

**SOCIAL DIALECT OF JACK SPARROW IN PIRATES OF CARIBBEAN 2: DEAD
MAN' CHEST**

A GRADUATING PAPER

**Submitted in Partial fulfillment of the Requirement for Gaining the Bachelor Degree in
English Literature**



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2017

A FINAL PROJECT STATEMENT

I certify that this thesis is definitely my own work. I am completely responsible for the content of this. Other writer's opinion or findings included in the thesis are quoted or cited in accordance with ethical standards.

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Abstrak

Dialek sosial adalah variasi bahasa karena perbedaan usia, pekerjaan, dan gender. Dialek sosial dibagi atas akrolek, basilek, slang, kolokial, argot, jargon, dan vulgar. Dalam pemakaiannya, variasi akrolek sering kali diasumsikan dipakai oleh usia dewasa dengan pekerjaan dalam lingkungan formal. Sementara itu, variasi basilek, slang, kolokial, vulgar, dan argot cenderung dipakai oleh masyarakat kelas bawah. Variasi jargon adalah untuk istilah dalam bidang ilmu atau pekerjaan tertentu. Namun, dalam film *Pirates of Caribbean* asumsi tersebut terpatahkan karena beberapa tuturan salah satu pemeran film tersebut, yakni Jack Sparrow juga varian akrolek. Padahal, pekerjaan Jack Sparrow adalah seorang bajak laut. Oleh karena itu, penelitian ini bertujuan mendeskripsikan variasi dialek sosial dan faktor yang memengaruhi dialek sosial yang digunakan Jack Sparrow dalam film *Pirates of Caribbean*. Penelitian ini adalah kualitatif deskriptif. Data diperoleh dari film *Pirates of Caribbean*. Kemudian data ditranskripsi secara ortografis. Hasil penelitian menunjukkan bahwa Jack Sparrow dalam film tersebut bertutur menggunakan variasi akrolek karena ia bertutur dengan pemeran lain yang usianya lebih tua dari dirinya. Di samping itu, ia juga bertutur secara akrolek dengan perempuan. Variasi basilek, slang, kolokial, argot, jargon, dan vulgar tampak pada tuturan Jack Sparrow ketika bertutur dengan teman sejawatnya sesama bajak laut. Variasi slang tampak pemakaian kata *savvy*, *beastie*, *bonnie lass*, *rooting*, dan *thump-thump*. Variasi argot pada film tersebut adalah adanya pemakaian kata *scurry*, *skin up*, *sheets*, *seal in blood*, *her* (ship), *starboard*, *mum*, *lizzie*, *she's* (ship), dan *shanghaied*. Variasi jargon dalam film tersebut adalah *mind the tide*, *travel to upriver*, *welcome aboard*, dan *heading*. Variasi vulgar adalah kata *bugger*, *persuade me*, *trifles*, *slimy git*, *fishface*, *scungili*, *shut it*.

Kata kunci: *Pirates of Caribbean*, variasi bahasa, dialek sosial, gender

Social Dialect of Jack Sparrow in Pirates Of Caribbean 2 : Dead Man's

Chest (2006)

Abstract

Social dialect is a variation of language due to age, occupation, and gender differences. The social dialect is divided into acrolect, basilect, slang, colloquial, argot, jargon, and vulgar. In its use, acrolect variation is often assumed to be used by adult age with occupation in a formal environment. Meanwhile, basilect, slang, colloquial, vulgar, and argot variations tend to be used by lower classes. Variations of jargon are in terms in a particular field of science or occupation. However, in the Pirates of Caribbean movie, the assumption is broken because some of the speech of one of the casts of the film, namely Jack Sparrow is also a variant acrolect. In fact, Jack Sparrow's job is a pirate. Therefore, this study aims to describe the variation of social dialect and the factors influencing the social dialect used by Jack Sparrow in the Pirates of the Caribbean film. This research is qualitative descriptive. Data obtained from the Pirates of the Caribbean film. Then the data is transcribed orthographically. The results show that Jack Sparrow in the film speak using variations acrolect because he spoke with other actors who are older than himself. In addition, he also acrobatically acts with women. Variations of basilect, slang, colloquial, argot, jargon, and vulgar look at the speech of Jack Sparrow when told with his fellow pirate friends. Variations of slang appear to use the word *savvy*, *beastie*, *bonnie lass*, *rooting*, and *thump-thump*. The argot variation on the film is the use of the word *scurry*, *skin up*, *sheets*, *seal in blood*, *her (ship)*, *starboard*, *mum*, *Lizzie*, *she's (ship)*, and *shanghaied*. Variations of jargon in the film have minded the *tide*, *travel to upriver*, *welcome aboard*, and *heading*. Vulgar variations are the word *bugger*, *persuade me*, *trifles*, *slimy git*, *fishface*, *scungilli*, *shut it*.

