

Exploring Speech Acts In "Heidi": An Analysis of Direct and Indirect Communication in Cinematic Dialogue

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DOI: <http://dx.doi.org/10.18326/jopr.v6i2.148-168>

Submission Track:

Received: 05-07-2024

Final Revision: 04-09-2024

Available Online: 01-10-2024

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Abstract

This research analyzes the use of speech acts in the movie *Heidi*, selected for its rich content and depiction of effective communication and moral values, particularly the importance of adaptation in a new environment. The character Heidi, a talkative young girl, provides valuable examples of how communication is established and maintained through her interactions. The study aims to identify the forms and meanings of speech acts used by the characters and to understand the interpretation of dialogues between speakers and hearers. The descriptive qualitative analysis method is employed to examine all utterances in *Heidi* that contain speech acts and speech strategies. The data are classified based on the forms of speech acts according to Wijana's theories and the meanings of speech acts using Searle's theory. The findings reveal the presence of various types of speech acts, including direct literal, direct nonliteral, indirect literal, and indirect nonliteral speech acts. Specifically, 133 utterances were analyzed and categorized into Representative (27), Directive (50), Expressive (31), Commissive (25), and Declarative (1). The study also shows that characters in the movie predominantly use directive speech acts. This research enhances the understanding of speech act theory and its application in film dialogues, emphasizing the importance of context and intention in interpreting communication.

Keywords: *Pragmatics, speech acts, types of speech acts, meaning of speech acts, Heidi*

INTRODUCTION

Language is fundamental to human communication, with words acting as versatile tools that express thoughts, emotions, and experiences (Kiuk & Ghozali, 2018). As Slocum et al. (2011) note, words are crucial for conveying meaning, whether it is to describe phenomena, make requests, or offer apologies. Yet, discerning the exact intent behind specific words or sentences can often be challenging. According to Wijana (2021), sentences—combinations of words—are designed to convey thoughts, but these thoughts frequently carry meanings or purposes that are not immediately obvious. Every sentence is crafted to inform and influence the listener, showcasing the speaker's effort to communicate effectively. In social interactions, speakers might employ both words and gestures to ensure that their interlocutors comprehend or respond appropriately (Alifa & Degaf, 2024). This process is commonly referred to as a speech act.

Speech acts, a concept within pragmatics, involve actions performed through utterances (Rais & Triyono, 2019). Yule (1996) highlighted that speech acts study how speakers and hearers use language, while Bach and Harnish (1979) emphasized that verbal communication includes messages, making it about both language and action. Understanding speech acts is essential for interpreting the underlying significance of communication (Zhang, 1995). These acts include utterances with implicit meanings, known as locutionary acts, representing the literal interpretation of spoken words. The manifestation of speech acts depends on the interplay between conveying meaning during communication and the recipient's perception (Cutting, 2002). Communication often extends beyond verbal expression to include actions that prompt specific responses, known as illocutionary acts. When the listener reacts accordingly, it constitutes a perlocutionary act.

In his seminal work, Searle (1969) articulated a pragmatic framework delineating three distinct categories of actions achievable by a speaker: locutionary, illocutionary, and perlocutionary acts. Locutionary acts involve the act of saying something, producing meaningful linguistic expressions. Illocutionary acts refer to the intention behind the

utterance, such as making promises, apologizing, or issuing commands. Perlocutionary acts pertain to the effects or responses elicited in the listener by the speaker's utterance. These categories highlight the multifaceted nature of speech acts and their significance in communication.

Building on this framework, various forms of speech acts have been identified based on the alignment of the speaker's intention with the words used. Wijana (1996) categorizes speech acts into direct literal speech acts (DLSA), indirect literal speech acts (ILSA), direct nonliteral speech acts (DNSA), and indirect nonliteral speech acts (INSA). Direct literal speech acts align the mode of speech and meaning with the intended expression, while indirect literal speech acts involve sentence structures that do not align with their intended expression but maintain literal meanings. Direct nonliteral speech acts align with the intended expression but the words used do not convey the same meaning. Indirect nonliteral speech acts involve utterances that do not match in form and literal meaning with the intended action or meaning.

