
THE FUNCTIONS OF EXPRESSIVE SPEECH ACTS AND THEIR EMOTIONAL DEPICTION IN THE FILM OF DISNEY'S MALEFICENT

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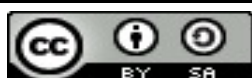
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ABSTRACT

This investigation aspires to identify the functions of expressive speech acts performed by the characters in the film of Disney's Maleficent. Using pragmatic approach the investigation analyzed how these expressive utterance relate to basic emotions. The qualitative descriptive method was used in the recent investigation; dialogues from the film script were collected, grouped into twelve categories of expressive acts, and examined based on six core emotions. The results indicated that eleven functions of expressive speech acts were identified, they were complaint, lamentation, greeting, compliment, apologies, protest, deplore, boast, praise, thanking, and congratulating. The expressive functions were used to highlight the themes of betrayal and conflict in the film. In addition, the expressive functions reflected the basic emotional states of the characters in the film. The basic emotions emerged in the utterances of expressive functions were anger, happiness, sadness, disgusting, fear, and surprise. These findings suggested that expressive actions not only facilitated communication but also reflected emotional states and narrative conflicts. This research enhances the understanding of how films utilize language to depict complex emotions and enrich character development.

KEYWORDS

film Maleficent, expressive speech acts, basic emotions, pragmatics



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INTRODUCTION

Movies serve as a significant form of mass communication that not only entertains but also expresses cultural values, shares knowledge, and provides education. A film serves as a means of visual and auditory communication that can share information with an

audience assembled in one location. (Effendy, 1984). Films are viewed as a means to meet individuals' desires for entertainment when they feel exhausted from everyday pressures (Dipiati & Supiarza, 2021). (Himawan Pratista, 2008) classifies films such as documentary, fiction, and experimental, noting that fictional films often mirror human feelings and experiences. Within the realm of fiction, Disney's *Maleficent* (2014) reinterprets the story of *Sleeping Beauty* by presenting *Maleficent* as more than just an antagonist, but as a multifaceted character influenced by betrayal and pain. Her shift from a caring guardian to a figure of revenge underscores the close connection between her emotional experiences and the language she employs, making the film a captivating topic for exploring the relationship between expression and emotion.

In linguistics, pragmatics plays an important role in understanding how communication takes place, because pragmatics emphasizes the meaning intended by the speaker, the way the message is conveyed, and the importance of context (Yule, 1996). Another aspect of pragmatics is the theory of speech acts, proposed by Austin, which categorizes these acts into three types: locutionary, illocutionary, and perlocutionary (Austin, 1962). Searle later expanded this model by identifying five categories of illocutionary force: assertive, commissive, declarative, expressive, and directive (Searle, 1979). Among these categories, expressive speech acts are particularly significant because they reveal the speaker's emotional state. (Searle & Vanderveken, 1985) further divided expressive speech acts into twelve different types, such as apologies, expressions of greeting, complaints, congratulations, compliments, condolences, praise, boasts, thanking, praises, deploras, and lamentations, each of which aims to convey an emotional response to various situations. Given that expressive speech acts are closely related to emotions (Ekman, 2003), six basic emotions, such as anger, sadness, happiness, fear, disgust, and surprise, are useful for examining how these feelings are articulated. Thus, analyzing expressive speech acts in the film *Maleficent* provides valuable insights into how characters' internal emotions are expressed through language.

Several researchers have studied expressive speech acts in films using (Searle & Vanderveken, 1985) framework. Rahmawati, (2021) examined the film *Crazy Rich Asians* and indicated how language reflects norms of politeness and social context. R. O. A. Aritonang & Ambalegin, (2023) also examined the films *Avatar: The Way of Water* and *The Willoughbys* R. O. Aritonang & Ambalegin, (2023), focusing on how utterances express characters' feelings. Other studies explore expressive speech acts in different contexts (e.g., Royanti, 2019, Tanjung, 2021, Ricca & Ambalegin, 2022, Kurniasih & Mulatsih, 2022, Putri & Ariyaningsih, 2023, Ngasini et al., 2021), but these studies have focused more on identifying the types and roles of expressive speech acts rather than linking them to basic emotions.