Keywords: *Pirates of Caribbean*, variant of language, social dialect, gender

MOTTO

It is not called plagiarism if you change a few verbs from the book that you're suddenly read and that is a really good method of piracy nowadays.

Dicky Pratama S



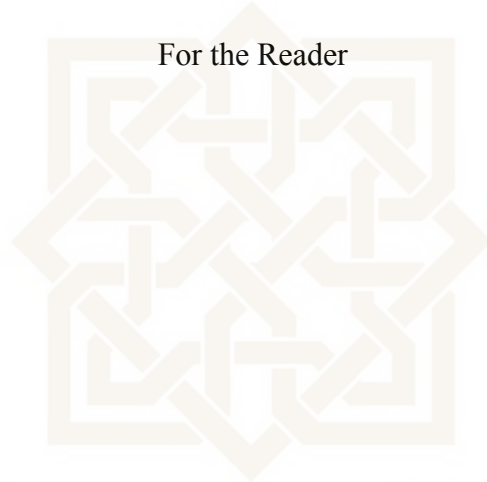
DEDICATIONS

For My Parents

For My Beloved Student

For You

For the Reader



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ACKNOWLEDGMENT

Assalamu 'alaikum Wr. Wb

Praise to Allah The Almighty, the Lord of the universe for His blessings and mercies, and *shalawat* and *salam* are just for our beloved Prophet Muhammad (peace be upon him), upon which the writer can accomplish the making of this research “**Social Dialect of Jack Sparrow in Pirates Of Caribbean 2 : Dead Man’s Chest (2006)**”.

As the writer, I want to express my fully thanks to all people who always support and give motivation in completing this research. They are:

1. Dean of Faculty of Adab and Cultural Sciences, Prof. Dr. H. Alwan Khoiri, M.A
2. My greatest thanks to Mrs. Ening Herniti M.Hum, because without my beautiful mom I can't finished my paper.
3. Thanks to who supports me until I finished my paper: Rofiq, Alif, Albab, Budi, Lusia, Havid, Ade, Fahry, Getty, Wahyu, Yayan, Juki, Ardli, Nita and Nisa.
4. Thanks to my trusted and beloved friend who motivates me through the hardest time until now.
5. Thanks to you that accompany me from the beginning and keep supporting me until finis
The writer realized this research is not perfect. Thank you.

Wassalamu 'alaikum Wr. Wb.

The writer,

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CHAPTER I

INTRODUCTION

1.1 BACKGROUND OF STUDY

The main purpose of using language is for communication according to William G. Lycan language is used by community for communication between different people, not often for the mere articulation of someone private thought (2008:60). Humans need to communicate because they are needed to socialize one another to talk and express their feelings about what happened in their life with word, utterance. Considering the needs to express how they feel and to socialize it, humans need language.

According to Ronald Wardaugh, Language that speakers use reflects such matters as their regional, social or ethnic origin (2006:10). Humans build society in which people can gather and share their experiences and social influences. They can also learn a new language and idiolect regarding identical and personal style. Society grows and makes different utterances to elders and also knows the utterance in matter of situation.

In the growth of society, humans know and learn different language and different culture from other societies in this world. Janet Holmes states that sociolinguistic is a study about language and society(1995:1).Ronald Wardaugh also states that sociolinguistics must be something more than just a simple mixing of linguistics and sociology which takes concepts and findings from the two

disciplines and attempts to relate them in simple ways (2006:11). In addition, Abdul Chaer mentions that sociolinguistic provides knowledge about how to use the language properly (2004:7). Therefore it can be concluded that sociolinguistic discusses on how to use language properly through the consideration of situation.

One part of sociolinguistic explains about social dialects. According to Janet Holmes, social dialects are distinguished by features of pronunciation, vocabulary and grammar according to social group of speaker (1995:142). The researcher want to explain about social status and factor which is influence in social dialect explain further.

There are factors that are significant in determining the use of social dialect such as gender, age and occupation (Wardhaugh,2006:272). Because of this factor their language generally reflects these grouping – they use different social dialects (Holmes,1995:145).

