



Speech Act Theory in Aladdin Movie

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نظرية فعل الكلام لتقييم فيلم علاء الدين

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الخلاص

هذه الدراسة تستخدم نظرية فعل الكلام لتقييم الحوارات في فيلم "علاء الدين" عام ٢٠١٩ من خلال استقصاء اللغة المستخدمة من قبل الشخصيات الرئيسية - علاء وجاسمين والجني وجعفر. تهدف الدراسة إلى التعرف على أنواع مختلفة من أفعال الكلام وفهم وظائفها العملية ضمن قصة الفيلم. من خلال تصنيف جون سيرل لأفعال الكلام (التأكيدية، التوجيهية، التعبيرية، الإلزامية، والإعلانية)، يكشف التحليل عن كيفية دفع هذه الأفعال إلى الاتصال بالحبكة الخاصة بالقصة، وتنمية ديناميكيات الشخصيات بطريقة ثيمائية. تحدد النتائج أن الأوامر ضرورية في تقديم القصة وتأسيس العلاقات، وأن العبارات التعبيرية والتمثيلية توفر رؤى حول مشاعر ومواقف الشخصيات، وتؤكد على القدرة التحويلية للغة. تسلط هذه الدراسة الضوء على كفاءة نظرية فعل الكلام كأداة لتحليل الأفلام وتسهم في رؤية أعمق حول قدرة اللغة في تشكيل السرد السينمائي. وأخيرًا، تعزز هذه الدراسة مسؤولية الأسلوب الأدائي للحوار في "علاء الدين"، مما يضيف فهمًا مقدّرًا للدراسات المستقبلية في علم اللغة والاتصال وتحليل الأفلام. الكلمات المفتاحية: علاء الدين، فعل الكلام، تحليل الفيلم، الدلالة.

Abstract

This study utilizes Speech Act Theory to evaluate the dialogues in the 2019 of "Aladdin movie " By investigating the language used by key characters—Aladdin, Jasmine, Genie, and Jafar, the study aims to recognize and classify different types of speech acts and understand their pragmatic functions within the film's story. Employing John Searle's classification of speech acts (assertives, directives, expressives, commissives, and declarations), the analysis reveals how these communicative acts drive the plot, and grow character dynamics in a thematic way. The findings determine that directives are vital in advancing the storyline and establishing relationships, expressives and representatives provide insights into characters' emotions and attitudes, and declaratives underscore the transformative power of language. This study highpoints the efficiency of Speech Act Theory as a tool for movie analysis and contributes to a profounder vision about the ability of language in shaping the filmic storytelling. Finally, this study improves the responsibility of the performative style of dialogue in "Aladdin," adding appreciated understandings for future studies in linguistics, communication, and movie analysis.

Keywords: Aladdin, Speech act, movie analysis, pragmatics.

1- introduction Speech act theory is a linguistic perception that examines how language is used to accomplish actions beyond assigning information. It delves into the different layers of meaning in an utterance, including the literal meaning (locutionary act), the intended purpose (illocutionary act), and the estimated outcome on the listener (perlocutionary act). By examining these aspects, the study can evaluate the role of language in human communication. The 2019 movie "Aladdin" offers a value setting for examining speech acts, this movie which is regarded as an adaptation of the standard Disney tale and has various characters appealing in diverse speech acts. the movie offers many examples of how language can be used to persuade, and stimulate. By examining these speech acts, this study can realize the essential objectives and effects of the characters' influences. This study investigates a profounder into the facts of speech act theory by examining detailed samples from the 2019

movie "Aladdin." By exploring the dialogs of the characters, this study explores the ability of speech acts in achieving several communicative goals. This analysis will not only enhance the hypothetical features of speech act theory but also offer insights into the story movie and character advance. Searle further established this model, classifying illocutionary acts into five key types: declarations, representatives, expressives, directives, and commissives. J.L. Austin's work introduced the concept of speech acts, a pioneering concept that language is not merely a means for show the world but also a tool of doing activities. Building upon Austin's visions.

By investigating the locutionary, illocutionary, and perlocutionary features of utterances, the study can investigate the complicated ways in which language outlines social understanding and effects presentation. This framework has established valuable in investigating the compound communication between language and pictographic storytelling in movie. By examining the speech acts employed by characters, this study tries to gain insights into their motivations, relationships, and the overall thematic concerns of the film. Speech Act Theory thus presents a rich lens through which to discover the complicated nature of language and its power on human experience.