Prior research has extensively explored speech acts in various contexts. Isnawati et al. (2015) studied the speech acts of the main character in the "Shrek" movie script, finding that directives were the most dominant. Dewi (2017) focused on illocutionary speech acts in "Fast and Furious 7," categorizing them into assertives, directives, commissives, and expressives. Santia and Kurniawan (2019) examined speech acts in the "Aladdin" movie, identifying 383 instances, including locutionary, illocutionary, and perlocutionary acts. Priyandini et al. (2023) analyzed the Disney movie "Encanto," identifying representative, directive, expressive, and commissive speech acts used by the main character. These studies primarily aim to identify and categorize various types of speech acts used in movie dialogues.

These studies offer valuable information, primarily concentrating on identifying and categorizing speech acts in different films. However, this study intends to fill a gap, focusing specifically on the forms, meanings, and functions of speech acts in the movie "Heidi." This research aims to explain how these speech acts contribute to the film's narrative. Analyzing

the speech acts in "Heidi," the study seeks to reveal how they reflect the characters' interactions and the story's development.

The movie "Heidi," directed by Alan Simpson and based on Johanna Spyri's classic novel, offers a rich context for analyzing speech acts. The story of a young orphan girl living with her grandfather in the Swiss Alps provides numerous examples of how language conveys relationships, emotions, and social contexts. In "Heidi," characters' dialogues and interactions demonstrate various speech acts, including locutionary, illocutionary, and perlocutionary acts, as defined by Austin and Searle. These acts highlight the intentions behind utterances and their effects on the listener, illustrating the multifaceted nature of language in social interactions.

The selection of "Heidi" for this research is predicated upon its abundant moral principles and the proficient communication exhibited by its characters. The primary character, Heidi, is depicted as a loquacious and naive young girl who effortlessly engages in conversation with others, emphasizing the strong connection between communication and speech in every dialogue. The film showcases a wide array of interactions that serve as a rich resource for evaluating speech acts, making it an exemplary case study for investigating how context effects the understanding of language. The dialogues in "Heidi" exemplify several speech acts such as requests, instructions, apologies, and expressions of emotion. These examples effectively demonstrate how speech act theory can be applied to comprehend character intentions and development.

This is consistent with the field of pragmatics, specifically within the framework of speech act theory, as it offers insight into how language conveys values, establishes connections, and impacts others. The film's dialogue effectively portrays intricate relationships and the characters' underlying motivations, highlighting moral themes and societal aspects. "Heidi" is a useful educational resource for teaching the principles of effective communication and the practical applications of speech act theory due to its accessible and compelling tale.

This study aims to comprehensively analyze speech acts in "Heidi," examining how they contribute to the narrative and the characters' development. Specifically, this research seeks to answer the following questions: What forms of speech acts are found in the "Heidi" movie? What meanings and functions of speech acts are contained in the "Heidi" movie? The findings will elucidate the use of language in movies and its impact on communication.

RESEARCH METHOD

The researchers employed a qualitative approach, which was well-suited for the study's objectives, focusing on interpreting the meanings behind phenomena or actions (Rahardjo, 2019). Descriptive qualitative methods aim to provide systematic and accurate descriptions of the functions, characteristics, and relationships among the phenomena studied, as outlined by Nazir (2011). This approach was instrumental in analyzing the forms and meanings of speech acts in the movie "Heidi."

The primary instrument for this research was the researchers themselves, highlighting the importance of human interpretation in qualitative studies (Arikunto, 2013). Data collection involved watching the movie "Heidi", analyzing scenes and dialogues, and using both primary and secondary data sources. Primary data included verbal expressions, body movements, and characters' attitudes depicted in the movie. Secondary data were obtained from online sources like YouTube, providing supplementary information. As described by Kareem & Bakir (2019), the data collection process involved identifying the problem, transcribing dialogue, and categorizing utterances according to their speech act forms and meanings.

The data analysis aimed to answer the research questions using descriptive analysis techniques. This process included data reduction by excluding irrelevant parts and focusing on relevant data identified through multiple viewings and transcript examinations. Conversations were rewritten into excerpts to facilitate analysis, with attention to participants, scenes, and utterances to comprehensively understand the speech acts. This qualitative approach, emphasizing interpretation, was chosen for its

ability to delve deeply into the complexities of human communication and the specific context of the movie "Heidi."

