

An Analysis of Speech Acts in the Movie *Hive*

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Abstract—The purpose of this study was to investigate types of speech acts uttered by the main character of the movie *Hive*. It utilized both quantitative-qualitative research methods to analyze the types of illocutionary acts produced by Fahrije, the main character of the movie. The analysis was based on the taxonomy developed by Searle (1969) regarding five types of illocutionary acts, which include representatives, directives, commissives, expressives, and declaratives. According to the finding, the main character performed four different categories of speech acts: representatives (37.3%), directives (35.5 %), expressives (13.6 %), commissives (13.6 %), and no declaratives (0%). The main character used representative speech acts to state what she believed to be true or false. She employed directive speech acts, such as commanding, ordering, and asking, to request actions from others. Fahrije committed herself to taking a certain course of action in the future by using commissive speech acts. Finally, she performed expressive acts to convey her feelings, including pain, sadness, pleasure, etc. The study revealed that the most prevalent acts in the movie were directives and representatives. Based on the results of the study, it can be concluded that further studies should investigate other genres of movies in order to gather more detailed information about speech acts.

Index Terms—Hive, movie, speech acts, pragmatics

I. INTRODUCTION

The main function of language is communication. Communication has a crucial role among people because through communication people express their attitudes, ideas, and opinions. In all areas of life in which people interact with one another, communication problems are inevitable (Lim & Mendoza, 2020). It is important to note that not all speakers are able to clearly convey their message, and not all listeners are able to fully understand what a speaker has to say (Virginia & Mubarak, 2021). As a result, there are instances where we do not always understand a person's purpose, which may lead to misinterpretation between the listener and the speaker. Hence, speakers should be conscious of what they are saying in order to be understood by listeners. Communication is successful when the speaker and listener are aware of what they are talking about. People not only produce utterances containing grammatical structures and words, but they also carry out actions through those utterances (Mulyani & Latifah, 2018). Likewise, people use language not only to convey meaning, but also to do something (Rustandi & Rizki, 2018). When speakers produce utterances, they perform so-called speech acts. Yule (1996, p. 47) defined speech acts as "actions via utterances". For example, through their communicative utterances, speakers convey promises, pledges, requests, compliments, apologies, etc. (Rakaj, 2022). Speech acts can be found not only in real-life situations, but also in movies (Dewi, 2017). Speech acts are widely found in movie dialogues (Wirastri & Ghozali, 2017). Speaking performances by actors and actresses, often scripted in TV series, offer a plethora of scenarios with various speech acts (Lim & Mendoza, 2020). Similarly, one character in a film can perform various acts while he or she conveys some utterances (Wildayanti & Kustinah, 2018). There are different genres of movies, including comedy, action, fiction, drama, etc. To date, there are various studies on speech acts. However, to the researcher's knowledge, the language used by the actors in movies has not received much interest from researchers in Kosovo. Therefore, this study tried to present a pragmatic analysis of speech acts made by the main character of the movie *Hive*. It was guided by two research questions (RQs):

RQ1: What are the classifications of speech acts uttered by the main character in *Hive*'s movie script?

RQ2: What are the most dominant speech acts frequently used by the main character in *Hive*'s movie script?

II. LITERATURE REVIEW

A. Speech Act Theory

There are numerous points of view on the field of pragmatics. Pragmatics is the study of invisible meaning, or how we recognize "what is meant even when it is not actually said or written" (Yule, 2010, p. 128). The field of pragmatics has received much interest not only from linguists and scholars, but also from philosophers, psychologists, and sociologists (Rakaj, 2022). The topics which are generally studied within the domain of pragmatics include deixis, presupposition, implicature, politeness, entailment, speech acts, etc. The theory of speech acts was first introduced by British philosopher John Austin (1962) in his book entitled *How to Do Things with Words*. According to Austin (1962), speech acts comprise locutionary, illocutionary, and perlocutionary acts. A locutionary act is the act of producing an utterance with specific references and meaning. An illocutionary act is the act of doing something. It is the act of making a promise, threat, etc. A perlocutionary act is the act of producing an effect on the addressees by producing an utterance (Lodge et al., 1997).