Although many studies have explored expressive speech acts in films, most have focused solely on classifying their types and functions without linking them to basic emotion theory. However, an analysis linking expressive speech acts to basic emotions is crucial for understanding how language reflects characters' feelings. This gap prompted this study to examine expressive speech acts in the film *Maleficent* (2014) by applying Searle and Vanderveken's (1985) theory and Ekman's (2003) six basic emotions.

Based on this identified gap, the current research intends to explore the following questions:

1. What functions of expressive speech acts are found in *Maleficent* (2014)?
2. What types of basic emotions can be found in *Maleficent* (2014)?

The objectives of this research are to identify and categorize the various expressive speech acts in *Maleficent* (2014) and to examine how these acts correspond to the six basic emotions. It is anticipated that this research will enhance comprehension of the connection

between language and emotion in film utterance, shedding light on how expressive speech acts serve as a means of illustrating characters' mental states. The originality of this research stems from its particular emphasis on connecting expressive speech acts to Ekman's theory of basic emotions within a film context, a field that has received limited attention in earlier studies. By combining expressive speech acts (Searle & Vanderveken, 1985) classification with basic emotions (Ekman, 2003).

RESEARCH METHOD

The researchers utilized a qualitative descriptive method and pragmatics approach to examine expressive speech acts in the film *Maleficent* (2014). According to Prof. Suiyono (2011) qualitative research aims to study subjects in their natural conditions, with the researcher acting as the primary tool. This method was chosen because the goal was to illustrate how characters convey emotions through their utterances, rather than focusing on quantifiable data. The main data consisted of utterances from the film, sourced from the screenplay and verified against the actual movie. To enhance the analysis, additional references, including books, journal articles, and prior research regarding expressive speech acts, pragmatics, and basic emotion theory, were incorporated. The qualitative method allowed the researcher to investigate the utterances within their context and to interpret the connection between expressive speech acts and basic emotions.

The data collection consisted of multiple organized steps. Initially, the researcher watched the film *Maleficent* (2014) multiple times to grasp the plot, the relationships between characters, and the emotional settings. The relevant utterance was written down, along with contextual notes that included details about the speaker, the context, and any nonverbal signals. These utterances were then checked against the official movie script to confirm their correctness and thoroughness. Only those dialogues exhibiting expressive speech acts were chosen, adhering to the categorization suggested by Searle and Vanderveken (1985), while their emotional aspects were examined according to Ekman's (2003) six basic emotions.

This research is based on the interactive framework introduced by (Miles et al., 2013), which includes three simultaneous phases: data reduction, data visualization, and conclusion formation. During the data reduction phase, utterances containing expressive speech acts were identified, selected, and classified, while irrelevant utterances were discarded. The simplified data were then presented in a table detailing the speaker, utterance, category of expressive speech act, associated emotion, and context. This arrangement facilitates a better understanding of the trends and patterns present in the data. Finally, in the conclusion formulation phase, researchers analyze how expressive speech acts represent the emotional state and role of characters in the story. The results are validated through repeated comparisons between the script and corresponding film scenes to ensure accuracy and reliability.

RESULT AND DISCUSSION

This section explains and examines functions of expressive speech acts and basic emotions contained in the utterances of characters in the film *Maleficent* (2014). This is based on 12 categories of expressive speech acts according to Searle and Vanderveken (1985), namely, complaint (8), Lamentation (6), greeting (5), compliment (4), apologies (3), protest (3), deplore (2), boast (2), praise, thanking, and congratulations (1), condolence was not found. And six basic emotions classified by Ekman (2003), namely, anger (10), happiness (9), sadness (8), disgust (7), fear, and surprise (1).

1. Functions of Expressive Speech Acts in Maleficent (2014)

This section examines the different kinds of expressive speech acts performed by characters in Maleficent (2014). The goal of this examination is to offer a thorough explanation of the different functions of expressive speech acts employed by the characters, categorized based on the framework set by Searle and Vanderveken (1985).

a. Complaint

The following table shows the expressive function of complaint:

Table 1. Expressive Function of Complaint

Context	Utterance	Expressive Function
Responding to Stefan's insults toward the tree guardians.	Maleficent: "That's extremely rude!"	Complaint

This utterance function as complaint. Maleficent is upset and disagrees with what Stefan said. Maleficent's reaction reflects her protective feelings toward magical creatures.

