

Tinkering With Talk: Deconstructing Speech Acts In Soman Chainani'S 'The School For Good And Evil' Movie

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Abstract

This research aims to meticulously categorize the diverse array of speech acts, subsequently dissecting their intended functions and underlying meanings, as manifested through the actions of seventeen distinctive characters within the 'The School for Good and Evil' movie. Employing a descriptive qualitative methodology, this research delves into the intricate fabric of dialogues present within the movie. Documentation techniques, including scrutiny of the movie script and analysis of characters' gestures, were harnessed to procure essential data. The findings illuminate a comprehensive spectrum of speech acts existing within the movie's narrative tapestry. Particularly noteworthy are the pervasive illocutionary acts of inquiry and command, while the movie equally showcases instances of directive and representative speech acts.

Keywords: speech acts, function, meaning, characters, movie

INTRODUCTION

Numerous individuals engage in the consumption of fantasy films, yet not all possess a comprehensive grasp of the linguistic structure or utilitarian aspects of the language employed within such cinematic productions. Frequently, audiences encounter challenges in deciphering the import of articulated expressions. Instances arise wherein the intended meanings of dialogues remain obfuscated, resulting in a passive viewing experience devoid of cognizance toward the nuanced significations conveyed through distinct verbal exchanges.

Moreover, a cognizance of the underlying conversational intents assumes paramount importance. Profound comprehension of linguistic signification is imperative to mitigate the risk of interpretational misalignment. Significantly, this realm is closely entwined with the domain of pragmatics. According to Yule (1996) pragmatics encapsulates the exploration of speaker meaning, contextual meaning, the phenomenon of implicature, as well as the

nuances surrounding the multifaceted spectrum of conveyed intentions. Pragmatics, as an intricate facet of language, proffers the tools necessary to unveil the labyrinthine tapestry of conveyed meanings, assumptions, aspirations, and actionable orientations encompassing a plethora of linguistic acts encompassing requests, refusals, agreements, disagreements, expressions of gratitude, apologies, and their ilk. Among these multifarious dimensions, the present inquiry immerses itself within the domain of speech acts, an avenue of exploration acknowledged for its centrality and pertinence.

Speech acts are individual manifestations, possessing psychological characteristics, and their continuity is determined by the speaker's language proficiency in navigating specific situations (Aprilia, 2021). The concept of speech act was originally formulated by philosopher J. L. Austin in his seminal work "How to Do Things with Words" (1962), and subsequently advanced by John R. Searle (1969). Austin's assertion underscores that the majority of utterances, regardless of the presence of performative verbs, inherently serve as vehicles to execute speech acts, thereby facilitating the conveyance of the speaker's intention. A speech act denotes an action conducted through verbal expression, as underscored by Tsui (1994), who delineated speech acts as actions brought forth by articulated words. Consonant with this perspective, Yule (1996) posits that speech acts encapsulate the actions enacted by a speaker via an utterance. In essence, speech acts encompass utterances that precipitate effects, impelling the listener towards specific actions. The purview of speech acts encompasses the study of the semantic and functional dimensions of an utterance. This study serves to elucidate the actions undertaken by the speaker, encompassing diverse modalities such as apologies, greetings, requests, complaints, invitations, compliments, and refusals. The thorough investigation of speech acts plays a pivotal role in deepening the understanding of the latent messages enshrined within each uttered expression.

Austin's tripartite classification (1962) delineates three distinct categories of speech acts: locutionary act, illocutionary act, and perlocutionary act. Concomitantly, Searle's taxonomy (1969) identifies five primary types of illocutionary acts: declaration, representative/assertive, expressive, directive, and commissive. Austin's exposition contends that the locutionary act equates to uttering a specific sentence endowed with a particular sense and reference—an equivalence that broadly corresponds to the conventional interpretation of meaning. In the perspective of Yule (1996), the locutionary act constitutes the fundamental unit of utterance. It follows that the locutionary act embodies the intrinsic meaning of a sentence in isolation, bereft of contextual influences. Context, in this context, remains detached from the juncture where the utterance transpires and the significance it bears.

Leech (1983) further characterizes the locutionary act as "S says to H that X," whereby "S" denotes the speaker, "H" signifies the hearer, and "X" denotes the specific words enunciated, invested with a distinct sense and reference. To exemplify, within the sentence "I've just made some coffee," the locutionary act entails the speaker's enunciation of a declarative statement indicating their recent preparation of coffee.