The use of descriptive qualitative analysis is justified in this study as it allows for a detailed and nuanced understanding of speech acts in the film "Heidi." This approach is beneficial for exploring the meanings and functions of speech acts, which require in-depth interpretation of dialogue and context. However, this method's subjective nature may introduce biases, potentially affecting the validity of the findings (Galdas, 2017). The focus on a specific case may also limit the generalizability of the results to other contexts or films.

To classify the 133 utterances into categories such as Representative, Directive, Expressive, Commissive, and Declarative speech acts, the researchers relied on established speech act theory frameworks by Yule (1996), Searle (1969), and Wijana (1996) for forms of speech acts. Each utterance was categorized based on its primary communicative function. However, this classification process has potential ambiguity or subjectivity, particularly with overlapping categories or varying interpretations of tone and context. This subjectivity highlights the importance of transparency in coding and possibly using multiple coders to ensure consistency and reliability in the analysis.

RESULTS

This section analyzes the speech acts identified in the movie "Heidi," concentrating on their forms, meanings, and functions as expressed by the characters. The study categorizes the speech acts into various types, with detailed examples and interpretations to show how they enhance the narrative and character development. Examining the dialogues within the movie, this research aims to uncover the layers of meaning embedded in the characters' interactions, reflecting their relationships and emotional states. The findings are structured to address the research questions: What forms of speech acts are found in the "Heidi" movie? What meanings and functions of speech acts are contained in the "Heidi" movie? The following paragraphs explore these aspects, comprehensively analyzing the speech acts in "Heidi."

Forms of Speech Acts in the "Heidi" Movie

The analysis of the "Heidi" movie reveals various forms of speech acts used by the characters, including literal direct speech acts and nonliteral direct speech acts. Literal direct speech acts are utterances where the meaning directly corresponds to the speaker's intention, and the syntactic form matches the intended function (Wijana, 1996). For instance, in a scene where Clara and Heidi converse in the parlor, Clara expresses her discomfort with her wheelchair by saying, "It's horrible, isn't it?" Heidi responds, "No. It's wonderful!" Clara replies, "You don't have to sit all day. I hate it!" Clara's direct expression of discomfort with the wheelchair illustrates a literal direct speech act, where the words spoken match the speaker's intended meaning. Another example of a literal direct speech act is observed during a dinner conversation when Heidi says, "I hope dinner to your liking, lady," and Sebastian responds with, "Yes. It was lovely, thank you!" Sebastian's response directly compliments the meal, aligning perfectly with the intended meaning. Additionally, Aunt Dete's exclamation, "Heidi, come back here! Oh, I hate this mountain!" directly conveys her dislike for the mountain, demonstrating another instance of literal direct speech acts.

In contrast, nonliteral direct speech acts use sentence structures that align with the purpose of speech, but the meanings of the words do not match the speaker's intention (Wijana, 2021). A notable example is Aunt Dete's sarcastic remark, "Yes. That's it. It's a lovely surprise for him," in response to Heidi's question, "Is it a surprise?" Although the words suggest agreement, Aunt Dete's actual intention is quite the opposite, making this a nonliteral direct speech act. The sarcasm in her tone indicates that she does not genuinely believe it to be a lovely surprise, reflecting a deeper layer of meaning contrary to the literal words spoken. Another instance is found when Heidi interacts with her grandfather. In one scene, Heidi excitedly announces, "Grandfather, I brought you a present," and her grandfather harshly responds, "Keep them away from my face!" Despite the

seemingly neutral phrasing, the grandfather's response is laden with rejection, indicating a nonliteral direct speech act where the literal meaning does not convey the true intent behind the words. Similarly, when Aunt Dete says to Heidi, "You're going to the city with me," and Heidi responds, "But I don't want to go to the city," Heidi's refusal, while direct, conveys a deeper emotional resistance to leaving her current life, further illustrating the complexity of nonliteral direct speech acts.