Social class is a combination between social background and well educated society. Differences with each people are associated with differences in social prestige, wealth and education (Holmes,1995:148).Low level is the style all children learn first regardless of social-class origin, and everyone uses it on some occasion, even close acquaintances of the highest classes (Wardhaugh, 2006: 279).The social-class membership of individuals is in an attempt to describe the characteristic linguistic behavior of various social classes (Wardhaugh, 2006:149).

Pirate is a part of society who knows about social class and social status depicted in movie that has theme about pirate that is *Pirates of the Caribbean 2: Dead Man's Chest*. This movie uses social class and factor of social dialect in which pirate should understand about the context of situation in some certain utterances that are in used to talk one to another pirate.

Jack Sparrow (JS) was a pirate. As a pirate, JS was meeting a lot of people in his adventure. Some of them were inhabitants from other countries. JS was a captain of the Black Pearl. As a captain, he was the one who was in charge to do bartering, discussing, trading, and starting to pirate. He could understand the context and content of what he wanted to talk about and with whom JS might talk to. However, other pirates did not understand about situation and always said offensive word.

Therefore, pirate societies become an interesting object to be considered because it is a part of society that uses its own secret language. They spread it through trading from one to another port in which their language expands as society improves. It is also because society's language is improved by pirate through their utterances formed as secret language. In committing the trade sometimes they purchase map of region where they have explored before. The captain here should understand how he should talk with the statesmen.

It is known that Islam has already noticed about social dialect since long time ago in surah Al-Hujurat verse 13 explaining that Allah built an earth that includes

human in different races, statuses, genders and countries. Each country has its own language and dialect.

إِنَّا نَحْنُ قَائِدٌ وَأَوْقَابُ شُعُوبٍ وَأَجْعَلْنَاكُمْ وَأُنْذَرُكُمْ مِّنْ خَلْقِنَا كَمَا نَا النَّاسَ أَيُّهَا

خَيْرٌ عَلِيمًا لَّهَآ أَنَّا قَائِدًا لَّهُ عِنْدَ أَكْرَمِكُمْ

O mankind we have created you from a male and female; we have made you into tribes and sub-tribes that you may recognize one another. Verily, the most honorable among you in the sight of Allah, is he who is the most righteous among you. Surely, Allah is All-knowing, All-Aware.(Ali, 2004:613)

Researcher wants to explore deeper about which variety of social dialect used in the utterance of dialogues in *Pirates of the Caribbean 2: Dead Man's Chest*. Some certain utterances perform in some situations and certain contexts will be discussed later particularly in JS' utterances. Those utterances have factors that come from their occupations, ages and genders. The researcher also wants to explain and study further about JS' variety social dialect used in movie *Pirate of the Caribbean 2: Dead Man's Chest*.

1.2 Problem Statements

Based on the data and the background of the study, the researcher finds two problems that are:

1. What are variety social dialects used by JS in *Pirates of Caribbean*?

2. What are factors that influence social dialect in this movie?

1.3 Objectives Of Study

Based on research questions above, the objectives of this research are:

1. To know and to understand variety dialect used by JS in his conversation in *Pirates of the Caribbean 2* movie as a captain.
2. To describe which social dialects that make influence in JS in *Pirates of the Caribbean 2* movie.

1.4 Significance Of Study

There are two significances of this research. First it is to know how many variety dialects in 'New World' era portrayed in *Pirates of the Caribbean 2*. Second is that the discussion can improve knowledge about context of social dialect and context between the speaker and hearer.

1.5 Literature Review

There are some researches that can be collated within this research. After reading them this research has similarities and differences with those priorresearches. This research has found four prior researches.

The first is from Nick Prescott in 2006 that conducts a review of "*Pirates of the Caribbean 2: Dead Man's Chest*". Prescott who is a student from Flinders University explains about the movie plot, setting, social background and

role of actor. However, this review just explains about *Pirates of the Caribbean* in general with no explanation about point of view. Prescott does not give complete explanation because he just provides critique formed in essay of the movie.

The second is from Caitlin G. O'Neill from Ohio University in 2008 entitled "*Social Variation Speaking rate*" O'Neill explaining about gender, age, variation articulation in reading a sentences and spontaneous speech and articulation rate that is slower while having a conversation. O'Neill says that age is the most significant discussion by turning aside factor and gender. O'Neill also explains about social dialect emphasizing in speaking rate.

The third research is from Anik Husana, a student UIN Sunan Kalijaga Yogyakarta in 2015 entitled "*Tess' Social Dialect in Test the D'Urbervilles Novel*". This research uses qualitative research method to analyze the data in word formed. It applies the theory from Janet Holmes and ASHA. Anik Husana explains about Standard English used when Angel and Alec D'Urbervilles communicate each other with different dialect as well as factors that are influencing the dialect. Through its grammar and vocabulary, Anik Husana explains about standard and non-standard English in novel. She gives similar theory but different discussion that focuses more on variety social dialect used in movie "*Pirates of the Caribbean 2*".

