>		

Joe	: <i>"Thanks."</i>		
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Discussion:

The context of the dialogue on the code *D12/SOUL/Exp* shows the conversation between Counsellor Jerry A and Joe in front of the earth portal. Counsellor Jerry A has teamed up with other Counsellors to get Joe back to earth. Hearing this, Joe thanks Counsellor Jerry for giving him the opportunity to return to earth as he stated on the code *D12/SOUL/Exp*. Based on the context, the utterance spoken by Joe on the code *D12/SOUL/Exp* contains thanking and is classified as expressive.

c. Directive**1) D1/SOUL/Dir**

	Sentence	Time Stamps	Code
Rachel	: <i>"Forgot my sax, mr. G."</i>	0:01:16	D1/SOUL/Dir
Joe	: <i>"Okay, she forgot her sax! Aaand now- - aaaaall you, connie. Go for it!"</i>		

Discussion:

The context of the dialogue on the code *D1/SOUL/Dir* shows the scene in a class. Joe, who plays the role of a music teacher at the school, is organizing his students to play music. When Joe pointed Rachel (one of his students) to play his instrument, Rachel said she forgot to bring her instrument so she couldn't play the instrument at that time. So Joe said as on the code *D1/SOUL/Dir* to emphasize to both himself and the class that Rachel forgot to bring her sax so she can't play an instrument, then tells

Connie to play an instrument with the rest of her friends. Based on the context, the utterance "*Aaand now— aaaaaall you, Connie. Go for it*" as Joe stated on the code *D1/SOUL/Dir* contains a commanding and is classified as directive.

2) D2/SOUL/Dir

Sentence		Time Stamps	Code
Curley	: " <i>How you been, Mr. G? Uh, It's Curley. Lamont, Lamont Baker.</i> "	0:04:29	D2/SOUL/Dir
Joe	: " <i>Hey! Curley! Hey, good to hear your voice, man. Uh listen, you can call me Joe now, Curley. I'm not your teacher anymore.</i> "		

Discussion:

The context of the dialogue on the code *D2/SOUL/Dir* shows the conversations Curley and Joe had on the phone. At the beginning of the conversation, Curley greeted Joe and introduced himself first because he called Joe. In response to Curley's words, Joe replied as on the utterance of the code *D2/SOUL/Dir*. From the way Joe responded to the question, it could be seen that Joe was pleased with the call from Curley and advised Curley to call him by name only or 'Joe' instead of Mr. G. because Joe isn't his teacher anymore. Based on the context, the utterance "*Uh listen, you can call me Joe now, Curley. I'm not your teacher anymore.*" as Joe stated on the code *D2/SOUL/Dir* contains requesting and it is classified as directive.

3) D3/SOUL/Dir

Sentence	Time Stamps	Code
Gerel : <i>“Oh, what’s your name, honey?”</i>	0:10:11	D3/SOUL/Dir
Joe : <i>“I’m Joe. Joe Gardner. Look, I’m not supposed to be here!”</i>		
Gerel : <i>“Ah, it must have been sudden for you.”</i>		

Discussion:

The context of the dialogue on the code *D3/SOUL/Dir* shows the conversation between Gerel and Joe in the slidewalk that is headed to a giant white light named The Great Beyond. Gerel, one of the souls who were in the same place as Joe asked his name. Joe looked confused, therefore Gerel asked him. In response to the statement, Joe replied by introducing himself and telling his problem to Gerel. He adds the word "**Look**" to make Gerel pay attention to his words. Based on the context, the utterance "**Look, I'm not supposed to be here!**" as Joe stated on the code *D3/SOUL/Dir* contains requesting and it is classified as directive.

4) D4/SOUL/Dir

Sentence	Time Stamps	Code
22 : <i>“Thanks but no thanks, Doc. I already know everything about Earth, and it’s not worth the trouble.”</i>	0:22:23	D4/SOUL/Dir

Joe	: <i>“Come on, don’t you want to fill out your pass?”</i>		
22	: <i>“Ehh, you know, I’m comfortable up here. I have my routine. I float in mist, I do my Sudoku puzzles, and then, like, once a week, they make me come to one of these You Seminars. It’s not great but I know what to expect.”</i>		

Discussion:

The context of the dialogue on the code *D4/SOUL/Dir* shows the conversation between 22 and Joe in the Hall of Dr, Borgensson. 22 as one of the souls in The Great Before who had to undergo a seminar before living on earth continued to refuse to attend the seminar. 22 said that the earth is a place full of problems, so she doesn't want to go to earth. Joe as a counsellor tried to persuade 22 with his words, marked by the word 'come on' and followed by the sentence 'don't you want to fill out your pass?'. Based on the context, Joe's utterance on the code *D4/SOUL/Dir* contains pleading and it is classified as directive.