Austin (1962) delineates the concept of the illocutionary act as an utterance imbued with a distinct force or intention. According to Austin, the act of uttering is not a purposeless endeavor; it inherently embodies an implicit action. This signifies that each utterance encapsulates an interpretative layer of inherent actions. Formulated as "In saying X, S asserts

that P" (Leech, 1983), wherein "S" signifies the speaker, "X" denotes the specific words articulated with a discernible sense and reference, and "P" refers to the proposition or fundamental meaning underlying the utterance. For instance, within the sentence "Be careful! This floor is slippery," the speaker issues a cautionary statement.

To elucidate the meaning encompassed within utterances, Searle (1976) elaborates upon Austin's framework, introducing additional classifications within the realm of illocutionary speech acts: Representatives, Directives, Commissive, Expressives, and Declaratives. Representatives convey the speaker's beliefs or assertions regarding factual states. Directives involve endeavors to influence the hearer's actions, encompassing requests, commands, and advice. Commissive, in contrast, manifest the speaker's commitment to future actions, spanning promises, threats, refusals, and more. Expressives elucidate the speaker's psychological state, encapsulating feelings of pleasure, pain, likes, and dislikes. Declaratives pertain to speech acts that effect changes within institutional states, reshaping reality through the uttered words.

Austin's proposition (1962) of the perlocutionary act pertains to the achievement of specific effects through verbal expression. It underscores the impact that utterances may exert upon the listener, precipitating consequences spanning actions, emotions, or thoughts. Formulated as "By saying X, S convinces H that P" (Leech, 1983), wherein "S" signifies the speaker, "X" denotes the specific words uttered with a discernible sense and reference, and "P" refers to the fundamental meaning underpinning the utterance. For instance, within the sentence "This road is being repaired," upon hearing or reading it, individuals instinctively seek alternative routes.

In this research, the analysis of speech acts is tailored to the context of the movie "The School for Good and Evil" by Soman Chainani. Beyond its captivating narrative, the movie presents instances where characters grapple with interpreting the underlying import of their counterparts' utterances. For instance, Sophie's line "Hort? That sounds like something you cough up" is imbued with mockery directed at Hort's name, yet Hort interprets it humorously, responding, "That is the nicest thing anyone's ever said to me." This exemplifies the complex dynamics of speech acts and their nuanced interpretations within the cinematic framework. In essence, the examination of speech acts in movies transcends the realm of linguistics and delves into the heart of storytelling. It offers a unique lens through which to appreciate the interplay of language, emotion, and action. As characters navigate their cinematic journeys through dialogue, speech acts provide an avenue to unravel their complexities and amplify the impact of their stories. This study not only enriches the understanding of cinematic narratives but also contributes to the broader discourse on the intricate relationship between language and storytelling in visual media.

METHOD

This study adopts a descriptive qualitative research methodology. Descriptive research primarily centers on elucidating the attributes of the research subjects. As noted by Aprilia (2021), in descriptive research, data is scrutinized through qualitative means due to its non-numerical nature. Bhandari (2020) underscores that qualitative research involves the collection and analysis of non-numeric data (such as text, video, or audio) to grasp concepts, viewpoints, or experiences. Additionally, qualitative method involves words or language pictures, photographs, and observations. Qualitative research is an approach to exploring

and understanding the meaning individuals or groups ascribe to a social or human problem (Neisya, Aprilia, & Anita, 2023). Conclusively, the descriptive qualitative method pertains to an approach employed to meticulously depict, elucidate, and scrutinize phenomena within their natural context, often conveyed through narrative or textual portrayals.

The data in this research is garnered via the documentary technique. According to Firmansyah (2020) documentation constitutes a scientific research method used to amass data by referring to documented evidentiary sources. Documentation is leveraged to gather essential data in this study, including the movie script and scenes that spotlight the characters' gestures and utterances. The data is meticulously collected through repeated and thorough viewings of "The School for Good and Evil" movie on Netflix. Subsequently, the movie script is transcribed, highlighting the instances of speech acts and corresponding gestures exhibited by the seventeen characters.

The ensuing analysis of the data encompasses multiple steps. Classification of the gathered data in terms of the types of speech acts demonstrated is conducted, utilizing the theoretical framework proposed by Searle (1969) for illocutionary acts and Austin (1962) for locutionary and perlocutionary acts. The data is further categorized to reveal the functions inherent in the manifested speech acts. The meaning of speech acts conveyed by the seventeen characters within "The School for Good and Evil" is elucidated based on their classification and categorization, aligning with the foundational theories of speech acts. The study culminates in drawing conclusions grounded in the findings of this research endeavor.