The last is article by Richard Gray from Mail Online in 2016 entitled "*The Death of Dialect? Regional Differences Are Disappearing As Northerners Increasingly Use Southern Words?*" This article focuses on English dialect of U.K that changes into southern English, and also explains about regional dialect theory.

This article functions as a support to this research because it gives some new words to the researcher.

The differences of this research from the three articles and the paper are in the object. The theory of this research might be same in its usage. This paper focuses on variety social dialect used by JS in “*Pirates of the Caribbean 2*” movie and on social factor that influences to JS’ social dialect in the movie.

1.6 Theoretical Approach

Social dialect regards to differences in pronunciation and vocabulary. Social dialect is about accent that each region has. Sometimes the differences between dialects are a matter of the frequencies with which particular features occur, rather than complexity different ways of saying thing (Holmes, 1995:136). Social dialect is defined as regional ones. An immediate problem is that, to the various factors that can be used to determine social position, e.g., occupation, place of residence, education (Wardhaugh, 2006:49). The focus of social dialect can be influenced by usage of language on highest and lowest castes. Accent can be known from the way speaker talks. For instance, Yogyakarta accent is definitely different with Surabaya because it has lower tone in the utterance. Slang is a part of social dialect that is marked to talk about solidarity because it is used by some social groups or communities to utter regardless of being understood by other people. Colloquial word or phrase is usually used in conversation and is not uttered in a word form (Chaer, 2004: 67). Jargon is an utterance used by some social groups that create private utterances referred to something or someone (2004:68). Vulgar is an utterance used by uneducated social group using offensive word (2004: 66). Argot is language which is often used by people who do criminal jobs or activities (2004:68).

1.7 Method of Research.

1.7.1 Type of Research

This research uses qualitative research as the method of research because this research is based on movie. This research wants to explain further about how movie can synchronize with social life and problems. According to Creswell, qualitative research is aimed to explore and understand the individual or communal meanings that exist in social and human problem. The process of this research involves procedures that involve collecting data in the participant setting, analyzing the data shared with same ideas, making particular build for general theme and making interpretation of meaning from the data. The final report will be provided as an understandable flexible writing (2009:227).

1.7.2 Data Source

The data is divided into two parts whose first is primary data in which the data will be provided in direct or firsthand evidence about event, person and objects. Primary sources include historical and legal documents, eyewitness accounts, experiment results that are from observation research. The second data is secondary data that supports the primary data. It includes article, journal and theoretical book.

The primary data source of this paper is obtained from movie “Pirates of the Caribbean 2: Dead Man’s Chest” that provides all character utterances formed in words and transcript. The researcher wants to explain JS’ utterances in more

detail. Secondary data will be taken from article and theoretical book of sociolinguistic which support this research.

1.7.3 Data Collection Technique

This research uses content analysis, Catherine and Gretchen state “the fundamental methods relied on by qualitative research for gathering information are participation in the setting, direct observation, in-depth interviewing, document review (as cited in Sugiyono, 2015: 225)”. Content analysis is identified particular characteristic in recorded verbal communication. The research data is collected from JS’ utterances in movie that takes steps used in the process of collecting data:

1. Documenting movie *Pirates of the Caribbean 2 : Dead Man’s Chest*
2. Transcribing all data from movie *Pirates of the Caribbean 2: Dead Man’s Chest*
3. Sorting out the data from movie *Pirates of the Caribbean 2: Dead Man’s Chest* very carefully
4. Classifying JS’ utterances from movie *Pirates of the Caribbean 2: Dead Man’s Chest*.

1.7.4 Data Analysis Technique

Data analysis technique is the process in seeking and arranging the data systematically that is that is obtained from the result of interview, field notes documentations by organizing the data, describing in units, doing a syntheses, arranging in a pattern, choosing the important thing that will be learned and

making a conclusion so it can be understood easier by people (Sugiyono. 2008).

It includes:

1. Identifying the utterances of JS used in the movie.
2. Selecting data of JS' conversations between him and other characters.
3. Classifying the data in movie.
4. Presenting the factors and variety social dialect that might influence JS' utterance.