5) D5/SOUL/Dir

	Sentence	Time Stamps	Code
22	: <i>“So where do you wanna start? “</i>	0:27:07	D5/SOUL/Dir
Joe	: <i>“Come on!” (Grabs 22 and pulls the soul towards a French bakery.)</i>		

Discussion:

The context of the dialogue on the code *D5/SOUL/Dir* shows the conversation between 22 and Joe in the Hall of Everything. In the Hall of Everything, new souls are everywhere trying out different tasks such as fishing, soccer, photography, and basketball. 22 and Joe need to try these activities one by one to find the sparks and convert the badge to an Earth Pass. 22 was confused about which activity she should try first. Then Joe responded by saying "*Come On*" as he led 22 to a French bakery. Based on the context, Joe's utterance on the code *D5/SOUL/Dir* contains commanding and it is classified as directive.

6) D6/SOUL/Dir

	Sentence	Time Stamps	Code
Joe	: " <i>No smell, no taste.</i> "	0:27:25	D6/SOUL/Dir
22	: " <i>Or touch.</i> " (<i>slaps joe</i>) " <i>See?</i> "		
Joe	: " <i>Okay, I get it! Moving on.</i> "		

Discussion:

The context of the dialogue on the code *D6/SOUL/Dir* shows the conversation between 22 and Joe in the French Bakery. They tried to eat and smell the pizza, but they can't. Joe realized that he could neither smell nor taste anything in his form as a 'soul'. Then 22 added to Joe's words by saying that they couldn't feel the touch of anything, followed by slapping Joe many times. 22 said "*See?*" as a word to describe the condition they feel. Joe understood 22's intention and told 22 to return to her

activities by saying '*moving on*' as on the code *D6/SOUL/Dir*. Based on the context, the sentence "*moving on*" as Joe stated on the code *D6/SOUL/Dir* contains a commanding and is categorized as a directive.

7) *D7/SOUL/Dir*

Sentence		Time Stamps	Code
Joe 22	: " <i>Wait. Are you actually helping me?</i> " <i>"Joe. I have been here for who knows how long, and I've never seen anything that's made me want to live. And then you come along. Your life is sad and pathetic. And you're working so hard to get back to it. Why? I mean this I gotta see!"</i>	0:29:31	<i>D7/SOUL/Dir</i>
Joe	: " <i>Okay, let's go.</i> "		

Discussion:

The context of the dialogue on the code *D7/SOUL/Dir* shows the conversation between 22 and Joe inside 22's secret clubhouse. 22 opened a cabinet under a bathroom sink and showed a mysterious shaft. Joe looked doubtful about 22's actions. Then 22 explained why she helped Joe. 22 saw Joe's seriousness to return to earth so she was interested in helping Joe. Joe is satisfied with 22's statement and invites 22 to leave immediately as he stated in the second utterance on the code *D7/SOUL/Dir*. Based on

the context, Joe's second utterance on the code *D7/SOUL/Dir* contains commanding and is classified as a directive.

8) D8/SOUL/Dir

Sentence		Time Stamps	Code
Moonwind	: <i>"Joe! Are you...dead!?"</i>	0:32:36	D8/SOUL/Dir
Joe	: <i>"No! No, no. Well, not yet. Can you help me get back?""</i>		

Discussion:

The context of the dialogue on the code *D8/SOUL/Dir* shows the conversation between Moonwind and Joe in the astral plane. It's the space between the physical and spiritual. Moonwind is an astral traveller who helps the Lost Souls of Earth find their way. Moonwind tries to help Joe get back into his body, but the great beyond appears before them. So Moonwind asked Joe if he was dead. Joe denied what Moonwind said as he stated on the code *D8/SOUL/Dir* because he thought he was still alive. He wanted Moonwind to help him again to return to his original body. Based on the context, the sentence *"Can you help me get back?"* spoken by Joe on the code *D8/SOUL/Dir* contains asking and is classified as a directive.