FINDING AND DISCUSSION

The data presented in this section of findings was acquired through the process of watching the movie, followed by writing and subsequently reviewing the movie script as a corroborative source. The researchers proceeded to present the outcomes of speech act classification in accordance with Searle's theory, categorizing illocutionary acts, and Austin's theory, categorizing locutionary and perlocutionary acts. Additionally, the division of each classification of illocutionary act's function was also outlined by the researchers.

Table 1. Locutionary Act Performed by Seventeen Characters

No	Characters	Total of Utterances	Example of Utterances
1	Agatha	232	<i>"We live by the graveyard, yeah."</i>
2	Sophie	212	<i>"Okay, I'm awake. Don't break the door down."</i>
3	Tedros	136	<i>"I take you to the Evers Ball."</i>
4	Lady Lasso	59	<i>"Dot, please tell me you can do better. Watch me."</i>
5	Prof. Dovey	72	<i>"I am Professor Dovey, here to help however I can"</i>
6	Prof. Anemone	15	<i>"Quiet, Reader!"</i>
7	Prof. Billious Manley	27	<i>"There are no mistakes in the School for Good and Evil, so have a nice semester."</i>

8	Beatrix	24	<i>"The Good do not room with Evil."</i>
9	Hort	29	<i>"Hey! Hey, where are you going?"</i>
10	Hester	21	<i>"That hag is my mother."</i>
11	Raffal	36	<i>"Sparring with you is the only part of the day I enjoy anymore."</i>
12	Rhian	15	<i>"No, we will not do that! We don't have time."</i>
13	Cayla	5	<i>"And you do not want to fail. Three fails, and you're expelled."</i>
14	Tristan	7	<i>"Come quick."</i>
15	Gregor	16	<i>"Do you mind if I sit with you?"</i>
16	Fairies	5	<i>"Go in there!"</i>
17	The Guards	7	<i>"Fall in line, newbie. Get over there. "</i>
Total		918	

The table displays the examples of utterances portraying locutionary acts inferred from the interactions of the seventeen characters. The cumulative count of utterances conveyed by these seventeen characters amounts to 918 sentences. This comprehensive count is attributed to the fact that locutionary acts encapsulate the direct and literal meanings inherent within the uttered expressions.

Table 2. Illocutionary Act Performed by Seventeen Characters

No	Characters	Types of Illocutionary Act				
		Representative	Declarative	Commissive	Expressive	Directive
1	Agatha	4	0	3	3	13
2	Sophie	3	0	3	4	10
3	Tedros	1	0	1	1	1
4	Hort	1	0	0	1	1
5	Hester	1	0	0	0	1
6	Lasso	1	0	0	0	5
7	Dovey	1	0	0	2	2
8	Anemone	0	0	0	1	2
9	Raffal	1	0	0	0	4
10	Rhian	1	0	1	0	1
11	Manley	2	0	0	0	2
12	Cayla	0	0	0	0	2
13	Fairies	0	0	0	1	2

14	Guards	0	0	0	0	2
15	Gregor	0	0	0	0	1
16	Beatrix	0	0	0	1	3
17	Tristan	0	0	0	0	2
		16	0	8	12	54
Total		90				

The table presented illustrates the various types of illocutionary acts inferred from the interactions of the seventeen characters in the movie "The School for Good and Evil". The collective count of illocutionary act utterances encompassed by these characters' totals 90 instances. As per the table's depiction, directives and expressives emerge as the most frequently employed types of illocutionary acts within the movie. For instance, Agatha's dialogue exemplifies a representative illocutionary act in Dialogue 3, wherein she asserts to the Man that their residence is not located by the graveyard, stating, "We live by the graveyard, yeah."

Table 3. Perlocutionary Act Performed by Seventeen Characters

No	Characters	Types of Perlocutionary Act	Utterances
1	Agatha	<ul style="list-style-type: none"> ● To get the hearer to do something ● To get the hearer to realize something 	<ul style="list-style-type: none"> ● <i>"Sophie, grab Excalibur. Help him."</i> ● <i>"Look, back in Gavaldon, all my life, they've called me a witch. They told me to my face how ugly I am and how someday they'll get around to burning me and my mom. And the whole village just laughs, except for Sophie. She's the only one who has stood up for me from the time we were kids. She's like my sister, and I'm not someone who gives up on family. Not ever."</i>
2	Sophie	<ul style="list-style-type: none"> ● To get the hearer to do something ● To bore the hearer 	<ul style="list-style-type: none"> ● <i>"Hey, let's drop by Deauville's, see if she's got anything new."</i> ● <i>"I know she did one hell of a good job turning you into a raving lunatic."</i>