1.8 Paper Organization

This paper will divide into four chapters. The first chapter is introduction. It explains the general information of this research that consists of background of study, research question, objectives of study, significance of study, literature review, theoretical approach, research method and paper organization. The second chapter consists of the use of theory that is social dialect. The third chapter is the main part of research that is data analysis and research findings discussion. The fourth chapter will be the last chapter that contains the conclusion from entire discussion and suggestion.

CHAPTER IV

CONCLUSION AND SUGGESTION

The last chapter consists of conclusion and suggestion of this research. The conclusion presents summary of the research finding to answer the mentioned problems. The suggestion presents particular matters suggested to any reader either for English Department Student or other research.

4.1 Conclusion

Based on findings and discussions in the chapter three, the conclusion can be drawn in the following points.

JS social dialect is separated into 7 types which are acrolect, basilect, jargon, colloquial, slang, argot and vulgar. As a pirate JS understands about how to speak in formal situation and respect other pirates even though when he tried to steal something. When JS talks to his crews he uses abbreviation as a sailor and pirate. In formal situation JS uses formal word even though here JS is quite polite, but sometimes he uses vulgar when he is in doing something stupid, outrageous and being mocked by someone else.

JS' factor is divided into three factors that are age, gender and occupation. Even though JS is a pirate he understands and respects the older person like when he talked to Davy Jones and the corpses in casket that brought him at the first time

appearance in this movie. JS understands who he might talk to like when he talks to a women with different and more polite word.

4.2 Suggestions

The next researchers that will analyze the social dialect should lift some issues on this discussion. The issues or phenomena will bring the correspondence between the theory and real life. For example to understand the usage of social dialect in regional area like in Yogyakarta itself and learn about how to talk each other respecting person we did not know before.



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Online Resource

www.dailymail.co.uk/sciencetech/article-3616265/do-know-spelk-spool-spile-Words-dissappear-English-langauge-dialects-southern.html access: 13 may 23.01

APPENDIXES

NO	Utterance Jack Sparrow	Minutes	Social Dialect						
			Acrolect	Basilect	Jargon	Slang	Colloquial	Argot	Vulgar
1	Sorry, mate. Mind if we make a little side trip? I didn't think so.	00:06:43,175 →00:06:53,769	✓						
2	Complications arose, ensued, were overcome.	00:07:03,779 →00:07:06,032		✓					
3	Shiny.	00:07:36,646 →00:07:37,302					✓		
4	Is that how you're all feeling then? That perhaps dear old Jack is not serving your best interests as captain?	00:07:40,608→ 00:07:47,990	✓						
5	What did the bird say ?	00:07:50,576 →00:07:52,002		✓					
6	It does me	00:08:06,990 →00:08:08,678					✓		
7	No. Much more better. It is a drawing of a key	00:08:13,975 →00:08:18,104		✓					
8	Gentlemen, what do keys do	00:08:24,402→ 00:08:28,322	✓						
9	No. If we don't have the key, we can't open whatever it is we don't have that it unlocks.	00:08:40,960→00:08:47,091		✓					
10	which we don't have, without first having found the key what unlocks it?	00:08:51,137→00:08:55,641		✓					
11	You're not making any sense at all. Any more questions?	00:08:58,978→00:09:03,941		✓					
12	A heading. Set sail in a general that-way direction.	00:09:09,697→00:09:22,793							

13	Come on, snap to and make sail. You know how this works. Go on	00:09:24,170→00:09:28,966		✓				✓	
14	Why is the rum always gone? That's why. As you were, gents.	00:12:36,153→00:12:57,550					✓		
15	Bootstrap. Bill Turner.	00:13:53,064→ 00:13:57,985					✓		
16	Is this a dream?	00:14:11,874 → 00:14:14,210					✓		
17	I thought not. If it were, there'd be rum.	00:14:15,795 → 00:14:19,382					✓		
18	I had some help retrieving the Pearl, by the way. Your son.	00:14:30,351→00:14:37,733		✓					
19	And to what do I owe the pleasure of your carbuncle?	00:14:44,448 → 00:14:48,369						✓	
20	So it's you, then, he shanghai'd you into service, eh?	00:14:57,378→ 00:15:04,302						✓	
21	It's funny what a man will do to forestall his final judgment.	00:15:43,883 → 00:15:47,053	✓						
22	Technically...	00:15:54,769→00:15:55,543					✓		
23	The Flying Dutchman already has a captain...	00:16:06,530 → 00:16:09,033		✓					
24	Any idea when Jones might release said terrible beastie?	00:16:20,002 → 00:16:24,674				✓			
25	On deck, all hands! Make fast the bunt gasket! On deck! Scurry! Scurry! I want movement! Movement! I want movement!	00:16:49,240 →00:16:59,542						✓	
26	Lift the skin up! Keep your loof! Haul those sheets! Run them! Run! Keep running! Run as if	00:16:59,709→00:17:08,009			✓				