9) D9/SOUL/Dir

Sentence		Time Stamps	Code
22	: <i>"It's all in this stupid brain of yours."</i>	0:39:36	D9/SOUL/Dir

Joe	: <i>“Hey! Stay out of there!”</i>		
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Discussion:

The context of the dialogue on the code *D9/SOUL/Dir* shows the conversation between 22 and Joe when 22 reads Joe's mind. 22's soul that resides in Joe's body knows what's on Joe's mind. Hearing 22's statement, Joe told 22 to stop reading his mind. Based on the context, the utterance spoken by Joe on the code *D9/SOUL/Dir* contains commanding and is classified as directive.

10) D10/SOUL/Dir

	Sentence	Time Stamps	Code
22	: <i>“How come this part is stinky, but this part smells fine?”</i>	0:44:46	D10/SOUL/Dir
Joe	: <i>“Never mind, just put those pants on!”</i>		

Discussion:

The context of the dialogue on the code *D10/SOUL/Dir* shows the conversation between Joe and 22 in Joe's apartment. They returned to the apartment after being outside all day. 22 who were in Joe's body were disturbed by Joe's body odour. She asked why some parts of his body are stinky while smelling the armpit, then the forearm. Joe responded as on the code *D10/SOUL/Dir*. Joe didn't care about that and asked 22 to wear pants because all she was wearing before were shorts. Based on the context, the utterance spoken by Joe on the code *D10/SOUL/Dir* contains commanding and is classified as directive.

11) D11/SOUL/Dir

Sentence		Time	Code
		Stamps	
22	: <i>“What do I do!?”</i>	0:46:14	D11/SOUL/Dir
Joe	: <i>“Just tell her you can’t do it today.”</i>		

Discussion:

The context of the dialogue on the code *D11/SOUL/Dir* shows the conversation between 22 and Joe when Joe's student, Connie, comes to Joe's apartment. When Connie knocked on the door, 22 and Joe were confused and looked at each other. 22 asked Joe what she should do. So Joe asked 22 to say that he is currently unavailable as he stated on the code *D11/SOUL/Dir*. Based on the context, the utterance spoken by Joe on the code *D11/SOUL/Dir* contains commanding and is classified as directive.

12) D12/SOUL/Dir

Sentence		Time	Code
		Stamps	
22	: <i>“So, Connie came here to quit, but then she didn’t?”</i>	0:48:38	D12/SOUL/Dir
Joe	: <i>“22, forget about that”</i>		

Discussion:

The context of the dialogue on the code *D12/SOUL/Dir* shows the conversation between 22 and Joe at Joe's apartment after Connie, Joe's student, returns home. 22 wanted to confirm how Connie got home and then decided to leave Joe's. But Joe responded by asking 22 to forget what happened earlier because they had other work

to do immediately as he stated on the code *D12/SOUL/Dir*. Based on the context, the utterance spoken by Joe on the code *D12/SOUL/Dir* contains commanding and is classified as directive.

13) D13/SOUL/Dir

Sentence		Time Stamps	Code
22	: <i>“WOEOWEOWEOEWOWEEE! This water hurts!”</i>	0:49:17	D13/SOUL/Dir
Joe	: <i>“It’s okay. You just have to turn the other nob.”</i>		

Discussion:

The context of the dialogue on the code *D13/SOUL/Dir* shows the conversation between 22 and Joe. 22 takes a shower and Joe paces outside the bathroom. 22 screamed because she accidentally turned on the hot water. Joe who heard this from outside the bathroom door asked 22 to turn on another nob as he said on the code *D13/SOUL/Dir*. Based on the context, Joe's sentence on the code *D13/SOUL/Dir* contains commanding and is classified as a directive.

14) D14/SOUL/Dir

Sentence		Time Stamps	Code
22	: <i>“It’s a little tight in the back here part.”</i>	0:50:47	D14/SOUL/Dir
Joe	: <i>“It’ll loosen. Sit down.”</i>		

Discussion:

The context of the dialogue on the code *D14/SOUL/Dir* shows the conversation between 22 and Joe when 22 tries to put on a suit. 22 felt the suit she was wearing was a little too small, especially on the back. Hearing that, Joe asked 22 to not think too much about it and asked her to sit down as he said on the code *D14/SOUL/Dir*. Based on the context, the utterance spoken by Joe on the code *D14/SOUL/Dir* contains commanding and is classified as directive.