3	Tedros	<ul style="list-style-type: none">● To get the hearer to do something● To convince the hearer	<ul style="list-style-type: none">● <i>"Sophie! Toss my sword, now!"</i>● <i>"Sophie, we can do this. We're good enough and strong enough to protect each other."</i>
4	Hort	<ul style="list-style-type: none">● To get the hearer to do something	<ul style="list-style-type: none">● <i>"Sophie! Call your squirrel friends!"</i>
5	Hester	<ul style="list-style-type: none">● To get the hearer to do something● To annoy the hearer	<ul style="list-style-type: none">● <i>"Don't you dare talk about my mother. You know nothing about her!"</i>● <i>"Let me guess. It's Belle. Or Anastasia. Or Sugar Plum."</i>
6	Lady Lasso	<ul style="list-style-type: none">● To get the hearer to do something● To get the hearer to realize something	<ul style="list-style-type: none">● <i>"Sophie, you're not allowed to kill anyone until after graduation. Call them off!"</i>● <i>"What you just did in that classroom is proof to me that you are exactly where you belong! It's not what we are. It's what we do, Sophie."</i>
7	Prof. Dovey	<ul style="list-style-type: none">● To get the hearer to do something● To get the hearer to realize something	<ul style="list-style-type: none">● <i>"Run! Run! Agatha, get out of there! Get up!"</i>● <i>"Once upon a time, Good was real and true. Now we are in the age of self-centered perfectionism, but you used your wish to save that poor girl. Do you remember when I told you that magic follows emotion? The most powerful emotion is empathy. The passion you've shown tells me that you, young lady, are exactly where you belong. You are the first real princess this school has seen in a long, long time."</i>

8	Prof. Anemone	● To get the hearer to do something	● <i>"show me your smile if you don't want to fail."</i>
9	Raffal	● To get the hearer to do something	● <i>"Stay away from Sophie, little witch."</i>
10	Rhian	● To get the hearer to do something	● <i>"No! Stop!!!"</i>
11	Prof. Manley	● To get the hearer to do something	● <i>"Well, I guess somebody better go find herself a prince to kiss"</i>
12	Cayla	● To alarm the hearer	● <i>"And you do not want to fail. Three fails, and you're expelled."</i>
13	Fairies	● To get the hearer to do something	● <i>"Go in there!"</i>
14	The Guards	● To get the hearer to do something	● <i>"Fall in line, newbie. Get over there."</i>
15	Gregor	● To get the hearer to do something	● <i>"Let go of me!"</i>
16	Beatrix	● To get the hearer to do something ● To annoy the hearer	● <i>"Let me try. Move, Kiko. Move! Get out of the way!"</i> ● <i>"I knew from its smell. It's a Never."</i>
17	Tristan	● To get the hearer to do something	● <i>"Tedros. Come quick."</i>

The table exhibited delineates the distinct types of perlocutionary acts inferred from the interactions of the seventeen characters in "The School for Good and Evil" movie. Notably, all characters engage in influencing the actions of others, except for Cayla. In a particular scene, Cayla employs an alarmist perlocutionary act by uttering, "And you do not want to fail. Three fails, and you're expelled." This utterance prompts the hearer to exercise greater caution and diligently adhere to the class requirements.

The result encompasses key aspects related to the classification of speech acts employed in "The School for Good and Evil" movie, as well as an in-depth examination of the meanings conveyed through the dialogues within the film. Simultaneously, this research delves into the layers of meaning embedded within the uttered dialogues. Based on the types of speech act above, the researcher found 73 dialogues from the seventeen characters. Therefore the researcher included 17 dialogues examples from each characters.

Dialogue 1

Raffal : "Sparring with you is the only part of the day I enjoy anymore."

Rhian : "I enjoy it too, but we're needed. It's one of the downsides of overseeing the most important school ever built."

Raffal : "And I'm bored."

Rhian : "No, we will not do that! We don't have time."



- Locutionary: In this context, the locutionary act entails Raffal conveying to Rhian that he was experiencing boredom.
- Illocutionary: The illocutionary act, demonstrated by Raffal, involves his request for an additional round, as exemplified by the utterance "I'm bored."
- Perlocutionary: The perlocutionary act refers to the impact of Raffal's utterance on Rhian, resulting in her acceptance of his request for another round.