	the devil himself and itself is upon us								
27	Run! Land.	00:17:09,650→00:17:11,429					✓		
28	I didn't say "port", I said "land". Any land	00:17:17,553→ 00:17:20,313					✓		
29	No, no Leave it! Run.	00:17:29,905→00:17:35,202					✓		
30	Nothing.	00:17:55,181 →00:17:56,849					✓		
31	...eensy-weensy. Eunuchy. ...eunuchy. Snip, snip	00:25:19,000→00:25:33,389					✓		
32	Savvy? Save me.	00:25:51,991→00:26:02,376					✓		
33	No, no. Oi! No, no More wood. Big fire. Big fire.	00:33:48,718→00:33:54,640					✓		
34	I am Chief. Want big fire. Come on. Tout de suite. Come on. More wood.	00:33:54,640→00:34:04,775					✓		
35	Bugger. A little seasoning, eh? Well done.	00:35:13,511→ 00:35:42,623							✓
36	Well, go on, go get them. No, no. Oi! No, no! Not good.	00:38:14,942→00:38:28,956					✓		
37	Stop it! Bugger.	00:41:19,335→ 00:42:17,601							✓
38	Good doggy.	00:43:38,975→00:43:41,268					✓		
39	Alas, my children, this is the day you shall always remember as the day that you almost... Captain Jack Sparrow	00:43:56,784→00:44:08,254	✓						

40	Yes to the first. Yes to the second, but only in so far as we keep to the shallows as much as possible.	00:44:37,241 → 00:44:41,787	✓						
41	I have every faith in your reconciliatory navigational skills Master Gibbs.	00:44:43,998 → 00:44:47,209	✓						
42	Now, where is that monkey? I want to shoot something.	00:44:47,293 → 00:44:50,421		✓					
43	Have you considered keeping her or watch her or maybe just locking her up somewhere?	00:44:58,471 → 00:45:01,349		✓					
44	There comes a time when one must take responsibility for one's mistakes	00:45:04,060 → 00:45:08,981	✓						
45	We have a need to travel upriver.	00:45:20,451 → 00:45:23,371			✓				
46	No, a resolute and unyielding need.	00:45:31,003 → 00:45:34,840					✓		
47	I shall trade you the compass if you will help me to find this.	00:45:40,763 → 00:45:46,978	✓						
48	No. You want you to find this, because the finding of this finds you incapacitorially finding and or locating in your discovering a detecting way to save your dolly belle, ol' what's-her-face	00:45:53,150 → 00:46:00,950	✓						
49	Savvy?	00:46:07,748 → 00:46:10,668				✓			

50	How much do you know about Davy Jones?	00:46:16,966 → 00:46:19,969		✓					
51	Yeah, it's going to save Elizabeth.	00:46:23,889 → 00:46:26,934		✓					
52	No worries, mates. Tia Dalma and I go way back. Before. Were. Have been. Thick as thieves. Nigh inseparable, we are.	00:49:57,061 → 00:50:07,279						✓	
53	It's me front I'm worried about	00:50:10,615 → 00:50:12,576					✓		
54	Tia Dalma	00:50:38,102 → 00:50:40,271					✓		
55	I thought I knew you. There'll be no knowing here. We've come for help and we're not leaving without it. I thought I knew you	00:51:09,467 → 00:51:14,221		✓					
56	Come.	00:51:17,975 → 00:51:20,102					✓		
57	I brought payment Look. Top that. An undead monkey.	00:51:32,990 → 00:51:44,418		✓					
58	I did not. I didn't know where the key was. But now we do. All that's left is to climb aboard the Flying Dutchman, grab the key,	00:54:31,377 → 00:54:35,756		✓					
59	You go back to Port Royal and save your bonnie lass, eh?	00:54:35,798 → 00:54:38,592				✓			
60	Dirt. This is a jar of dirt.	00:55:43,866 → 00:55:46,994					✓		
61	Is the jar of dirt going to help?	00:55:52,917 → 00:55:55,836					✓		
62	No.	00:55:59,423 → 00:56:02,593					✓		
63	Neither do you. Do not	00:56:39,463 → 00:56:41,924	✓						