15) D15/SOUL/Dir

	Sentence	Time Stamps	Code
22	: <i>"I'll do it."</i>	0:50:56	D15/SOUL/Dir
Joe	: <i>"You couldn't call an elevator, remember? No way. I just need to line me up. Now be still."</i>		

Discussion:

The context of the dialogue on the code *D15/SOUL/Dir* shows the conversation between 22 and Joe when Joe wants to use an electric shaver. 22 wants to shave Joe's hair. But Joe in his cat body insisted on shaving his hair and reminding 22 that she couldn't call an elevator. Joe refuses 22's request and asks her to remain silent. Based on the context, the utterance spoken by Joe on the code *D15/SOUL/Dir* contains commanding sentence and is classified as directive

16) D16/SOUL/Dir

Sentence		Time	Code
		Stamps	
22	: <i>“Ahhhh... it’s like a little tiny chainsaw!”</i>	0:51:05	D16/SOUL/Dir
Joe	: <i>“Don’t move!”</i>		

Discussion:

The context of the dialogue on the code *D16/SOUL/Dir* shows the conversation between 22 and Joe after Joe turns on the clipper. Joe inside his cat’s body shook as he held the clipper. When the clipper almost touched 22's hair, she screamed in fright. Joe then asked 22 to remain silent as he stated on the code *D16/SOUL/Dir*. Based on the context, the utterance spoken by Joe on the code *D16/SOUL/Dir* contains commanding and is classified as directive.

17) D17/SOUL/Dir

Sentence		Time	Code
		Stamps	
22	: <i>“Hey! I made a song! I’m jazzing!”</i>	0:57:38	D17/SOUL/Dir
Joe	: <i>“Okay, enough of the jazzing and everything like that. We need to get somewhere.”</i>		

Discussion:

The context of the dialogue on the code *D17/SOUL/Dir* shows the conversation between 22 and Joe when 22 plays with a metal fence and makes a sound like music.

22 calls the activity she does as jazzing. Joe responded to the 22's statement by asking 22 to stop playing around because they have to leave soon. Based on the context, the utterance spoken by Joe on the code *D17/SOUL/Dir* contains commanding and is classified as directive.

18) D18/SOUL/Dir

	Sentence	Time Stamps	Code
22	: <i>"It's your butt."</i>	0:58:08	D18/SOUL/Dir
Joe	: <i>"It doesn't matter whose butt! Take off the jacket! Tie it around your waist! Quick! Cover the butt!"</i>		

Discussion:

The context of the dialogue on the code *D18/SOUL/Dir* shows the conversation between 22 and Joe when Joe notices that 22's pants are a little loose and shows his polka dot underwear. Joe tried to cover it up, but 22 acted like she didn't care. Joe then asked 22 to take off the jacket and tie it around her waist to cover the butt. Based on the context, the utterance spoken by Joe on the code *D18/SOUL/Dir* contains commanding and is classified as directive.

19) D19/SOUL/Dir

Sentence		Time	Code
		Stamps	
22	: <i>“He’s good. I’ve heard music before. But I’ve never felt like this inside.”</i>	0:59:31	D19/SOUL/Dir
Joe	: <i>“Of course you love music now. Because you’re ME. Let’s go. Let’s go!”</i>		

Discussion:

The context of the dialogue on the code *D19/SOUL/Dir* shows the conversation between 22 and Joe when they see a busker playing his guitar and singing. 22 was impressed by his appearance and had joy internally. Joe said that 22 likes music because 22 is in Joe's body who loves music. Joe also asked 22 to hurry away as he stated on the code *D19/SOUL/Dir*. Based on the context, the utterance *“Let's go. Let's go!”* spoken by Joe on the code *D19/SOUL/Dir* contains commanding and is classified as directive.