1.2 Research question

How do the different types of speech acts used by the main characters in "Aladdin" influence the development of the story?

In what ways do the speech acts reveal the personalities and motivations of different characters of the story

1.3 Aims of the study

1. Realizing the locutionary, illocutionary, and perlocutionary aspects of utterances in the dialogue of the 2019 "Aladdin" movie.
2. Delving into the involved ways in which language shapes human interaction and inspirations behavior within the context of the film.

2. Review of literature

Mey (1993, p. 315) exemplifies pragmatics as the "societally necessary and consciously interactive dimension of the study of language." Crystal (1997, p. 301) similarly defines it as "the study of language from the point of view of manipulators, especially of the selections they make, the restrictions they encounter in using language in human communication and the properties their use of language has on other contributors in the act of communication." Both definitions show pragmatics as a communal interaction, highlighting not only the act of interaction itself (speaking, writing) but also its impact on addressees. Speech Act Theory, a cornerstone of linguistic philosophy, provides a valuable lens through which to examine the multifaceted nature of language. Pioneered by J.L. Austin and further developed by John Searle, this theory suggests that language is not merely a means for describing the world, but also a means of carrying out actions. Central to Speech Act Theory is Searle's classification of illocutionary acts into five categories: declarations, representatives, expressives, directives, and commissives. These categories offer a framework for analyzing the intended meaning and impact of utterances. For instance, a declaration (e.g., "I now pronounce you husband and wife") brings about a change in the world, while a directive (e.g., "Close the door") seeks to influence the listener's behavior. Searle (1977, P. 43) explained From a semantical point of view, we can distinguish between the propositional indicator in the sentence and the indicator of illocutionary force. That is, for a large class of sentences used to perform illocutionary acts, we can say for the purpose of our analysis that the sentence has two (not necessarily separate) parts, the proposition-demonstrating component and function-demonstrating device. The function-indicating device shows how the proposition is to be taken, or, to put it in another way, what illocutionary force that utterance is to have, that is, what illocutionary act the speaker is performing in the utterance of the sentence "The application of Speech Act Theory to film analysis offers a rich path for exploring the complex interplay between language and visual storytelling. By examining the speech acts employed by characters, we can gain insights into their motivations, relationships, and the overall thematic concerns of the film. For example, in Disney's "Aladdin," Aladdin's promise to "show her the world" functions as a commissive, while Genie's utterances often serve as directives or declarations. Similarly, in "Home Alone," Kevin's clever use of language to outsmart the burglars highlights the power of perlocutionary acts". Speech Act Theory offers an influential device for examining the complicated customs in which linguistic outlines social communication and effects performance. By investigating the locutionary, illocutionary, and perlocutionary features of words, the audience can improv a profounder understanding of the authority of words and the complexities of human communication This theory highpoints the transformative control of speech, exploring the ability to impact the course of events. Austin's theory of speech acts presents a fundamental conventionalist perspective, highlighting the formalized

nature of language and presenting the concepts of illocutionary and perlocutionary acts Searle presents a stubborn difference between the content and power of a speech act in Austin's work. Secondly, Searle's study depends on a thoughtful or mentalist view, highlighting the role of the speaker's objectives and their acknowledgement in the effective performance of a speech act. This differences with Austin's importance on the performative nature of speech, which does not need clear orientation to purpose. Finally, Searle suggests that a speech act can only be achieved by establishing one's intent to do so through the use of a detailed sentence and by committing to the act's inherent obligations. This combination of conventional and intentional elements leads to a new semantic understanding of speech, where the focus shifts from procedural conventions to cognitive content, specifically the speaker's intentions. Consequently, the impact of a speech act, according to Searle, is not so much a direct alteration of the world but rather a change in the audience's interpretation of the speaker's intentions. This shift in perspective highlights a conceptual change within the minds of the participants rather than a tangible transformation in the external world.

