ANALYSIS OF SPEECH ACTS IN CONVERSATIONS BETWEEN CHARACTERS IN THE FILM "GOOD WILL HUNTING (1997)"

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ABSTRACT

Language is a crucial component of communication and serves as the foundation for interactions. In linguistics, there is a branch called pragmatics that studies speech acts. Pragmatics provides a framework for analyzing the relationship between language and context. Related to pragmatics, this research explores the classifications of speech acts in the film "Good Will Hunting (1997)". This research aims to analyze the type of speech acts, as proposed by Searle (1976), that can be found in conversations between the characters Will Hunting and Sean Maguire. The film offers a narrative canvas to investigate representatives, directives, commissives, expressives, and declaratives. A descriptive qualitative method was employed in this research. The data was collected by employing attentive listening and note-taking methods and analyzed using descriptive and interpretative techniques. The findings of this research reveal a total of 61 speech acts, with representatives being the most dominant type with a total of 43 speeches, followed by directives totaling 8 speeches, 6 expressives, and both commissives and declaratives totaling 2 speeches each. The implications of these findings extend to a nuanced understanding of interpersonal communication in cinematic contexts.

Keywords : pragmatics, speech acts, illocutionary acts

INTRODUCTION

Language has a crucial role in our everyday lives, serving as the primary means of communication and expression. Through language, individuals deliver information, share ideas, express feelings, and articulate their intentions to others, facilitating interpersonal connections and communication. A good communication is made when both speaker and listener foster a mutual understanding of the intended meaning of the utterance (Sokolova et al., 2015). When both parties understand the message being conveyed, communication becomes meaningful and productive, resulting in successful interactions and exchanges. However, communication can be nuanced, as sometimes what the speaker delivers in the form of speech may not always be intended literally. What the speaker says to the listener can contain different meanings from what is actually being said. This complexity underscores the notion that communication involves more than just the words spoken; it encompasses the context, tone, and intention behind the utterance. For instance, when someone says 'You're really loud!' they do not necessarily mean to make a comment about the other person's attitude

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at that time. Instead, the speaker might be subtly suggesting for the listener to lower their speaking volume or adopt a quieter demeanor. This illustrates how language can be used to convey implicit messages and cues, aligning with Austin's (1962) idea that people can act through words or verbal expressions.

Language is related to a branch of linguistics called pragmatics. Pragmatics is a study that explores the relationship between language and context. The study of pragmatics goes beyond understanding the structure of the language; it delves into the functions of speech and the actions performed by the speakers. This perspective resonates with the insights provided by Wijaya & Setyo Utami (2021), who emphasize that pragmatics investigates aspects of meaning in speech. The aspect of pragmatics that specifically examines meaning in speech is known as speech act theory. Speech act theory investigates the illocutionary force behind utterances, focusing on the intentions and effects of verbal expressions within communicative exchanges. It analyzes how speakers use language to perform acts of speech, exerting influence, eliciting responses, and shaping interpersonal interactions.

As described by Yule & Widdowson (1996), a speech act refers to the action performed through verbal actions or utterances. A speech event involves a series of utterances with a specific purpose. Zis et al., (2021) suggest that there are three types of speech acts; locutionary act, illocutionary act, and perlocutionary act. In addition to this, Searle's theory (1976) offers a comprehensive classification of speech acts into five categories; representatives, directives, commissives, expressives, and declaratives. This classification provides a framework for understanding the various ways in which language functions in different contexts of communication.

Representatives are a category of speech acts where the speaker expresses their thoughts, beliefs, or opinions about a certain situation or circumstance. Speech acts that involve statements, assertions, conclusions, and descriptions fall under representatives. Through representatives, the speaker aligns their words with their beliefs about the world, showing what they think about a situation. Speech acts that function as representatives are such as to assert, state, claim, inform, argue, confess, affirm, suggest, insist, accuse, criticize, praise, and complain.

Directives are the kind of speech acts in which the speaker tries to influence someone into taking specific actions, or tries to make others do certain things. These can be commands, orders, requests, and suggestions are directives, all aimed at getting someone else to act in a particular way. When using directives, the speaker aims to get the listener to act in correspondence with their words. The functions of directives are to request, ask, tell, demand, command, order, forbid, and prohibit.