20) D20/SOUL/Dir

Sentence		Time	Code
		Stamps	
22	: <i>“What?”</i>	1:01:04	D20/SOUL/Dir
Joe	: <i>“Kiss her. I always kiss Melba when I see her.”</i>		

Discussion:

The context of the dialogue on the code *D20/SOUL/Dir* shows the conversation between 22 and Joe when they meet Joe's aunt, Melba. Melba looks at Joe, looks like she's waiting for something. 22 who didn't understand the hint asked Joe. Joe then replied by asking 22 to kiss Melba as Joe did when he met her. Based on the context, the utterance spoken by Joe on the code *D20/SOUL/Dir* contains commanding and is classified as directive.

21) D21/SOUL/Dir

	Sentence	Time Stamps	Code
22	: <i>"I've gotta find it here. On Earth. This is my only chance to find my Spark."</i>	1:07:27	D21/SOUL/Dir
Joe	: <i>"22, you're only loving this stuff because you're in MY BODY. You can find your OWN thing to love when you get back to the You Seminar. Now come on, I need my body back. Now!"</i>		

Discussion:

The context of the dialogue on the code *D21/SOUL/Dir* shows the conversation between Joe and 22. 22 refuses to return to the great before because she still wants to find the spark on earth. Joe responded to 22's statement by saying that 22 began to like life in the world because she is currently in Joe's body. Joe wants 22 to find her own spark when 22 returns to You Seminar on the great before. In the end, Joe asked 22 to go back to the great before. Based on the context, the sentence "*Now come on, I need*

my body back. Now!” spoken by Joe on the code *D21/SOUL/Dir* contain commanding and is classified as directive.

22) D22/SOUL/Dir

	Sentence	Time Stamps	Code
22	: <i>“You don’t know. You can’t be sure why my pass changed.”</i>	1:10:50	D22/SOUL/Dir
Joe	: <i>“Come on, 22. Think about it. You hated music until you were in my body. You hated everything until you were me!”</i>		

Discussion:

The context of the dialogue on the code *D22/SOUL/Dir* shows the conversation between 22 and Joe in the You Seminar, at the Earth Portal, a place where new souls are sent down to earth. 22 gets mad at Joe's claim that her badge is filled because 22 is living in Joe's body. 22 assumed that Joe was just guessing without knowing what was going on with her badge. Joe responded by asking 22 to think about the reason why did the pass changed. Joe believes that 22 used to hate everything, but that pass changed after 22 occupied Joe's body. Based on the context, the utterance spoken by Joe on the code *D22/SOUL/Dir* contains commanding and it is classified as directive.

23) D23/SOUL/Dir

	Sentence	Time Stamps	Code
Dorothea	: <i>“Who let this lunatic in here?”</i>	1:13:17	D23/SOUL/Dir

Joe	: <i>“Listen, you’ve gotta give me another chance!”</i>		
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Discussion:

The context of the dialogue on the code *D23/SOUL/Dir* shows the conversation between Dorothea and Joe in the dressing room for the Jazz crew. Joe entered the dressing room because he wanted to see Dorothea. But Dorothea seemed displeased with Joe's presence. Joe was previously believed to be the band's pianist, but when the day of the performance arrived, Joe had an incident of falling into the great beyond. Eventually, the show goes off the rails and Dorothea can't trust Joe anymore. Hearing Dorothea's response that seemed to dislike him, Joe asked Dorothea to trust him again and give him a chance. Based on the context, the utterance spoken by Joe on the code *D23/SOUL/Dir* contains pleading and is classified as Directive.

d. Commissive

1) D1/SOUL/Com

Sentence	Time	Code
Amir : <i>“Well, I really don’t think you have a lot to say about this.”</i>	0:10:43	D1/SOUL/Com
Joe : <i>“Yes! Yes, I do. I’m not dying the VERY day I got my shot. I’m due! Heck, I’m OVER-due! Well nah. I’m outta here.”</i>		

Discussion:

The context of the dialogue on the code *D1/SOUL/Com* shows the conversation between Joe and Amir in the slidewalk that is headed to a giant white light named The Great Beyond. Amir, one of the souls, said that those who were already on the slidewalk to The Great Beyond couldn't turn things around again. According to him, there was not much to say at the time. Joe insists that he can return to his life and that he must hurry off for the show as he stated on the code *D1/SOUL/Com*. Based on the context, the sentence *"Well nah. I'm outta here."* spoken by Joe on the code *D1/SOUL/Com* contains refusing so that it is classified as commissive.