These distinctions between literal and nonliteral direct speech acts highlight how clearly a speaker's intention is communicated through their words. Literal direct speech acts involve a close correspondence between the literal meaning of the words and the intended message, making the speaker's intent easy to understand without ambiguity. As Bach and Harnish (1979) state, "In literal direct speech acts, there is a strong alignment between the literal meaning of the words and the speaker's intended meaning, ensuring the message is understood directly and without ambiguity." This clarity is especially important when unambiguous communication is required, such as expressing emotions, offering compliments, or making definitive statements. For instance, Clara's direct expression of discomfort with her wheelchair demonstrates how literal direct speech effectively conveys straightforward messages with minimal risk of misunderstanding.

Conversely, nonliteral direct speech acts exhibit a more intricate relationship between the words spoken and the speaker's actual intent (Bara et al., 2020). In these instances, the literal meaning often fails to convey the speaker's real intentions, which may be obscured by sarcasm, irony, or subtle hints (Justová, 2006). This indirect approach requires the listener to decipher the speaker's genuine emotions or intentions by considering the context, tone, and other cues (Aguert et al., 2010). For example, Aunt Dete's sarcastic remark, "Yes. That's it. It's a lovely surprise for him," requires the listener to interpret her tone and the context to understand that she does not find the situation pleasing.

The use of speech acts in "Heidi" illustrates how characters express their thoughts and emotions, either directly or indirectly, depending on the social context

or underlying feelings. In straightforward situations, characters employ literal direct speech acts to ensure their messages are clear and unmistakable, facilitating effective communication. Conversely, nonliteral direct speech acts are used in more complex or emotionally charged scenarios, allowing characters to convey deeper meanings or communicate in a way that maintains social harmony or conveys more significant insights. As Makhoul and Amine (2016) stated, this interplay between literal and nonliteral speech acts highlights the complexity of human communication, emphasizing that language serves not only to convey information but also to manage relationships, express emotions, and navigate social interactions.

Meanings and Functions of Speech Acts in the "Heidi" Movie

The analysis of speech acts in the "Heidi" movie categorizes the meanings and functions used by the characters, including representatives, directives, expressives, commissives, and declaratives. Representatives bind the speaker to the truth of the expressed proposition, including acts of telling, denying, insisting, and claiming (Searle, 1969). For example, when Burbele informs Aunt Dete about Heidi's grandfather's behavior, saying, "He never comes down from the mountain. And when someone is near his house, he chases them away. He won't speak to anyone," this serves to inform Aunt Dete about the grandfather's reclusive nature. Similarly, in a scene where Aunt Dete and the grandfather argue about Heidi's future, Aunt Dete denies having any personal gain in taking Heidi by saying, "Nothing. My only concern is Heidi's future, which isn't going to amount to much if she stays here with you," illustrating a denying function.

The examination of speech acts in "Heidi" greatly enhances our comprehension of the character's growth and the advancement of the story. Studying how characters communicate offers valuable insights into their personalities, motivations, and relationships. For example, Aunt Dete's utilization of representative speech acts exposes her pragmatic and subtly manipulative

character, as she frequently asserts her own interpretation of the truth to sway others, including the grandfather. This interaction showcases her character traits and propels the narrative by generating conflict over Heidi's future, which is crucial to the storyline.

In addition, the grandfather's speech acts, which are reclusive and defensive, highlight his isolation and distrust of outsiders. This adds depth to his character and helps explain his initial resistance to Heidi's presence. The resistance plays a vital role in the narrative, as it paves the way for a transformative journey for both Heidi and the grandfather. Their emotional and social gaps are gradually bridged throughout the story through improved communication and understanding. The diverse utilization of speech acts by different characters enhances the narrative by emphasizing conflicts, resolutions, and character development, thereby providing a valuable tool for comprehending the film's underlying thematic elements.

In another scene, the grandfather insists that Heidi stay with him despite Aunt Dete's protests. The exchange reveals the grandfather's firm stance through his repeated insistence, highlighting the representative function of insisting: "I insist she stays. This is her home now." Such insistence underscores the emotional and relational dynamics between the characters, showcasing the depth of the representative speech acts.

Directives are used to get the hearer to do something, encompassing actions such as suggesting, ordering, commanding, pleading, permitting, defying, advising, requesting, and inviting (Searle, 1976). For example, when Heidi says, "Wait for me!" and the grandfather orders, "Clean it up! Now!" both utterances aim to get the hearer to perform specific actions, indicating the function of ordering. Another example is Fräulein Rottenmeier's command, "Sebastian! Tinette, take her things to her room and find her something decent to wear!" which directly commands Sebastian and Tinette, fulfilling the directive function of commanding.