Dialogue 2

Raffal : "Sparring with you is the only part of the day I enjoy anymore."

Rhian : "I enjoy it too, but we're needed. It's one of the downsides of overseeing the most important school ever built."

Raffal : "And I'm bored."

Rhian : "No, we don't have time."



- Locutionary: In this instance, the locutionary act involves Rhian communicating to Raffal that there is no available time.
- Illocutionary: The illocutionary act, conveyed by Rhian, entails her refusal for an additional round, articulated through the utterance "No, we don't have time."
- Perlocutionary: The perlocutionary act pertains to the influence of Rhian's utterance on Raffal, resulting in his decision not to proceed with another round.

Dialogue 3

A Man : "You're the girl lives in the graveyard."

Agatha : "We live by the graveyard, yeah."



- Locutionary: In this context, the locutionary act encompasses Agatha communicating to A Man that she resides near the graveyard.
- Illocutionary: The illocutionary act, as conveyed by Agatha, involves her assertion to A Man that she does not actually live in the graveyard, which is articulated through the utterance "We live by the graveyard, yeah."
- Perlocutionary: The perlocutionary act refers to the impact of Agatha's utterance on A Man and others, leading to a collective shift in their perception, with the outcome being that they will not harbor notions about Agatha and her mother residing in the graveyard.

Dialogue 4

Sophie : "No! You're supposed to drop me at the Good school, not her! Take me back! Please! No! You don't understand! I'm Good" ...(talk to big bird)



- Locutionary: In this scenario, the locutionary act involves Sophie conveying to the big bird her desire for him to return her to the Good school.
- Illocutionary: The illocutionary act, as articulated by Sophie, constitutes her complaint to the big bird regarding his placement of her in the wrong school. This sentiment is conveyed through the utterance "No! You're supposed to drop me at the Good school, not her! Take me back."
- Perlocutionary: The perlocutionary act refers to the impact of Sophie's utterance on the big bird, resulting in his subsequent action of taking her back to the Good school.

Dialogue 5

Wolf Guards : "Fall in line, newbie. Get over there. "
Sophie : "Oh! Sorry."



- Locutionary: In this instance, the locutionary act encompasses the Wolf Guards instructing Sophie to join the line.
- Illocutionary: The illocutionary act, demonstrated by the Wolf Guards, constitutes a command directed at Sophie, explicitly instructing her not to step out of the line. This command is conveyed through the utterance "Fall in line, newbie. Get over there."
- Perlocutionary: The perlocutionary act pertains to the effect of the Wolf Guards' utterance on Sophie, resulting in her compliance as she proceeds to fall in line.

Dialogue 6

Agatha : "What? I'm leaving."

Fairy : "Go in there!"

Agatha : "No! Stop doing that!"



- Locutionary: Within this context, the locutionary act involves the Fairy instructing Agatha to enter a particular location.
- Illocutionary: The illocutionary act, conveyed by the Fairy, embodies a directive to Agatha, compelling her to enter the school premises for educational purposes. This command is conveyed through the utterance "Go in there."
- Perlocutionary: The perlocutionary act pertains to the effect of the Fairy's utterance on Agatha, resulting in her complying with the directive and entering the school premises.

Dialogue 7

Agatha: "Okay. Thank you so much for the show. Um, have fun with your magic tricks, lady. I've gotta find my friend and get back to Gavaldon."

Prof. Dovey : "Stop! Look, if there was a mistake, then it is one that someone is going to get fired for. Literally! So, let's pretend there is not a mistake until we can sort this all out, yes? Besides, there is no way back."



- Locutionary: In this context, the locutionary act encapsulates Prof. Dovey's verbalization, urging Agatha to halt her actions.
- Illocutionary: The illocutionary act, as expressed by Prof. Dovey, encompasses a command directed at Agatha, compelling her to cease the thought that she might be in the wrong school. This injunction is succinctly conveyed through the utterance "Stop!"
- Perlocutionary: The perlocutionary act refers to the impact of Prof. Dovey's utterance on Agatha. Consequently, she engages in introspection and dispels the notion that she might be misplaced in her educational institution.

Dialogue 8

Lady Lasso : "Grace and beauty first, if you insist, Clarissa."

Prof. Dovey : "So glad you agree."