2) D2/SOUL/Com

	Sentence	Time Stamps	Code
Joe	: <i>"We gotta fix this! Right now!"</i>	0:51:25	D2/SOUL/Com
22	: <i>"Okay! How?"</i>		
Joe	: <i>"We gotta go see Dez!"</i>		

Discussion:

The context of the dialogue on the code *D2/SOUL/Com* shows the conversation between 22 and Joe after Joe accidentally cuts 22's hair (22 is in Joe's body). 22 asks how he can fix his hair. So Joe said that he will take 22 to see Dez, the barber. Based on the context, the utterance spoken by Joe on the code *D2/SOUL/Com* contains promising and is classified as commissive.

3) D3/SOUL/Com

Sentence		Time	Code
		Stamps	
Joe	: <i>"I'll go with you."</i>	1:27:11	D3/SOUL/Com
22	: <i>"You know you can't do that."</i>		
Joe	: <i>"I know. But I'll go as far as I can."</i>		

Discussion:

The context of the dialogue on the code *D3/SOUL/Com* shows the conversation between 22 and Joe in front of the earth portal. 22 hesitated to come down to earth so Joe said he would accompany 22. 22 said Joe couldn't do that. So Joe replied he wanted to try to go with 22 as far as they could. Based on the context, the utterance spoken by Joe on the code *D3/SOUL/Com* contains promising and is classified as commissive.

4) D4/SOUL/Com

Sentence		Time	Code
		Stamps	
Counsello r Jerry A	: <i>"So what do you think you'll do? How are you going to spend your life?"</i>	1:29:53	D4/SOUL/Com
Joe	: <i>"I'm not sure, but I do know I'm going to live every minute of it."</i>		

Discussion:

The context of the dialogue on the code *D4/SOUL/Com* shows the conversation between Counsellor Jerry A and Joe in front of the earth portal. Counsellor Jerry A

asked what Joe would do to spend the rest of his time on earth. Joe said he is still unsure about how he will spend his time, but he promises to enjoy every minute of his life. Based on the context, the utterance spoken by Joe on the code *D4/SOUL/Com* contains promise and is classified as commissive.

2. The Most Dominant Types of Illocutionary Acts

The findings above shows that representative is the most dominant type of illocutionary acts found on Joe's responses on 'Soul' movie with 41 data (51,25%). Referring to the classification of speech act in pragmatics, representative is most often concerned with descriptions and statements of facts. This is in accordance with the storyline of the 'soul' movie where during the journey to find the spark, the main character of 'Soul' movie, Joe, gives a lot of statements of facts about the condition of the class he teaches, the environment in which he lives, and the condition of his body and soul which is being misplaced with 22. Joe also describes the location of a place in New York, the meaning of 'jazzing', the meaning of music in his life, what life is and what the real spark is. Another type of illocutionary acts found in the 'Soul' movie are directives. Directives are often used by the main character to direct the supporting character (22) to find the spark in herself. The expressive type is also often used by the main character to show various variations of his emotions in dealing with various things.

CHAPTER IV

CLOSING

In this chapter, the researcher presents the conclusion based on the research findings and discussion. The researcher also presents suggestions for the lectures, EFL learners, and for other researchers.

A. Conclusion

This chapter presents the conclusion based on the findings and discussion. This chapter is intended to answer the previous problem statements. The results of this study are shown below:

1. Based on the research findings, there are four types of illocutionary acts spoken by the main character of the 'Soul' movie. Those types are *representative*, *expressive*, *directive*, and *commissive*.
2. The researcher found 80 utterances of Joe's responses on the 'Soul' movie. It consisted of 41 data (51,25%) of *representative*, 23 data (28,75%) of *directive*, 12 data (15%) of *expressive* and 4 data (5%) of *commissive*. It can be concluded that the dominant type of illocutionary acts found in the 'Soul' movie is representative.

B. Suggestion

After analyzing the data about illocutionary acts spoken by the main character of the 'Soul' movie, the researcher would like to give some suggestions for the lectures, the EFL learners, and the other researchers.