b. Lamentation

The following table shows expressive function of lamentation:

Table 2. Expressive Function of Lamentation

Context	Utterance	Expressive Function
When begging Maleficent not to continue the curse on Aurora.	King Stefan: "Maleficent, please don't do this. I'm begging you."	Lamentation

This utterance functions as a lamentation. King Stefan conveys a strong plea driven by emotional distress and despair.

c. Greeting

The following table shows expressive function of greeting:

Table 3. Expressive Function of Greeting

Context	Utterance	Expressive Function
When Maleficent flew across the moors and met one of the Moorish creatures.	Maleficent: "Good Morning, Mr. Shantuwell. I love your cap."	Greeting

This utterance functions as a greeting. Maleficent gives a standard greeting that indicates politeness, openness, and constructive social interaction to the Moor creature.

d. Compliment

The following table shows expressive function of compliment:

Table 4. Expressive Function of Compliment

Context	Utterance	Expressive Function
Answering the fairy's question while looking at the sleeping Aurora.	Prince Philip: "The most beautiful girl I've ever seen."	Compliment

This utterance functions as a compliment. It emphasizes the high appreciation Prince Philip has for Aurora's beauty, expressing warmth and deep respect for her.

e. Apologies

The following table shows expressive function of apology:

Table 5. Expressive Function of Apology

Context	Utterance	Expressive Function
When Stefan extended his hand to Maleficent to shake her hand.	Stefan: "I'm sorry."	Apologies

This utterance functions as an apology. Stefan accidentally hurts Maleficent using the iron ring on his finger, which causes her suffering, as fairies are sensitive to iron.

f. Protest

The following table shows expressive function of protest:

Table 6. Expressive Function of Protest

Context	Utterance	Expressive Function
Responding to King Henry's taunts.	Maleficent: "You are no king to me!"	Protest

This utterance functions as a protest. Maleficent indicates significant rejection and rebellion by openly rejecting King Henry's authority as ruler from her point of view, indicating that she neither recognizes nor relinquishes his power.

g. Deplore

The following table shows expressive function of deploring:

Table 7. Expressive Function of Deploring

Context	Utterance	Expressive Function
When she first saw baby Aurora in the fairy cottage with Diaval.	Maleficent: "It's so ugly you could almost feel sorry for it."	Deploring

This utterance functions as a deplore. Although it appears to be expressed in a pleasant or casual style, the message reflects a disapproving judgment, indicating that Maleficent refuses to nurture affection for the child she has enchanted.

h. Boast

The following table shows expressive function of boast:

Table 8. Expressive Function of Boast

Context	Utterance	Expressive Function
Describing the special gifts they brought.	Flittle: "These are not just any old gift, for, you see, we're magic!"	Boast

This utterance functions as a boast. It emphasizes that the gifts given by the fairies are unusual because they possess magical properties, which illustrates Flittle's excitement and belief in the superiority and uniqueness of the gifts.

i. Praise

The following table shows expressive function of praise:

Table 9. Expressive Function of Praise

Context	Utterance	Expressive Function
After receiving news from Stefan, who had defeated Maleficent.	King Henry: "She is vanquished? Oh, you have done well, my son."	Praise

This utterance functions as a praise. This remark highlights King Henry's acknowledgment and appreciation for Stefan's achievement in defeating Maleficent.

j. Thanking

The following table shows expressive function of thanking:

Table 10. Expressive Function of Thanking

Context	Utterance	Expressive Function
After a minor disagreement with the other fairies, Flittle finally got her turn to speak.	Flittle: "Ah, thank you. 17 Maleficent, the border guards..."	Thanking

This utterance function as a thank. It is intended to acknowledge and convey appreciation for the opportunity given to her after a minor disagreement with the other fairies.

k. Congratulation

The following table shows expressive function of congratulation:

Table 11. Expressive Function of Congratulation

Context	Utterance	Expressive Function
When presenting Aurora to the Moors as their queen.	Maleficent: "You have your Queen!"	Congratulation

This utterance functions as a congratulation. It is expressed during the ceremony that marks Aurora's presentation as the queen to the Moors, emphasizing a significant and celebratory occasion.