Commissives represent a class of speech acts where the speaker commits themselves to future actions. They involve promises, threats, refusals, and pledges, speech acts which means they're committing to doing what they say they will later on. By using commissives, the speaker commits to aligning their actions with their spoken words in the future or making a verbal promise to follow through with actions. The functions of commissives are to commit, promise, offer, assure, swear, refuse, threaten, consent and accept.

Expressives involve speech acts that represent or share emotions through speech, allowing the speakers to communicate their feelings or psychological states, such as pleasure, pain, joy, or sorrow. Expressives enable the speaker to convey their emotions and connect emotionally with others by sharing how they feel. Expressives as speech acts function to congratulate, greet, welcome, thank, apologize, condole, praise and compliment.

Declaratives are speech acts in which the speaker intends to affect or change a situation through the act of speaking. This includes, for example, declaring something, marrying someone, or resigning from a job. Declaratives use spoken words to bring about change or make formal statements, holding the power to shape events or decisions. In declaratives, speech acts function to declare, approve, disapprove, denounce, bless and nominate.

There has been a lot of research on speech acts in movies/films. According to Hornby (2006), a movie is a moving picture with sound that tells a story and is shown at a cinema. The term movie or film includes individual motion pictures, the artistic aspect of movies, and

the entire movie industry. Films are not just confined to cinemas; they can be enjoyed on television screens or even on mobile phones, making it easier for people to access the content they like. Films also come in various genres such as romance, drama, adventure, tragedy, horror, action, thriller, fantasy, and many more, catering to different tastes and preferences of viewers everywhere, making them a versatile and widely enjoyed form of entertainment.

A previous research on illocutionary acts titled "The Illocutionary Acts in the Movie The Death Cure: Pragmatics Study" by Ariesta and Simatupang (2019) explored the concept of speech acts in communication. Illocutionary acts involve speakers intending to perform an action through their utterances, and the study found that the dialogue in the movie "The Death Cure" encompasses various illocutionary acts. Through a descriptive-qualitative method, the research identified representative, directive, commissive, expressive, and declarative illocutions in the movie, employing both direct and indirect speech strategies to explore their contextual implications.

In line with the research above, Paelongan et al., (2019) carried out research on the types and functions of speech acts with the title "The Illocutionary Acts Produced by Peter Quill Character in the Guardians of the Galaxy Movie by James Gunn". The researcher collected the data from utterances produced by the character Peter Quill and analyzed the data using a descriptive qualitative method. The results showed the character Peter produced commissives, representatives, directives and expressives acts in forms of informing, reminding, asserting, asking, suggesting, notifying, telling, ordering, forbidding, advising, refusing, commanding, promising, complaining, and complimenting. Declarative speech acts were not found in the character's dialogue.

Furthermore, Fahrudin et al., (2021) conducted research on the types of speech acts in the short film "Nilep" using a descriptive method. Through observation and transcription of speech interactions within the film, the researchers found 29 speeches in total, which were then categorized into 6 speech act indicators, including representative speech acts with indications of demonstrating and agreeing, directive speech acts with indications of suggesting and commanding, expressive speech acts with indications of blaming, and speech acts indicating decision through declaration.

Sumaniari (2021) also carried out an analysis of speech acts in the film "Merry Riana: Mimpi Sejuta Dollar" through a qualitative descriptive method. A total of 74 speeches in the analysis of the types were found. Furthermore, the result showed that representative speech acts were the most dominant type of speech acts used in the film. This research also emphasized the significance of understanding speech acts for effective communication.

More recently, Dewi & Surya (2023) also investigated the language structure focused on speech acts of a movie entitled "Spider-Man No Way Home". This study found that all of the speech acts found in the movie. However, phrases such as commands, orders, requests, thanks, apologies, and other similar expressions, which belong to the directive and expressive category, frequently occur in conversations, particularly in action movies.

While there has been a lot of research on speech acts in films, the researcher found a noticeable gap in the literature when it comes to classic films as the primary subject of the research. Researchers have often explored contemporary cinema and popular films, yet classic films remain relatively underexplored in terms of speech acts analysis. This gap presents an intriguing opportunity for the researcher to conduct an analysis of speech acts in the film "Good Will Hunting (1997)".