1. For the Lecturers

The researcher suggests the lecturers use this research to help with teaching and learning activities in the classroom. By using movies, the lecturer can give concrete examples of how to identify the types and functions of illocutionary acts contained in

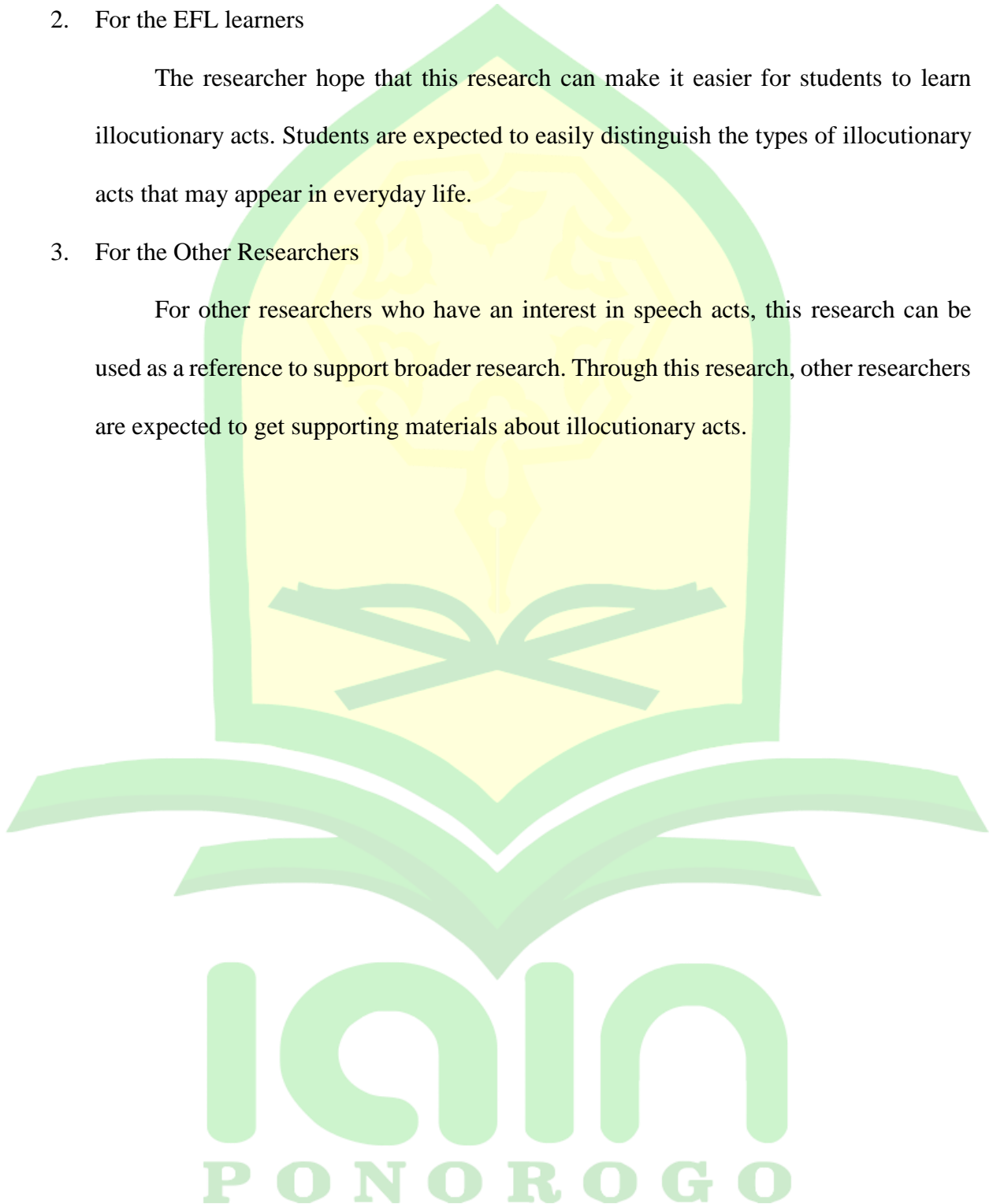
daily conversation. The researcher expected the lecturers to convey moral messages in a film and to motivate students to study speech acts, especially illocutionary acts.

2. For the EFL learners

The researcher hope that this research can make it easier for students to learn illocutionary acts. Students are expected to easily distinguish the types of illocutionary acts that may appear in everyday life.

3. For the Other Researchers

For other researchers who have an interest in speech acts, this research can be used as a reference to support broader research. Through this research, other researchers are expected to get supporting materials about illocutionary acts.



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