Illocutionary acts are divided into five categories: assertive, directive, commissive, expressive, and declarative. These categories were developed by Searle (in Levinson, 1983, p. 240):

- a) **Assertive** is a speech act which commits the speaker to the truth of the expressed proposition. This class involves *suggest, insist, state, and conclude*.
- b) **Directive** is a speech act which the speaker commands the addressee to do something. This class involves *ask, order, command, request, beg, plead, pray, entreat, and also invite, permit, and advise*.
- c) **Commissive** is a speech act which commits the speaker to some future course of action. This class involves *swear, promise, vow, and pledge*.
- d) **Expressive** act expresses a psychological state. This class involves *congratulate, apologize, welcome, deplore, thank, and condole*.
- e) **Declarative** is a speech act which effects immediate changes in the institutional state of affairs and tend to rely on elaborate extra-linguistic institutions. This class involves *declare, baptize, name, dismiss, and resign*.

These five types of illocutionary acts are different in terms of the 'direction of fit' between *word* and *world*. The direction of fit could be either 'make words fit the world' - declaratives, representatives, and expressive or 'make world fit words' - directives and commissives (Cummings, 2015). Furthermore, there are some conditions that must be fulfilled for a speech act to be felicitous. Searle developed some conditions known as the "Searlean conditions," but his classification was refined by Yule. According to Yule (1996, p. 50), there are some details for each condition:

- a) **general conditions:** participants can understand the language being used and that they are not play-acting or being nonsensical,
- b) **content conditions:** the content of the utterance must be about a future event,
- c) **preparatory conditions:** there are two preparatory conditions: first, the event will not happen by itself and second, the event will have a beneficial effect,
- d) **sincerity conditions:** whether the action is performed seriously or not,
- e) **essential conditions:** whether the speaker intends the utterance to be performed by the addressee.

Another classification of speech acts is according to their structure. Speech acts can be divided into two categories: direct and indirect. Direct speech acts can be found in utterances where the structure and function of the utterance has homogeneity. On the other hand, indirect speech acts are heterogeneous when it comes to structure and function (Yule, 1996).

B. Previous Studies on Speech Acts

Speech acts have been studied in various contexts and sources. This section presents some of the main findings of studies concerning the types of speech acts found in movies. Mulyani and Latifah (2018) explored the most dominant speech acts produced by Erin Gruwell, the main character in the movie *Freedom Writers*. The researchers used Austin's (1962) theory of speech acts in their research to analyze utterances. They analyzed 100 utterances. The results showed that the five types of speech acts produced by Gruwell were representatives, directives, expressives, commissives, and declarations. The most dominant one was the representative act with 58%.

Another study was conducted by Lestari and Hartati (2017). They investigated speech acts which were expressed by Thor as the main character in the movie *Thor*. The data that was used in this research were the utterances performed by the main character. The results revealed that from the 5 classifications only 4 of them were expressed by the main character: representative, directive, commissive, and expressive acts. Representatives and directives were expressed 56 times. Commissives appeared 20 times and expressives appeared 29 times.

Another study was conducted by Rustandi and Rizki (2018). They examined the types of illocutionary acts spoken by the major and minor characters in the movie *Bridge to Terabithia*. The study utilized a qualitative approach, and the data were analyzed through content analysis. The researchers identified five kinds of illocutionary acts based on Searle's theory. The act that appeared most frequently was the directive. Dewi (2017) carried out a study to explore types of illocutionary acts in the movie *Fast and Furious 7*. The results showed that characters in the movie used assertives, directives, commissives, and expressives. In this study, declarative acts were not found in the utterances of the characters.

A recent study was conducted by Sakti (2022). The purpose of this study was to examine types of speech acts uttered by the main character in the movie *Onward*. This study employed a qualitative method with a pragmatic approach. The results revealed that all types of speech acts were found in the movie.

Another study was conducted by Sintamutiani et al. (2019). The study revealed that four types of speech acts were found in the movie *Beauty and the Beast*. The most frequent speech act used in the movie was the directive speech act. The researchers could not find any expressive acts.

Although several researchers have investigated speech acts in movies, little attention has been paid to analyzing speech acts in movies produced in Kosovo. Therefore, in order to add more knowledge on illocutionary acts, this study aimed at investigating types of speech acts in the movie *Hive*. This movie was chosen because of its popularity in Kosovo and worldwide.