	underestimate her								
64	So, what's your plan, then?	00:56:45,301 → 00:56:47,722					✓		
65	And if there are crewmen?	00:56:51,434 → 00:56:53,811					✓		
66	I like it. Simple, easy to remember.	00:56:56,897 → 00:56:59,900		✓					
67	If you do happen to get captured, just say Jack Sparrow sent you to settle his debt. It might save your life.	00:57:07,617 → 00:57:13,247	✓						
68	Douse the lamps.	00:57:21,172 → 00:57:23,716					✓		
69	Technically I was only captain for two years, then I was viciously mutinied upon.	01:02:54,463 → 01:02:58,342	✓						
70	You have my payment. One soul to serve on your ship is already over there.	01:03:11,147 → 01:03:14,150	✓						
71	So we've established my proposal is sound in principle. Now we're haggling over price.	01:03:17,570 → 01:03:24,160	✓						
72	Just how many souls do you think my soul is worth?	01:03:28,789 → 01:03:32,335		✓					
73	You're a diamond, mate. Send me back the boy. I'll get started right off.	01:03:41,844 → 01:03:45,765	✓						
74	Have you not met Will Turner? He's noble, heroic, a terrific soprano. Worth at least four. Maybe three and a half. And did I happen to mention he's in love? With a girl.	01:03:54,815 → 01:04:14,293	✓						
75	Due to be married. Betrothed. Dividing him from her and her from him would	01:04:14,377 → 01:04:29,433	✓						

	only be half as cruelas actually allowing them to be joined in holy matrimony. Eh?								
76	Yep. I'm good with it. Shall we seal it in blood? I mean ink.	01:04:56,335 → 01:05:01,549						✓	
77	Mr Gibbs	01:05:23,820 → 01:05:25,740						✓	
78	I feel sullied and unusual	01:05:25,906 → 01:05:28,534						✓	
79	Fortunately, he was mum as to the condition in which these souls need be.	01:05:34,540 → 01:05:40,588	✓						
80	Come to join me crew, lad? Welcome aboard.	01:17:07,942 → 01:17:10,528			✓				
81	I'm deeply flattered, son, but my first and only love is the sea	01:17:14,240 → 01:17:18,786	✓						
82	Elizabeth. Hide the rum You know these clothes do not flatter you at all. It should be a dress or nothing I happen to have no dress in my cabin	01:17:24,000 → 01:17:31,090	✓						
83	Darling, I am truly unhappy to have to tell you this, but through unfortunate entirely unforcibly circumstances that had nothing whatsoever to do with me, poor Will has been press-ganged into Davy Jones's crew.	01:17:39,724 → 01:17:55,114	✓						
84	You look very awful. What are you doing here?	01:18:05,458 → 01:18:08,836			✓				

85	You smell funny	01:18:11,213 → 01:18:12,133					✓		
86	Are you certain? Is that what you really want most?	01:18:20,723 → 01:18:25,227	✓						
87	Because I would think you'd want to find a way to save Will most.	01:18:28,522 --> 01:18:32,818	✓						
88	Well, there is a chest	01:18:33,444 → 01:18:37,448					✓		
89	A chest of unknown size and origin.	01:18:40,785 --> 01:18:43,037	✓						
90	And whoever possesses that chest possesses the leverage to command Jones to do whatever it is he or she wants, including saving brave William from his grim fate.	01:18:49,502 → 01:18:55,424	✓						
91	My compass is unique	01:19:15,278 --> 01:19:18,197					✓		
92	True enough, this compass does not point north.	01:19:22,868 --> 01:19:27,415		✓					
93	It points to the thing you want most in this world.	01:19:32,420 --> 01:19:37,258	✓						
94	Every word, love and what you want most in this world is to find the chest of Davy Jones, is it not?	01:19:47,685 → 01:19:56,027	✓						
95	By finding the chest of Davy Jones. Mr Gibbs!	01:20:01,115 → 01:20:16,672					✓		

96	We have our heading	01:20:19,133 --> 01:20:21,302			✓				
97	My tremendous intuitive sense of the female creature informs me that you are troubled.	01:39:26,906 --> 01:39:33,704	✓						
98	Lizzie, I am captain of a ship, and being captain of a ship, I could in fact nperform a "marr-i-age" right here. Right on this deck Right now.	01:39:50,805 → 01:40:09,323						✓	
99	Why not? We are very much alike, you and I. I and you. Us.	01:40:15,329 → 01:40:20,793		✓					
100	Trifles.	01:40:29,552 → 01:40:31,846							✓
101	You will come over to my side. I know it.	01:40:34,557 → 01:40:36,854		✓					
102	One word, love. Curiosity You long for freedom. You long to do what you want to do because you want it. To act on selfish impulse You want to see what it's like. One day, you won't be able to resist.	01:40:39,854 → 01:40:50,698							✓
103	My compass works fine	01:40:59,999 → 01:41:03,127					✓		
104	I love those moments. I like to wave at them as they pass by.	01:41:12,053 → 01:41:14,889							✓
105	All evidence to the contrary.	01:41:26,525 → 01:41:29,028					✓		
106	Do tell, dearie.	01:41:33,281 → 01:41:35,201					✓		