- Locutionary: In this context, the locutionary act involves Lady Lasso expressing to Prof. Dovey that prioritizing grace and beauty is essential.
- Illocutionary: The illocutionary act, as conveyed by Lady Lasso, entails her directing Prof. Dovey to extend greetings to the new students of the Good school. This instruction is succinctly presented through the utterance "Grace and beauty first, if you insist, Clarissa."
- Perlocutionary: The perlocutionary act pertains to the impact of Lady Lasso's utterance on Prof. Dovey. As a result of her statement, Prof. Dovey is prompted to greet her student in accordance with the directive.

Dialogue 9

Agatha: "Perfect."

Beatrix : "The Good do not room with Evil. Reena...Tell the fairies to come get my bags. I'm moving."



- Locutionary: In this instance, the locutionary act involves Beatrix conveying to Reena her desire for the fairies to collect her bags.
- Illocutionary: The illocutionary act, articulated by Beatrix, encompasses her instructing Reena to inform the fairies that she intends to relocate to another room, away from sharing a room with Agatha. This intention is succinctly expressed through the utterance "Reena... Tell the fairies to come get my bags. I'm moving."
- Perlocutionary: The perlocutionary act pertains to the influence of Beatrix's utterance on Reena. As a result of the statement, Reena is likely to convey the message to the fairies, prompting them to collect Beatrix's bags.

Dialogue 10

Agatha: "Psst. Who's that? Dark... Dark hair"

Kiko : "Tristan. I caught his rose. I hope he invites me to the Evers Ball. You have to get a boy to ask you, or you fail."

Cayla : "And you do not want to fail. Three fails, and you're expelled."



- Locutionary: Within this context, the locutionary act entails Cayla communicating to Agatha the imperative of avoiding failure.
- Illocutionary: The illocutionary act, expressed by Cayla, takes the form of a reminder directed at Agatha. The intent behind this reminder is to caution Agatha about the consequences of failing the class three times, which could lead to a transformation into a peculiar creature. This cautionary statement is articulated through the utterance "And you do not want to fail. Three fails, and you're expelled."
- Perlocutionary: The perlocutionary act refers to the impact of Cayla's utterance on Agatha. As a result of hearing the statement, Agatha is likely to exercise caution, ensuring she diligently participates in the class to avoid any negative consequences.

Dialogue 11

Agatha : "I'm sorry. This just feels so wrong. Smiling? That's how you're empowering us?"

Prof. Anemone : "Smiling is a strict requirement for passing this course. So, show me your smile if you don't want to fail."



- Locutionary: In this particular context, the locutionary act encompasses Prof. Anemone communicating to Agatha the suggestion to display a smile.
- Illocutionary: The illocutionary act, conveyed by Prof. Anemone, involves her advising Agatha to showcase a smile, thereby aiming to prevent Agatha from facing challenges in the class. This directive is succinctly phrased as "Show me your smile."
- Perlocutionary: The perlocutionary act pertains to the effect of Prof. Anemone's utterance on Agatha. As a result of the statement, Agatha is likely to respond by presenting a smile, aligning with the professor's intent to promote a positive atmosphere and successful participation in the class.

Dialogue 12

Gregor: "It's, um, Agatha, right?"

Agatha: "Hi."

Gregor: "Do you mind if I sit with you?"

Agatha: "No."



- Locutionary: In this scenario, the locutionary act involves Gregor conveying to Agatha a query about whether she would be amenable to his company.
- Illocutionary: The illocutionary act, as expressed by Gregor, takes the form of a request directed at Agatha. The aim behind this request is for Gregor to sit alongside her. This request is succinctly conveyed through the utterance "Do you mind if I sit with you?"
- Perlocutionary: The perlocutionary act refers to the impact of Gregor's utterance on Agatha. As a result of the statement, Agatha is likely to grant permission for Gregor to sit beside her, reflecting the effect of his polite request.

Dialogue 13

Hester : "Oh God, give it up. Why don't you summon a cliff and go jump off it?"

Sophie: "Why don't you find someone else to have mommy issues with?"

Hester : "Don't you dare talk about my mother. You know nothing about her!"

Sophie: "I know she did one hell of a good job turning you into a raving lunatic."

Hester : "I despise you, you freak! And everything you stand for."



- Locutionary: In this instance, the locutionary act encompasses Hester communicating to Sophie the instruction to refrain from discussing her mother.
- Illocutionary: The illocutionary act, conveyed by Hester, entails her directing Sophie to cease discussing her mother. This directive is delivered through the emphatic utterance "Don't you dare talk about my mother."
- Perlocutionary: The perlocutionary act pertains to the impact of Hester's utterance on Sophie. As a result of hearing the statement, Sophie is likely to discontinue discussing Hester's mother, aligning with the intended effect of the instruction.

