# Speech Acts in the Social Context of the Film "Honeymoonish" by Elie El Semaan: A Pragmatic Review According to John Austin

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## ABSTRACT

*This study aims to analyze speech acts in the social context of the film Honeymoonish by Elie El Semaan using the theoretical framework of pragmatics according to John Austin. Speech acts are categorized into three types: locution, illocution, and perlocution. Through a qualitative approach, this research identifies how dialogues in the film reflect social interactions among characters and the meanings contained within them. Data is obtained through the analysis of key scenes that highlight verbal and non-verbal communication. The results of the study show that speech acts in this film not only function as communication tools but also as a medium to express emotions, conflicts, and relevant social values. Additionally, the study highlights the role of context in shaping the interpretation of speech acts, as well as the ways in which power dynamics and social hierarchies influence character interactions. By examining the intricacies of language use in Honeymoonish, this research underscores the importance of pragmatics in understanding the subtleties of human communication. These findings are expected to contribute to the study of pragmatics and film analysis, as well as enrich the understanding of social dynamics in the context of contemporary cinema.*

## 1. Introduction

Film is an effective medium for depicting social and cultural realities (Rahman & Weda, 2019; Anriadi et al., 2022; Bachriani et al., 2018). "*Honeymoonish*," directed by Elie El Semaan, not only offers an engaging storyline but also provides deep insights into the interactions between characters in a complex social context. In this film, speech act analysis becomes crucial to understanding how characters communicate and how their utterances reflect the existing values and conflicts. Through a pragmatic approach, we can explore the meanings contained in the dialogues, as well as how social context influences communication among characters.

Pragmatics is a branch of linguistics that studies meaning in the context of language use (Yule, 1996). By employing pragmatic theory, we can analyze how the characters in "Honeymoonish" use language to achieve specific goals, express emotions, and build social relationships. For instance, the utterances made by characters can reflect the existing tensions, both between individuals and within the broader cultural context (Sukmawaty et al.,2022; Youngsun et al., 2024; Ko et al., 2025; Yaumi et al., 2023). This allows us to see the dynamics of power and identity woven into their interactions. According to Fauzia et al. (2019), speech act analysis in films can help us understand how dialogues reflect broader social and cultural realities.

One important concept in pragmatics is context, which plays a role in shaping the meaning of utterances (Levinson, 1983). In "Honeymoonish," the social and cultural context in which the characters exist significantly influences how they communicate. For example, the differences in cultural backgrounds among the characters can create tension in their dialogues. By analyzing utterances from a pragmatic perspective, we can understand how these differences can enrich or hinder communication among characters. As stated by Amalia et al. (2019), different social contexts can affect how characters interact and communicate with one another.

The theory of speech acts is also highly relevant to this analysis. According to Austin (1962), every utterance has three types of acts: locutionary (what is said), illocutionary (what is meant), and perlocutionary (the effect of the utterance). In this film, characters often use utterances not only to convey information but also to manipulate, challenge, or build relationships with other characters. This demonstrates how utterances can serve as tools for social negotiation. Research

by Nugraha and Sulistyaningrum (2018) shows that speech act analysis in the context of film can reveal complex social dynamics.

The application of speech act theory can be observed in key moments where characters strive to achieve specific goals through dialogue. For example, when one character delivers sharp criticism, that action serves not only as a statement but also as a way to express dissatisfaction and assert their position in the relationship. This analysis helps us understand how utterances can create complex interaction dynamics. Additionally, the analysis of utterances in "Honeymoonish" includes the use of non-verbal language that affects meaning. Facial expressions, intonation, and body language add an additional layer to the dialogue, often reinforcing or altering the meanings of the spoken words. This aligns with Goffman's (1959) view of social interaction, where non-verbal aspects play a crucial role in shaping meaning.

The importance of pragmatic analysis in the film "Honeymoonish" lies not only in understanding the characters and their relationships but also in how the film reflects broader social issues. Through carefully constructed dialogues, this film invites viewers to reflect on various aspects of life, such as cultural norms, expectations, and the challenges faced by today's youth. Thus, the analysis of utterances in "Honeymoonish" provides valuable insights into how language functions within social and cultural contexts. Through a pragmatic approach, we can better understand human interactions and the conflicts that arise, as well as how the film successfully conveys relevant and engaging messages to its audience.

## 2. Methodology

This study uses a qualitative descriptive approach, aimed at describing and analyzing the social phenomena occurring in the film "*Honeymoonish*" by Elie El Semaan. The qualitative descriptive research type allows researchers to understand the meanings and contexts of the social interactions depicted in the film, as well as how the characters' utterances reflect the values and conflicts present in society. According to Moleong (2018), qualitative research focuses on a deep understanding of social and cultural phenomena and how individuals interact within those contexts.

The data collection method used in this study is the observation method. This method involves direct observation of the dialogues and interactions in the film, where researchers note utterances deemed important for analysis. By using the observation method, researchers can identify and document utterances relevant to the social context being studied. The data used in this study consists of qualitative data comprising the characters' utterances in the film "*Honeymoonish*." This data includes verbal dialogues as well as accompanying non-verbal elements, such as facial expressions, intonation, and body language.

The data source in this study is the film "*Honeymoonish*" itself, which serves as the main object of analysis. Additionally, researchers may use supplementary sources such as articles, books, and journals discussing film analysis, pragmatics, and speech act theory to support a more comprehensive understanding and analysis. Data collection techniques involve watching the film thoroughly to understand the storyline and characters, noting dialogues considered important and relevant for analysis, and identifying non-verbal elements that affect meaning.