"Good Will Hunting (1997)" is a psychological drama and coming-of-age film directed by Gus Van Sant and written by Ben Affleck and Matt Damon. Will Hunting (Matt Damon) is an exceptionally genius young man from South Boston who works as a janitor at MIT. His brilliance comes to light when he solves a challenging math problem meant for graduate students. Professor Gerald Lambeau (Stellan Skarsgard) recognizes his talents and takes it upon himself to guide Will toward a more promising future. However, growing up as an abused child leaves him with too much baggage to carry on his shoulders. Being a wild and angry juvenile, his childhood trauma resulted in him building walls around him to protect himself from pain, too afraid to let anyone get near him. Will's involvement in a physical altercation with a

police officer leads Professor Lambeau to strike a deal for leniency that requires Will to undergo therapy with Sean Maguire (Robin Williams). Like Will, Sean is also a survivor and is struggling with his own loss. "Good Will Hunting (1997)" is essentially one of the famous and must-watch classics. It is a powerful and profound tale of realizing your potential, and the often-painful realities of growing up.

The researcher chose to analyze the speech acts in the film "Good Will Hunting (1997)" in this research because it has a compelling narrative and interesting dynamics between the two main characters Will Hunting and Sean Maguire. This cinematic work offers a rich tapestry of interpersonal interactions and dialogue for analysis through the framework of speech acts. Moreover, if it is carefully prepared and chosen, incorporating audio-visual media such as movie can be a beneficial strategy for language teaching (Silvani, 2020). Therefore, this research aims to analyze the classification of illocutionary speech acts: representatives, directives, commissives, expressives, and declaratives used in the film, focusing on dialogues between the characters Will Hunting and Sean Maguire. In theory, this study aims to address the existing gap in research on speech acts analysis, specifically illocutionary acts.

METHODS

The researcher used a descriptive qualitative method in this research. Qualitative descriptive studies typically follow the principles of naturalistic inquiry. This methodological approach involves studying phenomena in their natural state (Lincoln and Guba, 1985; Willems, 1967), without preselecting variables, manipulating factors, or being committed to a specific theoretical review. In essence, naturalistic inquiry emphasizes in allowing the phenomenon to reveal itself authentically, without imposing artificial constraints or biases. This aligns with the essence of qualitative descriptive studies, which prioritize the exploration of phenomena in their natural contexts. By immersing in the natural setting of the film, the researcher can gain insights into the intricacies of human communication, uncovering patterns and themes that might not be evident in controlled environments. Thus, the researcher's approach to data collection aimed to preserve the authenticity and integrity of the speech acts portrayed in the film, allowing for a nuanced analysis of communicative behaviors.

The primary focus of this research was the analysis of the speech acts in the film "Good Will Hunting (1997)", specifically within the dialogues between the characters Will Hunting and Sean Maguire. The data source was motivated by its rich narrative and compelling interpersonal dynamics. To collect the necessary data, the researcher employed a meticulous process involving attentive listening and systematic note-taking methods. These methods were used to ensure comprehensive documentation in capturing the nuances of the speech acts, enabling the researcher to conduct a thorough analysis of the verbal interactions between the characters.

Following the data collection phase, the research proceeded to employ descriptive and representative techniques in the process of data analysis. Initially, a descriptive technique was applied to analyze the speech acts performed by the characters in the film. This involved categorizing and examining the various types of speech acts exhibited by the characters to see patterns and themes underlying their communicative behaviors. In this process, the researcher aimed to identify the communicative dynamics within the narrative framework. Subsequently, the findings were interpreted with representative techniques to uncover the characters' intentions in using specific speech acts. Drawing upon Searle's theory (1976) of the types of illocutionary acts, the researcher sought to understand the characters' communicative actions and underlying intentions. Searle's framework provided a conceptual lens through which to analyze the characters' speech acts, enabling a deeper exploration of the dynamics of interpersonal communication portrayed in the film.