Dialogue 14

Tedros : "Sophie! Toss my sword, now!"



- Locutionary: In this context, the locutionary act involves Tedros communicating to Sophie the instruction to seize and propel the Excalibur.
- Illocutionary: The illocutionary act, conveyed by Tedros, encompasses his urging Sophie to take action and provide assistance to him. This plea is articulated through the utterance "Sophie, grab Excalibur. Help him. Sophie, do something!"
- Perlocutionary: The perlocutionary act pertains to the impact of Tedros' utterance on Sophie. As a result of hearing the statement, Sophie is likely to engage in the intended action, aiding Tedros in the process, thus aligning with the effect intended by Tedros' plea.

Dialogue 15

Hort : "Oh, come on! Foul! Anybody! He's got a magical sword. How's that fair?"



- Locutionary: In this instance, the locutionary act involves Hort conveying to Prof. Dovey and Lady Lasso that Tedros possesses a magical sword.
- Illocutionary: The illocutionary act, expressed by Hort, combines a complaint and a directive directed at Prof. Dovey and Lady Lasso. Hort is imploring them to take action and impose a sanction on Tedros for using a magical sword, which he views as unfair. This expression is captured through the utterance "Oh, come on! Foul! Anybody! He's got a magical sword. How's that fair?"
- Perlocutionary: The perlocutionary act refers to the intended impact of Hort's utterance on Prof. Dovey and Lady Lasso. As a result of his complaint and directive, they are likely to consider and possibly take action to impose a sanction on Tedros for his use of the magical sword.

Dialogue 16

Prof. Billious Manley : "I don't think we need to get into that just now with our new friends, do we? It's such a happy first day. Let's not be downers, hmm? Besides, I'm sure this new class will perform exceptionally well. And like your parents before you, you are all here because the world of story needs great heroes and villains to teach the people of the outside world to make choices to find their way."

Sophie : "But what if we've been dropped in the wrong school?"

Agatha : "Or there's been a mistake and we need to go home immediately?"

Prof. Billious Manley : "There are no mistakes in the School for Good and Evil, so... Have a nice semester."



- Locutionary: In this context, the locutionary act involves Prof. Billious Manley conveying to Agatha and Sophie that there are no mistakes within his school.
- Illocutionary: The illocutionary act, expressed by Prof. Billious Manley, combines a statement and a directive directed at Agatha and Sophie. He is advising them to adhere to

the school's rules and commit to diligent studies, as the finest students are chosen for their unique ventures. This guidance is succinctly encapsulated in the utterance "There are no mistakes in the School for Good and Evil, so... Have a nice semester."

- Perlocutionary: The perlocutionary act refers to the intended effect of Prof. Billious Manley's utterance on Agatha and Sophie. As a result of his words, they are likely to internalize his advice, following the rules diligently and engaging in their studies with a greater sense of purpose and commitment.

Dialogue 17

Tristan : "Tedros. Come quick."



- Locutionary: In this instance, the locutionary act involves Tristan communicating to Tedros the urgency to arrive swiftly.
- Illocutionary: The illocutionary act, conveyed by Tristan, combines a statement and a call for assistance directed at Tedros. He is notifying Tedros that a situation has arisen at the Good school and requires his intervention, prompting him to come and provide aid. This message is succinctly conveyed through the utterance "Tedros. Come quick."
- Perlocutionary: The perlocutionary act refers to the intended effect of Tristan's utterance on Tedros. As a result of his call for help, Tedros is likely to respond promptly, arriving to offer his assistance in addressing the situation that has arisen at the Good school.

Based on the analysis provided, a prominent observation emerges: the prevalent nature of utterances within the interactions of the seventeen characters is geared towards instigating action from their counterparts. This pattern underscores the preeminence of illocutionary acts characterized as directives in *The School for Good and Evil* movie. According to Yolanda (2020) directive speech acts are most used in movies for several reasons; firstly, directives speech act are used to get the greatest attention from the listener in communication. Secondly, directives speech act are actions aimed at the listener by expressing the speaker's intent. Thirdly, directives speech act are common types of speech acts that the speaker tries to use to influence the behavior of the hearer, also directives speech act are important in keeping the flow of the storyline of the movie and making it more attractive to the audience. It could be concluded that directives speech act were most used in movies because they were effective in getting the listener's attention, influencing their behavior, and keeping the flow of the storyline. For instance, in a specific dialogue (dialogue 4), Sophie's interaction with the bird exemplifies this phenomenon. Faced with an erroneous situation, Sophie issues a command to the bird, compelling it to redirect her to the Good school. It is notable that the characters predominantly employ illocutionary acts of directives to elicit a desired response from their conversational partners.