Expressives convey the speaker's psychological state, including acts of praising, thanking, apologizing, sympathizing, joying, deploring, and welcoming

(Yule, 1996). For instance, Heidi's enthusiastic exclamation, "This is the most wonderful place in the world!" while admiring the scenery, and her praise for Clara's name, "That's a nice name! I'm Heidi," are both examples of expressive speech acts in the form of praising. Expressions of gratitude are also prevalent, as seen when Heidi says, "Oh, thank you, Aunt Dete!" and Granny expresses her gratitude by saying, "Thank you, dear. Thanks to you coming all this way in such terrible weather."

Another notable expressive speech act is when Heidi apologizes to Clara, saying, "Oh, Clara. I didn't mean to hurt your feeling. I'm sorry." This act of apologizing reflects Heidi's sensitivity and awareness of Clara's emotions, demonstrating the role of expressives in maintaining and repairing interpersonal relationships.

Commissives commit the speaker to a future action, including agreeing, swearing, promising, threatening, offering, and refusing (Searle, 1976). For instance, Granny agrees with Peter's suggestion for Heidi to stay the night due to the worsening weather: "Yes, dear. I don't think you should go out in this storm." Peter's curse towards the goat, "Come on now! Come in Turk! Oh, stupid goat!" illustrates a commissive speech act in the form of swearing. Additionally, Aunt Dete's refusal to take Heidi to Frankfurt, "I'm not dragging that millstone with me. I've made other arrangements for her," exemplifies a commissive speech act in the form of refusing.

In another scene, the grandfather promises Heidi that she can stay with him: "Your very own. But you must learn how to take care of it properly." Heidi's response, "I will. I promise, I will," is a commissive speech act where she commits to taking care of the gift, highlighting the role of promises in establishing trust and responsibility.

Declarations are speech acts that bring about immediate changes in the institutional state of affairs, such as naming (Cutting, 2002). An example from the

movie is when Heidi names her new goat, "I think I'll name her Silky," directly declaring the name, which illustrates a declarative speech act.

In analyzing the characters' utterances in the film "Heidi," two prevalent meanings frequently emerge. The first is directive, which encompasses several functions, notably commands. Characters typically issue these commands with higher social status or authority than their interlocutors or listeners. For example, Fräulein Rottenmeier's command, "She can't read? That's not what we agreed on. Take her away!" exemplifies a directive speech act meant to prompt immediate action.

The second prevalent meaning used by characters in this film is expressive. There are 31 instances where the function most frequently used by characters here is 'apologizing.' For example, Heidi's apologies in different scenes, such as "I'm sorry!" and "I'm sorry, I didn't see you there," show the use of expressive speech acts to maintain social harmony and express regret. These instances illustrate how characters use language to convey their emotional states and manage social interactions.

Representative or assertive meanings are also present, with one commonly used function being notification. In one scene, Heidi says, "I'll be okay if Peter is with me," informing her grandfather not to worry about her and expressing confidence that she will be fine as long as she is with Peter. This speech act is expressed directly and serves to reassure her grandfather, highlighting the role of representatives in conveying information and managing expectations.

The film "Heidi" relies heavily on various types of speech acts to drive the narrative and enhance our understanding of the characters. Representatives provide objective information and subjective opinions, establishing the context and uncovering motivations, such as when characters discuss others or refute certain intentions. Directives, including commands and requests, drive the plot by initiating actions and highlighting relationships, as Fräulein Rottenmeier's authoritative commands demonstrate.

Expressives in the film convey the characters' emotions, fostering empathy and connection with the audience. Heidi's expressions of joy and apologies highlight her kind and considerate nature. Commissives, such as promises and commitments, are crucial in shaping relationships and responsibilities among characters. For instance, the grandfather's promise to care for Heidi marks a significant moment in their relationship, symbolizing his commitment. Additionally, utterances like naming a new pet reflect the characters' personal growth and sense of agency. These speech acts enrich the dialogue, helping viewers better understand the characters and the story's themes.