3- Methodology

3.1 Aladdin Movie

The 2019 live-action adaptation of "Aladdin," directed by Guy Ritchie, brings a fresh and vibrant take on the beloved 1992 animated classic. Starring Mena Massoud as Aladdin, Naomi Scott as Jasmine, and Will Smith as Genie, the film retains the core magic of the original while introducing new elements that breathe life into the timeless tale. Set in the fictional city of Agrabah, the story follows Aladdin, a charming street thief, who stumbles upon a magical lamp that unleashes the powerful, wish-granting Genie. As Aladdin pursues to success the heart of Princess Jasmine, the movie weaves a wall-hanging of escapade, amorousness, and charm.

"Aladdin" (2019) successfully respects its predecessor while model out its individual home in the world of Disney variations. The movie is famous for its inspiring graphic properties, memorable harmony, and sophisticated characters. The film is praised for its splendid graphics, memorable harmony, and convincing characters. Will Smith's representation of the Genie presents an amusing and encouraging presentation, separate from Robin Williams' iconic energetic form. Naomi Scott's Jasmine is reimagined as a robust and self-governing front-runner, emphasized by the authorizing tune "Speechless." By discovering modern melodies of uniqueness and self-determination, the film demands to both new and old fans of the unique story.

3.2 Analytical Framework

This study is used Searle's organization of speech acts, the dialogue was characterized into five types: **Assertives:** Declarations that carry data or define a state. These contain statements of determined, images of actions, and words of confidence or information **Directives:** Words envisioned to get the hearer to do something. Samples comprise needs, instructions, and propositions. **Commissives:** Declarations that obligate the utterer to an upcoming progression of act, such as possibilities, proposals, and intimidations **Expressives:** Words that prompt the utterer's feelings or arrogances, including regrets, cheers, and compliments.

Declarations that carry about an alteration in the outside world by feature of the word itself, such as statements and authorized choices.

4. Data Analysis

The critical model of this study includes a detailed inspection of speech acts within their own settings, considering the setting dynamics, the relation between the utterer and hearer, and the envisioned and real properties of each utterance. Each speech act is examined for its practical purposes to comprehend how it recompences to the story. This includes examining how speech acts loan the plot, disclose character characters, and create relations among characters. By using this model, the study tries to offer a complete understanding of how Speech Act Theory can be applied to examine the dialogue in "Aladdin." This analysis explores the complicated behaviors in which language systems the story of the movie and character connections, contributing visions into the performative influence of discussion within filmic storytelling.

4.1. "Aladdin movie "Samples

First scene

"Aladdin: Do you trust me? Jasmine: What did you say? Aladdin: Do you trust me?" This dialogue occurs in an essential prompt when Aladdin, camouflaged as Prince Ali, presents his hand to Jasmine to connect him on an enchanted rug trip. This act is vital as it proves Aladdin's wish to improve Jasmine's belief and explore their promising connection. **Aladdin: "Do you trust me?"**Type: Directive Situation: Aladdin is requesting Jasmine to get her trust, which is important for their future journey on the magical mat. Illocutionary Act: The illocutionary purpose is to appeal Jasmine's confidence and promise to connect with him Perlocutionary impact:

The anticipated consequence is for Jasmine to touch confident and to take his hand, convincing her to feel a safe with him. **Jasmine:** "What did you say?" Type: Representative Situation: Jasmine's answer designates amazement and probably doubt. She is illuminating what Aladdin requested, viewing that the question has fixed her off protector. Illocutionary Act: The illocutionary implicit is to pursue explanation, which suggests that she is seeing his enquiry in a serious way Perlocutionary impact: The impact on Aladdin is that he touches the essential to repeat his enquiry, stressing on the need for that. **Aladdin:** "Do you trust me?" Type: Directive Situation: By reiterating the request, Aladdin highlights the consequence of confidence in this time. It displays his purpose and honesty Illocutionary Act: The recurrent illocutionary purpose supports his appeal for confidence, emphasizing that this choice is vital for the coming event. Perlocutionary impact: This recurrence goals to encourage Jasmine to decide her desire to feel safe.

Pragmatic Functions and Impact

This dialogue is important in establish the faith and construction between Aladdin and Jasmine. it evaluates Aladdin's honest and sincerity, which are critical for Jasmine to regard him closer, not just a prince. Aladdin's repetitive questioning underscores his necessity for justification and construction, while Jasmine's opening unwillingness shadowed by indirect confidence (as she finally approves his request) cabinets her careful but brave essence. The performance of request for confidence is both exact and figurative. It sets the phase for their enchanted trip, representing the opening of their profounder connection and shared dependence.