This research can be classified as pragmatics and discourse analysis. It is centered on investigating the intended meaning in the speakers' utterances and examining them through

the lens of discourse analysis using speech acts theory. This research aimed to identify various types of speech acts and categorize them into representatives, directives, commissives, expressives, and declaratives, as outlined by Searle (1976).
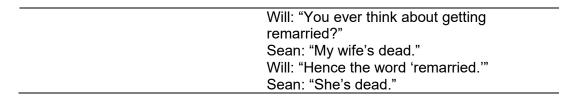
FINDINGS AND DISCUSSION

Table 1. Types of Speech Acts Used in "Good Will Hunting (1997)"

Types of Speech Acts	Total Number
Representatives	43
Directives	8
Commissives	2
Expressives	6
Declaratives	2
Total	61

The objective of this research was to find and analyze the speech acts used in conversations between the characters Will Hunting and Sean Maguire in the film "Good Will Hunting (1997)", based on the classifications of illocutionary acts; representatives, directives, commissives, expressives, and declaratives. The researcher gathered a total of 61 speech acts from the film. The result data above shows representatives as the most dominant type of speech acts used, totaling 43 speeches, followed by directives with a total of 8 speeches, 6 expressives, and both commissives and declaratives totaling 2 speeches. Below are some of the utterances the researcher found in the film, categorized based on the types of speech acts. The breakdown of the speech acts analysis is as follows.

Table 2. Representatives Speech Acts

Type of Speech Acts	Utterances
Representatives	Will: "I like what you've done with the place." Sean: "Thanks." Sean: "You know what occurred to me?" Will: "No." Sean: "You're just a kid. You don't have the faintest idea what you're talking about." Sean: "I look at you. I don't see an intelligent, confident man. I see a cocky, scared shitless kid. But you're a genius, Will. No one denies that." Will: "I know what I'm doing. Yeah, but this girl was, like, you know, beautiful. She's smart, she's fun, she's different from most of the girls I've been with."

	Will: "You ever think about getting remarried?"
	Sean: "My wife's dead."
	Will: "Hence the word 'remarried.'"
	Sean: "She's dead."

The results of the analysis showed that the characters engage in speech acts that involve giving information, descriptions, and statements in the representatives category. Cutting (2002) outlined that in the representatives classification, the utterances convey the speaker's belief or disbelief in a particular statement. Throughout the interactions between Will and Sean in the film, representatives dominate the discourse. Will initiated several representatives, such as complimenting Sean's office during his first visit in the speech *"I like what you've done with the place,"* and expressing his thoughts about a girl he was seeing, describing her as *"beautiful, smart, and fun. She's different from most of the girls I've been with."* Sean also used representatives to challenge Will's self-perception in the speech *"Look at you. I don't see an intelligent, confident man. I see a cocky, scared shitless kid,"* asserting that he lacked a deep understanding due to his youth. These representatives contribute significantly to the characters' overall communication dynamic.

Table 3. Directives Speech Acts

Type of Speech Acts	Utterances
Directives	Will: "They're your books. Why don't you read 'em?"
	Will: "If you wanna read a real history book, read Howard Zion's 'A People's History of the United States.'"
	Will: "You're chuckin' me?"
	Sean: "Yeah, get out of here."
	Sean: "Look at me, son."

In the directives category, the speech acts seek to influence or control the behavior of the interlocutor. Commands, requests, orders, suggestions, and prohibitions fall under this classification, involving language to direct or influence specific actions (Yule & Widdowson, 1996). In the exchanges between Will and Sean, directives were less frequent, with a total of 8 speeches. Will issued directives when he said *"They're your books. Why don't you read 'em?",* suggesting Sean read his book through indirect speech acts, and *"If you wanna read a real history book, read Howard Zion's 'A People's History of the United State,'"* recommending him a title. Sean used directives to prompt Will to leave and to establish eye contact. The scarcity of directives compared to representatives suggests a more conversational tone, where the characters engage in sharing thoughts and experiences rather than giving explicit commands.

Table 4. Commissives Speech Acts

Type of Speech Acts	Utterances
Commissives	Sean: "I'll bet you can't tell me what it smells like in the Sistine Chapel."
	Will: "Time's not up yet. I'm not leaving, no."