The analysis of speech acts in the movie Heidi demonstrates that the characters use language in multiple ways to develop the story and their personalities. This study explores how different types of speech acts—whether literal or figurative, direct or indirect—are employed by the characters to convey their thoughts, express their emotions, and interact with others. Understanding these speech acts allows us to appreciate how language in Heidi shapes and reflects human experiences in storytelling.

DISCUSSION

This section discusses the major findings from the data analysis. Four types of speech acts were identified in the utterances from the Heidi movie: direct literal speech acts, direct nonliteral speech acts, indirect literal speech acts, and indirect nonliteral speech acts. The data indicate that direct literal speech acts dominate the characters' utterances in the Heidi movie, suggesting that the characters prefer to communicate straightforwardly without embellishment.

Further analysis revealed insights into the meanings of these speech acts. Out of 133 utterances analyzed, directives were identified in 50 utterances with 10 different functions. Ordering was the most frequent function within directives, making this category the highest compared to other types of speech acts. An example of a directive is "Come back here!" where a character issues a command.

Representatives were identified in 27 utterances, making it the third most common type of speech act in the "Heidi" movie. For instance, the line "He never comes down from the mountain and when someone near his house, he chases them away" provides information about a character's behavior. Expressives were found in 31 utterances, with 8 different functions identified, making them the movie's second most frequent type of speech act. A typical example is Heidi's expression of gratitude: "Oh, thank you Aunt Dete." Commissives, such as "I promise, I will," were found in 25 utterances with 7 identified functions, making them the second least common type. Declaratives were the least common, with only 1 utterance and 1 function identified, exemplified by the line "Her hair is so soft. I think I'll name her Silky," which involves naming and thus changing the state of an entity.

The dominance of direct literal speech acts indicates that characters in Heidi communicate in a straightforward manner, reflecting a preference for clear and direct communication. This may suggest cultural or contextual factors influencing their speech. The high frequency of directives, especially ordering, implies that the interactions in the movie often involve commands or requests, highlighting the hierarchical or authoritative relationships among characters. The significant presence of expressives suggests that the characters frequently express their emotions and attitudes, adding depth to their interactions. The lower frequency of commissives and declaratives indicates that promises, commitments, and declarations are less common in the movie, possibly due to the nature of the storyline or character interactions.

These findings help us better understand how speech acts are used in the movie "Heidi." The film often features direct communication, which may reflect its cultural or situational setting. The frequent use of directives and expressive highlights the roles of authority and emotional expression in the characters' interactions, providing valuable insights into character development and the overall storyline. Additionally, the study emphasizes the importance of context and characters' intentions in interpreting speech acts. It looks beyond the literal words

to consider the situation, relationships, and underlying intentions, which is crucial for understanding how the same speech act can have different meanings based on factors like tone, setting, and who is speaking. For example, "Come here!" can be interpreted as a command, request, or plea depending on the situation, while "I'm sorry" might range from a genuine apology to sarcasm. Specific instances from the movie, such as Aunt Dete's command "Come back here!" or Heidi's apology "I'm sorry," demonstrate how these variations in interpretation depend on contextual elements like tone and the nature of the relationships between characters. These differences highlight the need to consider the full context to understand the meaning of speech acts accurately.

In comparing the findings from "Heidi" with previous studies on speech acts in other movies, several similarities and differences are observed. Isnawati et al. (2015) found that directives were the most dominant speech acts in the Shrek movie script, which aligns with the findings in "Heidi." Both films feature a high prevalence of directives, reflecting a common theme of authoritative interactions where characters often give orders, make requests, or provide instructions, indicative of hierarchical relationships and a preference for clear communication. Dewi (2017) examined a broader range of speech acts in "Fast and Furious 7," including assertives, directives, commissives, and expressives. The similar prominence of directives in both "Heidi" and "Fast and Furious 7" underscores their role in controlling and influencing others' actions, although "Heidi" employs a more straightforward communicative style.

Santia and Kurniawan (2019) explored speech acts in "Aladdin," identifying a comprehensive range of locutionary, illocutionary, and perlocutionary acts. Compared to "Heidi," which focuses on direct literal speech acts, "Aladdin" features a more varied and nuanced use of language, highlighting differences in storytelling approaches and character interactions. Priyandini et al. (2023) analyzed the Disney movie "Encanto," finding a more balanced distribution of speech act types, including representatives, directives, expressives, and commissives. In contrast, "Heidi" leans

more heavily towards direct speech and directives, reflecting its simpler narrative and character interactions. These comparisons illustrate how speech acts vary significantly across different films, influenced by their unique plots and character interactions.