By applying Speech Act Theory to this section, the addressees can see how the characters' usage of directives and representatives figures their communication, proceeding the story and developing their communication.

Second scene

- Aladdin: Hey, can you make me a prince?
- Genie: There is a lot of grey area in "Make me a prince." I could just make you a prince.
- (Genie snaps his fingers. A random prince appears in the distance)
- Aladdin: Oh. No.
- Prince: Y'all seen my palace?!

This dialogue takes place when Aladdin asks Genie to make him a prince so he can win Princess Jasmine's heart. The humor stems from Genie's literal interpretation of Aladdin's request, which leads to the appearance of a random prince. **Aladdin:** "Hey, can you make me a prince?" Type: Directive Context: Aladdin is asking Genie to transform him into a prince. Illocutionary Act: The intention is to request Genie's magical assistance to change his status. Perlocutionary Effect: The expected effect is for Genie to understand and fulfill Aladdin's wish. **Genie:** "There is a lot of grey area in 'Make me a prince. 'I could just make you a prince.'" Type: Directive and Representative Situation: Genie is both considering the vagueness in Aladdin's appeal and signifying a correct clarification. Illocutionary Act: The directive portion is Genie presenting a key, while the characteristic portion is him telling the possible confusion. Perlocutionary Result: The goal is to explain the appeal and entertainingly idea out its vagueness. **"Genie snaps his fingers. A random prince appears in the distance"** Type: Declaration Situation: Genie's act of generating a prince is a straight consequence of his understanding of Aladdin's request. Illocutionary Act: The breaking fingers act and creating a prince appear is a magic statement that modifies realism. Perlocutionary Effect: The outcome is the unpredicted presence of alternative prince, which amazing Aladdin. **Aladdin:** "Oh. No." Type: Expressive Context: Aladdin expresses his dismay at the unexpected outcome Illocutionary Act: The illocutionary intention is to show dissatisfaction and misperception. Perlocutionary Result: It carries to Genie that this was not the required effect . **Prince:** "Y'all seen my palace?!" Type: Directive Background: The accidental prince is enquiring anyone nearby if they have known his palace. Illocutionary Act: The intent is to ask about the place of his place. Perlocutionary impact: It improves to the comedy of the story by showcasing the prince's unexpected, confusing attendance and his anxiety about his palace. **The role of Pragmatic and its effect** Genie's answer evaluates the possible vagueness in the inquiry of Aladdin, promoting the role and effect of communication obviously in speech acts.

This section influences comedy through the correct clarification of the demand and the illogicality of the accidental prince's presence. It also displays Genie's spirited method and the relaxed manner of his communications with Aladdin. The scene helps to demonstrate the fanciful and random way of Genie's fairy-tale, highlighting the need for specific language in desires, which is a periodic melody in their connections. By utilizing Speech Act model to this dialogue, the hearer gains the nuanced behaviors in which verbal acts and comedy utterances are applied to advance characters and the story in "Aladdin movie "

Third scene

"Jafar: "You stumbled across an opportunity. I can make you rich. Rich enough to impress a princess." Aladdin: "What would I have to do?" Jafar: "There's a cave of wonders. Bring me the lamp" To save the magical lamp from the Cave of Wonders, this conversation happens when Jafar offers Aladdin with an inviting proposal. The argument is essential as it sets the main events of the story. **Jafar: "You stumbled across an opportunity. I can make you rich. Rich enough to impress a princess.** Type: Assertive and Commissive Situation: Jafar is giving a chance to Aladdin and a promise him. Illocutionary Act: The assertive section carries evidence about this chance, and the commissive section obligates Jafar to create Aladdin rich. Perlocutionary impact: The proposed outcome is to convince Aladdin by attracting to his wish to influence Princess Jasmine. **Aladdin: "What would I have to do?"** Type: Directive Context: Aladdin searches for explanation on the situations of the proposal. Illocutionary Act: The illocutionary intention is to demand data about what activities are essential from him. Perlocutionary impact: It stimulates Jafar to describe the job, viewing Aladdin's attention and carefulness. **Jafar: "There's a cave of wonders. Bring me the lamp."** Type: Directive Situation: Jafar requires the task Aladdin must comprehensive. Illocutionary Act: The purpose is to teach Aladdin to regain the lamp from the cave. Perlocutionary impact: The predictable consequence is for Aladdin to approve to the job, setting the plan in gesture. **The role of Pragmatic and its impact** Jafar's usage of assertives and commissives is a planned operation, intended to tempt Aladdin by contributing him prosperity and standing. This controlling speech act is essential in showing Jafar's manipulating situation up the story struggle. Aladdin's directive is a statement of his interest and a step towards agreement. It shows his readiness to regard Jafar's proposal, driven by his motivation and passion for Jasmine. Jafar's directive obviously sets the main mission for Aladdin, which is to save the magic lamp. This directive is a vital tale device that drives the narrative forward, connecting Aladdin's activities to the better story arc. By utilizing Speech Act model to this conversation, the audience can see how Jafar's scheming strategies and Aladdin's careful interest are carried through their speech acts, representing how language forms their communication and forces the narrative .