C. Hive

Hive is a 2021 Kosovar drama written and directed by Blerta Basholli. It tells the story of Fahrije Hoti, a woman who lost her husband during the war in Kosovo. Played by Yllka Gashi, a well-known actress from Kosovo, the movie portrays the life of Fahrije as she tries to move on. She builds her own agricultural cooperative, but she faces challenges and disapproval of a patriarchal society that would prefer her to stay at home, take care of her children and in-laws (Armstrong, 2021), and socialize with other presumptive widows and display subservience to men (Dargis, 2021). She then takes matters into her own hands, learning to drive and supporting the women in her village to start producing 'ajvar,' a popular local relish that they sell at a local market (Rantala, 2022). The movie takes place in Krushë e Madhe. It has won three awards in the world cinema dramatic competition: *The Grand Jury Prize, Directing Award, and Audience Award* (Armitstead, 2022).

III. RESEARCH METHODOLOGY

This study used both quantitative and qualitative research methods to analyze types of illocutionary acts. It is qualitative in nature because it investigated a movie script as a source of data. On the other hand, the quantitative aspect of the study provided some numerical data regarding the most dominant speech acts uttered by the main character. The main character's utterances were the data of the study. The main character of the movie was Fahrije. The movie was taken from a website (Terbitfilm, 2022). The procedures of the research were as follows: first, downloading the movie and the movie script; second, analyzing the movie, scene-by-scene to understand the content and the situation; third, analyzing the main character's utterances; fourth, identifying the illocutionary acts; fifth, identifying the types of illocutionary acts; sixth, classifying the illocutionary acts; and finally, dividing them based on their frequency and percentage.

IV. RESULTS

This section shows the findings collected from the movie script. Based on the results, the researcher found 110 speech acts (utterances) made by the main character of *Hive*. The researcher classified her acts based on their type and frequency. The following table describes the percentage and frequency of each type of speech act.

TABLE 1
THE FREQUENCY AND PERCENTAGE OF SPEECH ACTS PRODUCED BY THE MAIN CHARACTER IN THE MOVIE *HIVE*

Types of speech acts	Number of occurrences	Percentage
Representatives	41	37.3 %
Directives	39	35.5 %
Commissives	15	13.6 %
Expressives	15	13.6 %
Declaratives	0	0 %
Total	110	100 %

Table 1 shows the frequency of utterances performed by Fahrije. Based on the data, Fahrije used representatives with 41 occurrences (37.3 %), directives with 39 occurrences (35.5%), expressives with 15 occurrences (13.6 %), commissives with 15 occurrences (13.6 %), and declaratives with 0 occurrences (0%). The table below summarizes some examples of speech acts uttered by the main character in the movie:

TABLE 2
SUMMARY OF UTTERANCES MADE BY THE MAIN CHARACTER IN THE MOVIE

Data 1: "Edon, you shouldn't play near the river. I won't say it again" (06:02).	Directive
Data 2: "The children are growing. I need to plan for a long term" (14:22).	Representative
Data 3: "Your friend in the supermarket said he could sell it" (17:12).	Representative
Data 4: "I will talk to Emine" (18:23).	Commissive
Data 5: "She has always given us the books and she will do it again" (18:24).	Commissive
Data 6: "Thank you" (23:05).	Expressive
Data 7: "Get me the tape from the trunk" (25:05).	Directive
Data 8: "Sorry to cause you trouble" (34:23).	Expressive
Data 9: "Bahri, as soon as I sell something, I will pay you for the peppers" (34:50).	Commissive
Data 10: "Have a nice day" (35:45).	Expressive
Data 11: "He is 75, I can't force him" (41:22).	Representative
Data 12: "I will fix these and then go get Naza" (45:10).	Commissive
Data 13: "Zana, come and help" (47:34).	Directive
Data 14: "But come and have some coffee, there is nothing wrong with that" (50:48).	Directive
Data 15: "Wash your back, you might not reach" (54:52).	Directive
Data 16: "Good afternoon" (1:04:56).	Expressive
Data 17: "He knew how to work with bees" (1:05:15).	Representative
Data 18: "That's great" (1:11:45).	Expressive
Data 19: "Give me a cigarette, Naza" (1:12:22).	Directive
Data 20: "This isn't my husband" (1:17:54).	Representative

V. DISCUSSION

There were 110 different types of speech acts found in the movie *Hive* that were uttered by the character Fahrije. Regarding the first research question, the results of the present study indicated that the speaker used four types of speech acts, namely representatives, directives, expressives, and commissives. This is in line with previous studies conducted by other researchers (Dewi, 2017; Lestari & Hartati, 2017; Sintamutiani et al., 2019). However, it is not consistent with studies carried out by Mulyani and Latifah (2018) and Rustandi and Rizki (2018), which showed that the characters used all types of illocutionary acts.