Commissive speech acts, such as promises, offers, threats, refusals, vows, and volunteering, center around the speaker's commitment to future actions (Cutting, 2002). In other words, the speaker commits to actions they plan to or will do by using commissive speech acts. In the analyzed dialogues between Will Hunting and Sean Maguie, commissives were limited, with a total of only 2 speeches in the entire duration of the film. In the speech *"I'll bet you can't tell me what it smells like in the Sistine Chapel,"* Sean used commissives by making a bet and Will used commisives with *"Time's not up yet. I'm not leaving,"* opposing Sean and refusing to leave.

Table 5. Expressives Speech Acts

Type of Speech Acts	Utterances
Expressives	Sean: "Hey, Will, I don't know a lot. You see this? It's not your fault."
	Will: "Oh, my God! I'm so sorry!"
	Sean: "Is that what you want?" Will: "Yeah, you know, I think so." Sean: "Good for you. Congratulations." Will: "Thanks."
	Will: "Well, I just want you to know, Sean, that…" Sean: "You're welcome, Will."
	Will: "Take care." Sean: "You too."

Expressives involve speech acts expressing the speaker's emotions and attitudes. Within the exchanges, expressives contributed to understanding the characters' emotional states. Word clues related to likes, dislikes, pain, pleasure, regret, apology, praise, and congratulation aid in expressing various speech acts (Yule & Widdowson, 1996). There were a total of 6 expressives present in the dialogues between Will and Sean, including moments where Sean reassured Will that certain events were not his fault, *"I don't know a lot. You see this? It's not your fault,"* and when Will apologized because he broke down in tears, crying out *"Oh, my God! I'm so sorry!"* in Sean's arms. These speech acts add a layer of emotional connection between the characters, involving their personalities and the evolving dynamics of their relationship.

Table 6. Declaratives Speech Acts

Type of Speech Acts	Utterances
Declaratives	Sean: "That's it. Let me do my job now."
	Sean: "Time's up." Will: "So, that's it? We're done?"

Declaratives, according to Yule (1996), are speech acts that change the world through words, altering situations or conditions with the speaker's utterances. Speech acts such as ordering, instructing, and commanding function as directives. In the dialogues between Will and Sean, declaratives were relatively infrequent, with a total of 2 speeches. In the speech *"That's it. Let me do my job now,"* Sean used declaratives to assert the need for him to perform his role as Will's therapist and to signal the end of their sessions, declaring *"Time's up."*

CONCLUSION

The primary objective of this research was to analyze the speech acts found in conversations between the characters Will Hunting and Sean Maguire in the film "Good Will Hunting (1997)" based on classifications of illocutionary speech acts; representatives, directives, commissives, expressives, and declaratives, provided by Searle (1976). The results highlighted a total of 61 speech acts in the film, with representatives emerging as the most dominant type, totaling 43 speeches. The analysis of representatives showcased the characters' engagement in sharing information, beliefs, and opinions. Directives followed with 8 speeches, expressing a more conversational tone rather than giving explicit commands. Expressives were less frequent, totaling 6 speeches that conveyed the characters' emotions and the emotional connection between them. Both commissives and declaratives were limited to 2 speeches each but added to the depth of the dialogues and key moments in the narrative.

By applying Searle's theoretical framework, the researcher gained valuable insights into the diverse functions of speech acts within the context of the film. Searle's theory enables a deeper understanding of the characters' communication approaches and reveals the subtle nuances and inherent dynamics in their interpersonal interactions. The findings of this research hold significance for a more nuanced understanding of interpersonal communication in cinematic contexts. By exploring speech acts in the film "Good Will Hunting (1997)", the research offers insights into how the characters convey information, ideas, and emotions through dialogue. Limitations of this research include the narrow focus on the dialogues between the characters Will Hunting and Sean Maguire, potentially overlooking the broader spectrum of speech acts within the entire film. For future researchers, it is recommended to diversify film selection by analyzing multiple films or exploring different genres to provide a more comprehensive understanding of speech acts in varied cinematic contexts. The researcher hopes this research fills the gap in the literature and that it will be beneficial for the readers, helping them improve their comprehension of the study of speech acts.

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