5- findings

5.1 Results of the Analysis

The application of Speech Act model to these dialogues from the 2019 movie "Aladdin" discloses important visions into the communications of the characters and the improvements of the story.

Scene 1: Aladdin and Jasmine

Aladdin's recurrent question "Do you trust me?" is a directive that follows Jasmine's confidence and agreement. The recurrence highlights the status of confidence in their connection and suggests the exploration they are about to go on board. Jasmine's answer, "What did you say?" purposes as a demonstrative, demonstrating her astonishment and necessity for explanation. This answer displays her careful yet inquisitive self-assurance. The communication shapes tightness and familiarity, emphasizing confidence as an essential melody in their connection.

Scene 2: Aladdin and Genie

Aladdin's demand "Can you make me a prince?" guides Genie to practice his fairy-tale. Genie's answer embraces a directive in a hilarious mode, directing this vagueness.

Genie's act of snapping his fingers and making a prince is a declarative, changing authenticity through his fairy-tale. Aladdin's "Oh. No." expresses his disappointment at the unanticipated consequence, while the chance prince's query "Y'all seen my palace?!" improves the amusing reassurance. This scene highlights the amusing and changeable nature of Genie's fairy-tale, highlighting the standing of pure statement when achieving desires.

Scene 3: Aladdin and Jafar

Jafar's original declaration relates assertive and commissive acts. He offers evidence about the chance and obligates to create Aladdin wealthy. Aladdin's question "What would I have to do?" is a directive looking for clarification. Jafar's answer, guiding Aladdin to save the lamp, sets the key plot in gesture. This conversation emphasizing Jafar's controlling way and Aladdin's watchful interest. It creates the mission for the magic lamp, an essential component of the story.

The analysis reveals that:

Directives are essential in leading the story forward and creating relations (e.g., Aladdin's confidence query, Jafar's mission commitment). Expressives and Representatives show character feelings and arrogances, addition profundity to their connections (e.g., Jasmine's explanation, Aladdin's disappointment). Declaratives used by Genie, this highpoint the transformative supremacy of his fairy-tale and the requirement for exactness in language. By using Speech Act model, the study discovers how the characters' usage of language in "Aladdin"

not only advances the story but also improves our understanding of their behaviors and relations. This comprehensive investigation offers respected visions into the pragmatic functions of speech acts in movie discourse.

6. Conclusion

Through the methodical examination of discourses, the study discloses that various categories of speech acts "assertives, directives, expressives, commissives, and declarations" play vital functions in leading the story and improving the subtleties of characters. Utilizing Speech Act model to the 2019 "Aladdin" movie offers a complete realization about the ability of using characters to language as a way to realize their objectives, show feelings, and stimulus one another. This study emphasizes the efficiency of Speech Act model as a mean for movie investigation, representing that language not only attends as an average for communication but also as an instrument for character progression and story development. By dissecting the discourse of the character, this study increases a profounder indebtedness of the complicated behaviors in which words figure the world of "Aladdin," contributing appreciated visions for future studies in linguistics, communication studies, and movie analysis. Eventually, this study improves the communication of how speech acts function within filmic storytelling, improving a vigorous framework for examining the performative supremacy of language in numerous media.

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