2. Types of Basic Emotions in Maleficent (2014)

This section examines the various types of basic emotions shown by the characters in Maleficent (2014). The goal of this examination is to offer an in-depth explanation of the fundamental emotions illustrated by the characters through their utterance, which are classified following the basic emotions framework established by Ekman (2003).

a. Anger

The following table shows the basic emotion of anger:

Table 12. Basic Emotion of Anger

Context	Utterance	Basic Emotion
Responding to Stefan's insults toward the tree guardians.	Maleficent: "That's extremely rude!"	Anger

This utterance is identified as anger. In this moment, Stefan makes derogatory remarks about the tree protector, whom Maleficent cares for and stands up for, leading her to react with anger.

b. Happiness

The following table shows the basic emotion of happiness:

Table 13. Basic Emotion of Happiness

Context	Utterance	Basic Emotion
After receiving news from Stefan, who had defeated Maleficent.	King Henry: "She is vanquished? Oh, you have done well, my son."	Happiness

c. Sadness

The following table shows the basic emotion of sadness:

Table 14. Basic Emotion of Sadness

Context	Utterance	Basic Emotions
After playing with Aurora and other creatures in the Moors, Maleficent realizes her love for her and tries to lift the curse on her.	Maleficent: "I revoke the curse. Let it be no more. I revoke the curse. Let it be no more."	Sadness

This utterance is categorized as sadness. Maleficent's repetition of the utterance emphasizes her deep regret and emotional pain, and she tries to remove the curse she has placed on Aurora.

d. Disgust

The following table shows the basic emotion of disgust:

Table 15. Basic Emotion of Disgust

Context	Utterance	Basic Emotion
Commenting on the appearance of the house they use as their residence.	Flittle: "Looks dreadful."	Disgust

This utterance is identified as disgust. The disgust response in this context indicates a deep hatred for the miserable condition of the cottage and its unfitness for fairies to inhabit.

e. Fear

The following table shows the basic emotion of fear:

Table 16. Basic Emotion of Fear

Context	Utterance	Basic Emotion
When he met Aurora for the first time, and realized that he had startled her.	Prince Philip: "I'm sorry to bother you, but I'm on my way to King Stefan's castle and I've become hopelessly lost."	Fear

This utterance is identified as fear, as his voice expresses discomfort and anxiety due to being in an unknown location and his unexpected meeting with Aurora.

f. Surprise

The following table shows the basic emotion of surprise:

Table 17. Basic Emotion of Surprise

Context	Utterance	Basic Emotion
After being turned into a human by Maleficent.	Diaval: "What have you done to my beautiful south?"	Surprise

This utterance is identified as surprise. The rhetorical inquiry suggests a quick and unforeseen response to Maleficent's act of transforming her into a human.

The research findings illustrated that there were eleven functions of the expressive speech performed by the characters in the film of Maleficent (2014). The expressive functions of complaints and lamentations were the prevalent functions performed in the film. The expressive functions of greeting, compliment, apology, protest, deplore, boast, thanking, praise, and congratulation were performed in limited use; condolence was the only one function not happened. Using Ekman's (2003) model, the emotion of anger was recorded as the most common: then, happiness, sadness, and disgust were happened not

as frequently as the emotion of anger. The emotion of fear and surprise were seldom happened.

Similar to R. O. Aritonang & Ambalegin (2023), they found that in *The Willoughbys*, complaints were the most common type of speech, followed by protests and lamentations, similar to *Maleficent*, but with a more humorous tone. In another study of *Avatar: The Way of Water*, they found that complaints remained the most common, but greetings and apologies were also frequently used, differing from *Maleficent*, where apologies were rarely used.

CONCLUSION

This research indicates that the functions of expressive speech acts found in *Maleficent* (2014) are significantly associated with the basic emotions of characters' feelings, with complaints and lamentation being the most prominent functions, while anger stands out as the most common emotion. By integrating Searle and Vanderveken's (1985) framework for expressive speech acts with Ekman's (2003) model of basic emotions, this study provides an integrated and comprehensive insight into the role of language as both a means of communication and a mirror of psychological states in cinema. Furthermore, the integration of the language knowledge and the psychological state as an analysis unit can generate a more comprehensive research findings. This approach enhances the academic understanding of pragmatics by connecting language use to emotional expression, thus adding to the ongoing conversations about how media utterance reflects human emotions and social relationships.

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