Regarding the second research question, based on the character's utterances, from the 110 utterances that had been found by the researcher, representative and directive speech acts were the most common among other types of illocutionary acts. Representative speech acts occurred 41 times in the movie (37.3 %). The findings of this study are consistent with those of previous studies conducted by other researchers (Mulyani & Latifah, 2018; Rustandi & Rizki, 2018; Sintamutiani et al., 2019). The main character used representative speech acts to represent a situation or condition that can be assumed to be either a truth or falsity (Isnawati et al., 2015). From the collected data, the types of representative speech acts produced by the protagonist were affirming, informing, asserting, reporting, etc. She also used directive acts. Fahrije used directive acts 39 times (35.5 %). This speech act embodies an effort to direct the hearer towards the speaker's goal (Wildayanti & Kustinah, 2018). In this case, she used this kind of act because she wanted to express what she really wanted (Isnawati et al., 2015). Directive speech acts performed by Fahrije were commanding, inviting, ordering, suggesting, etc. Furthermore, Fitri et al. (2021) stated that directive speech acts are frequently used by speakers in daily conversations and show a strong relationship between a speaker and a listener. Moreover, the seamless flow of the film's stories depends heavily on directive speech acts. The storylines are boring and unappealing without directive speech acts (Muhartoyo & Kristani, 2013). In addition, speakers use directive speech acts to get great attention from listeners in communication (Lailiyah, 2015).

Further, it is worth mentioning that the researcher could not find the type of declaratives. This is consistent with the study conducted by Dewi (2017). Declaratives were not performed in *Hive*; it is known that this classification requires a special occasion and a special speaker (Lestari & Hartati, 2017). Therefore, Fahrije, as the main character, does not have a certain status or authority that can change the situation there (Fitriani et al., 2020).

Additionally, she used expressive and commissive acts in the movie. Commissive speech acts were used by Fahrje to commit herself to doing something in some future course of action. For example, commissive speech acts came in the form of promising, vowing, etc. Finally, she used expressive acts to express feelings of pain, sadness, pleasure, etc. The types of expressive speech acts were complimenting, thanking, greeting, closing, etc.

VI. CONCLUSIONS

This study was conducted to explore and analyze the types of illocutionary acts uttered by the main character of the movie *Hive*. The data were gathered from the utterances performed by the main character. The researcher used the taxonomy developed by Searle to analyze the types of speech acts in the movie. Based on the findings and discussion, there were four types of illocutionary acts based on Searle's taxonomy found in the movie, namely representatives 41 (37.3 %), directives 39 (35.5%), expressives 15 (13.6 %), commissives 15 (13.6 %). The results of the study revealed that representative and directive speech acts were the most common utterances.

She used these types of speech acts because she wished to express something directly, and she needed to give information to the listener (Lestari & Hartati, 2017). Based on the analysis and the results, it can be concluded that the main character used four types of speech acts in the movie. Finally, the researcher hopes that this study could be used to shed some light on this context to provide a better understanding of speech acts.

A. Limitations of the Study

The limitations of this study include the number of movies as sources of data. This study explored only one movie produced in Kosovo. Also, this study did not provide data for other characters of the movie. Therefore, the results of this study cannot be generalized to other characters.

B. Recommendations for Further Studies

This research still has some unfinished aspects, which need to be explored further. As previously mentioned, this study provided data for one movie. Further studies could observe other movie genres produced in Kosovo. In addition, other researchers could analyze and collect data from all characters in a movie. Ultimately, other researchers could investigate the representation of speech acts in English and Albanian movie scripts comparatively (de Pablos-Ortega, 2020), and use the results of this study to produce a better outcome.

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