Interestingly, the cinematic portrayal suggests that the characters prioritize soliciting actions rather than asserting declarations. Notably, the illocutionary act of making declarative statements appears less prominent within the interactions of the seventeen characters. This inclination towards eliciting action further underscores the dynamic interplay of speech acts and the communicative strategies employed in the movie's discourse. The insights gleaned from the data analysis of speech acts in *The School for Good and Evil* movie carry implications that extend beyond the cinematic context. This analysis sheds light on the importance of effective communication and its role in shaping interactions, relationships, and societal norms.

Several key points underscore the significance of the problem: **Communication Proficiency:** The prevalence of illocutionary acts centered around directives underscores the significance of effective communication in conveying intentions and soliciting specific actions. This aligns with the broader discourse on communication efficacy in various settings, emphasizing the need for clear and precise expression. According to Coursera (2023) effective communication requires us to be clear and complete in what we are trying to express. **Interpersonal Dynamics:** The characters' communication strategies reflect the nuanced dynamics that exist in interpersonal relationships. By employing directives, characters aim to influence the behaviors and responses of others, mirroring real-life interactions where individuals use language to influence, persuade, and collaborate. According to Kumala & Rohmah (2021) the characters in the movie use directive speech acts to influence the behaviors and responses of others. **Pragmatic Competence:** The analysis highlights the pragmatic competence required for successful communication. Understanding when and how to utilize different speech acts is crucial for conveying intentions accurately (Green, 2021). This connects to the larger issue of pragmatics and the necessity of context-aware language use in various real-world scenarios. **Societal Norms and Power Dynamics:** The characters' use of speech acts also touches upon societal norms and power dynamics. According to Prayitno, Huda, Inayah, Ermanto, Ardi, Giyoto & Yusof (2021) speech acts can be used to coordinate collective activity and to establish social norms. Directives can reflect authority, control, or dominance within social interactions. Analyzing these dynamics within the movie can serve as a metaphor for broader societal discussions about authority, influence, and power in communication. **Language and Action:** The strong emphasis on directives in the movie aligns with theories that suggest language and action are intricately linked. Speech acts are not just about conveying information; they serve as tools for prompting action, influencing decisions, and achieving specific outcomes. According to Green (2021) speech acts are not just about the content of the message, but also about the force of the message.

In extrapolating these findings to overarching issues, the analysis underscores the intricate relationship between language, communication, and broader social and interpersonal dynamics. It confirms the notion that communication is not merely a passive exchange of information, but an active force that shapes relationships, behaviors, and outcomes. Additionally, it reinforces the idea that effective communication is an essential skill for navigating various contexts, from personal interactions to professional environments. Examining these findings through a larger lens can gain insights into the role of language in shaping human interactions and society as a whole.

CONCLUSION

To conclude, all types of speech acts are manifest within The School for Good and Evil movie. A focal point of this research is the observation that illocutionary acts of "telling" and "commanding" predominate within the movie's discourse, substantiated by the discoveries expounded upon in the preceding explanations. Additionally, the perlocutionary acts noted are primarily of a non-literal nature. The classification of speech acts further reveals the recurrent usage of directives and representatives throughout the movie.

The illocutionary acts discerned within The School for Good and Evil movie encompass a spectrum of communicative functions, encompassing querying, summoning, instructing, motivating, cautioning, expressing gratitude, extending apologies, extending invitations, conveying information, expressing sentiments, and asserting positions. These acts intricately shape the dialogues, interactions, and narrative progression within the film. Moreover, the perlocutionary acts within the movie exhibit a variance in their efficacy in invoking responses or reactions. Notably, while some utterances induce tangible effects in terms of eliciting responses or influencing others' actions, certain utterances may yield no discernible outcome, underscoring the nuanced interplay between speech and its intended effects.

In addition, further study related to speech acts might do the analysis on other genres of movies or literature, such as drama, comedy, or even different forms of media like TV series or novels. Compare how speech acts are employed and their impact on narrative and character development across diverse contexts.

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ACCEPTANCE LETTER

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Dear authors,

On behalf of the Boards of Editorial Team, I am glad to confirm that your manuscript ID21337 entitled **"Tinkering with Talk: Deconstructing Speech Acts in Soman Chainani's the School for Good and Evil Movie"** has been selected for publication in VELES Journal Vol. 7, No.2; October 2023.



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