The findings from "Heidi" enhance our understanding of speech acts in cinematic dialogue, though their generalizability to other films or real-life scenarios is limited. The specific content and themes of "Heidi," such as its focus on familial relationships, a pastoral setting, and a straightforward narrative style, shape the prevalence of direct literal speech acts. While this style may not be as common in genres like mystery or satire, where indirect or figurative speech conveys deeper meanings or creates ambiguity, the patterns observed in "Heidi" provide insight into how directives and expressives function in hierarchical and emotional interactions. The film's emphasis on authority and care is reflected in the characters' use of directives, particularly by figures like Fräulein Rottenmeier, while expressive acts highlight the emotional relationships among characters. However, these findings are specific to the film's context and may not fully represent the diversity of speech acts in other narratives or real-life communication, which are influenced by a broader range of cultural, relational, and situational factors.

It is important to note some limitations of speech act theory in analyzing such data. One limitation is the overlap between categories, where one utterance can fall into multiple macro-classes. For instance, in the Heidi movie, an utterance like "I promise, I will" can be both a commissive and an expressive speech act, as it not only commits the speaker to a future action but also conveys sincerity and reassurance. Additionally, Cutting and Fordyce (2021) highlight that the theory does not account well for the 'messiness' of everyday spoken language, such as fillers, backchannels, and incomplete sentences, which serve social functions but do not fit neatly into speech act categories. Moreover, the theory predates the era of computer-mediated communication, lacking categories for multimodal electronic

communication features like emojis, ClipArt, and photos, which can have complex illocutionary forces in modern digital interactions.

To sum up, the findings of this study support the relevance of speech act theory as articulated by Yule (1996) and Searle (1969), particularly in the identification and classification of speech acts within cinematic dialogue. The emphasis on direct literal speech acts in the Heidi movie aligns with the theory's assertion that speech acts serve various communicative functions, such as directives and expressive, highlighting their significance in conveying meaning and purpose. However, the unique context of each film can influence the prevalence and interpretation of different speech acts, providing a new perspective on how speech acts function in specific narrative settings. This study also highlights the need to consider the limitations of speech act theory, especially in accounting for the complexities of real-life and multimodal communication.

CONCLUSION

This study examined the use of speech acts in the movie "Heidi," focusing on direct literal, direct nonliteral, indirect literal, and indirect nonliteral speech acts. The prevalence of direct literal speech acts suggests that characters prefer straightforward communication, as seen in their open expressions of thoughts and feelings. The analysis, guided by Searle's theory and Wijana's categorization, provided a comprehensive understanding of the dialogue, highlighting the roles of different speech acts in character interactions and narrative development.

A significant finding was the predominance of directive speech acts, particularly commands, reflecting the hierarchical relationships within the story. This use of directives underscores the authoritative nature of interactions among characters, such as those involving Fräulein Rottenmeier, and serves to drive the plot and develop character relationships. Expressives, like apologies, were also notably frequent, indicating the emotional depth and interpersonal connections

portrayed in the film. Representatives and commissives were present but less common, with declaratives being rare.

These findings underscore the relevance of speech act theory in cinematic analysis, illustrating how different types of speech acts contribute to character portrayal and the storyline. For future research, it is suggested that a broader range of genres and cultural contexts be explored to understand speech acts' functions more comprehensively. Additionally, incorporating multimodal analysis, including visual and digital elements, can offer deeper insights into communication styles and their implications. These suggestions aim to enrich the study of linguistic behaviors in film and enhance our understanding of character development and narrative techniques.

Acknowledgments

This work is based on Emsa Anggy Puji Rahayu's unpublished undergraduate thesis. The content has been substantially revised and improved, particularly in the Introduction and Discussion sections, compared to the original thesis. We also utilized ChatGPT to review the grammar of this paper, as it offers a free and efficient alternative to other paid services like Grammarly. ChatGPT effectively identifies grammatical errors across multiple paragraphs, enhancing the overall quality of our work.

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