107	I do want to know what it tastes like	01:41:59,642 → 01:42:02,603							
108	I want my jar of dirt.	01:42:27,461 → 01:42:29,297					✓		
109	Guard the boat. Mind the tide. Don't touch my dirt.	01:43:01,078 → 01:43:05,750			✓				
110	Yes, it does. You're sitting on it.	01:43:51,087 → 01:43:54,382					✓		
111	Move.	01:43:56,216 → 01:43:57,093					✓		
112	Pretty much. Time and tide, love. Oi! What are you doing?	01:46:30,079 → 01:46:36,335						✓	
113	Can't let you do that, William. Cos if Jones is dead, who's to call his terrible beastie off the hunt, eh	01:46:40,756 → 01:46:49,348	✓						
114	Now, if you please The key.	01:46:55,354 → 01:47:01,861	✓						
115	I knew you'd warm up to me eventually	01:47:14,040 → 01:47:17,501		✓					
116	The dark side of ambition.	01:47:27,136 → 01:47:28,679					✓		
117	Bugger!	01:49:20,166 → 01:49:22,293							✓
118	Let us examine that claim for a moment. Who was it, that at the very moment you had a notorious pirate safely behind bars saw fit to free said pirate and take your dearly beloved all to hisself? So whose fault is it, really, that you've ended up a rum-pot deckhand what takes orders from pirates?	01:51:26,167 → 01:51:47,063	✓						
119	Still rooting for you, mate.	01:51:57,323 → 01:51:59,158				✓			

120	Shut it.	01:55:27,116 → 01:55:28,576							✓
121	Jar of dirt!	01:56:18,167 → 01:56:20,544					✓		
122	Leave him lie! Unless you plan on using him to hit something with.	01:58:26,879 → 01:58:31,550		✓					
123	Into the boat	01:58:34,679 → 01:58:36,681			✓				
124	I say we respect his final wish	01:58:45,815 → 01:58:46,568						✓	
125	Fell behind.	01:59:52,089 → 01:59:55,176			✓				
126	I'll handle this, mate Oi, fishface! Lose something? Eh? Scungilli!	02:00:25,289 → 02:00:35,132							✓
127	Got it! Come to negotiate, eh, have you, you slimy git Look what I got. I got a jar of dirt. I got a jar of dirt And guess what's inside it?	02:00:40,471 → 02:00:53,442							✓
128	Hard to starboard	02:01:03,869 → 02:01:03,622			✓				
129	Why fight when you can negotiate? All one needs is the proper leverage.	02:03:06,534 → 02:03:13,416		✓					
130	Where is it? Where is the thump-thump?	02:03:23,509 → 02:03:26,304				✓			
131	Abandon ship. Into the longboat	02:10:29,060 → 02:10:31,687			✓				
132	We're not free yet, love.	02:11:18,234 → 02:11:21,070					✓		

133	Pirate.	02:12:25,343 → 02:12:27,345							✓
134	Bugger. Bugger, bugger	02:13:19,772 → 02:13:22,108							✓
135	Come on! Just got it, come on. Not so bad. Hello, beastie.	02:13:51,387 → 02:14:45,274				✓			
136	A truly discomfiting notion, love	01:31:07,698 → 01:31:08,494	✓						
137	Might I enquire as to how you came by these?	01:31:20,878 → 01:31:24,048	✓						
138	Friendly?	01:31:25,048 → 01:31:26,092					✓		
139	Will strikes a deal for this and uphold it on that, yet you were the one standing with the prize, full pardon."Commission as a privateer on behalf of England and the East India TradingComp."	01:31:27,843 → 01:31:38,688			✓				
140	As if I could be bought for such a low price.	01:31:38,729 → 01:31:41,065						✓	
141	No. Persuade me.	01:31:41,148 → 01:31:46,070							✓
142	As I said, persuade me	01:31:52,285 --> 01:31:56,038							✓
143	How did you get here?	01:46:02,426 --> 01:46:04,512					✓		
144	Not so easy, is it?	01:46:08,683 --> 01:46:10,476				✓			
145	You do?	01:46:10,643 --> 01:46:13,229					✓		



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