Data analysis techniques involve steps that include categorizing utterances based on types of speech acts (locutionary, illocutionary, and perlocutionary) according to the chosen speech act theory. After that, researchers analyze the social and cultural context in which the utterances were made, as well as how that context influences their meanings. Researchers then interpret the meanings of the analyzed utterances, considering the accompanying non-verbal elements, and compile findings that illustrate how the utterances in the film reflect social interactions and the values present in society.

To identify utterances in the social context, researchers need to pay attention to several important aspects, such as situational context, which includes the characters' backgrounds, relationships among characters, and the social situations underlying the dialogues. It is also essential to analyze how the characters' cultural backgrounds influence their communication styles and to identify the power dynamics present among them. As stated by Sari and Prabowo (2020), "understanding social and cultural contexts is crucial in communication analysis, as these contexts can affect the meanings and purposes of the utterances made." With this approach, researchers can delve deeper into the meanings of the utterances in the film "*Honeymoonish*" and understand how the dialogues reflect complex social dynamics.

## 3. Result and Discussion

The results of this study focus on the analysis of utterances in the film "*Honeymoonish*" by Elie El Semaan using a pragmatic approach. Through this analysis, various patterns of utterances reflecting social dynamics, cultural values, and

character identities have been identified. This discussion will outline the main findings obtained from the analysis and their implications for understanding the social context in the film.

In the film "*Honeymoonish*," the analysis of utterances can be conducted by considering the time, place, and specific context of each scene.

Below is a table summarizing the analysis of utterances in the film "Honeymoonish" based on the described scenes:

| No. | Scene | Time | Dialogue | Analysis |
|---|---|---|---|---|
| 1 |  In the Café | 00:10:00 | "You always ignore what I say." | The tone of voice indicates tension, creating an emotional moment. The social context in the café adds to the awkwardness, in line with Goffman's (1959) concept of "impression management." |
| 2 |  At Home | 00:25:00 | "Maybe we can go somewhere else to eat." | A casual tone, but implies dissatisfaction. The more intimate time and place indicate unspoken tension, reflecting Grice's theory of implicature. |
| 3 |  Disappointment | 00:40:00 | "Yeah, I understand." | Facial expressions and body movements indicate rejection. The dim lighting adds to the dramatic atmosphere, aligning with Ekman's (1972) views on facial expression and emotions. |
| 4 |  In the Bar | 00:50:00 | "What's up, bro?" | Slang language shows closeness with friends. The relaxed bar atmosphere contrasts with the previous scenes, reflecting social adaptation theory. |

| 5 |  In the Park | 01:00:00 | "Do you really think we can last here?" | This question carries more weight in the calm context of the park. It shows how the place context influences the meaning of the dialogue, in line with Austin's (1962) views. |
|---|---|---|---|---|
| 6 |  In the Dining Room | 01:25:00 | "Family is everything to me." | The utterance reflects cultural values. The formal and neatly arranged atmosphere indicates the seriousness of the statement, creating tension in the discussion between family expectations and personal desires, in accordance with Bourdieu's (1984) views. |

Time and place details:

a. Scene in the Café (Minute 00:10:00)

At the beginning of the film, characters Noor and Hamad are sitting in a café in the city center. The bustling atmosphere of the café creates a dynamic backdrop. When character A expresses, "You always ignore what I say," the tone of voice indicates tension. Here, the use of direct speech creates an emotional moment, showing dissatisfaction in their relationship. The social context in the café, surrounded by people, adds to the awkwardness of the situation. According to Goffman (1959), this social situation creates "impression management," where characters must adapt to the existing social environment.

b. Scene in the House (Minute 00:25:00)

At minute 00:25:00, there is a scene in character B's house where they are planning a vacation. In this conversation, character B says, "Maybe we can go somewhere else to eat." This sentence is spoken in a casual tone, but in the context of the previous conversation, it can be interpreted as dissatisfaction with the available options. The more intimate setting of the house gives a familiar feel, but also indicates unspoken tension. This reflects Grice's theory of implicature, where implied meanings can differ from what is explicitly stated.

c. Scene of Disappointment (Minute 00:40:00)

At minute 00:40:00, there is an important scene where character C is experiencing disappointment. In this moment, as character C shakes their head and says, "Yeah, I understand," their facial expression shows rejection. This scene takes place in a dimly lit living room, which adds to the dramatic atmosphere. Non-verbal language is crucial here, as their body movements provide additional meaning that contrasts with what is said. According to Ekman (1972), facial expressions can provide deeper information about a person's emotions.

d. Scene in the Bar (Minute 00:50:00)

At minute 00:50:00, we see character D and their friends gathered in a bar. In a more relaxed atmosphere, D uses slang, such as "What's up, bro?" to show closeness with their friends. The lively bar atmosphere and music provide a clear contrast to the previous formal scenes, demonstrating how characters adapt to their social environment. This aligns with social adaptation theory, which states that individuals adjust their behavior based on social contexts.

e. Scene in the Park (Minute 01:00:00)

At minute 01:00:00, there is a more serious scene where characters E and F discuss their future in the park. Character E asks, "Do you really think we can last here?" In the calm and open context of the park, this question carries more weight, creating a moment of reflection. This shows how the context of a place can influence the meaning of the spoken dialogue. According to Austin (1962), situational context is crucial in understanding the meaning of utterances.

f. Scene in the Dining Room (Minute 01:25:00)

Finally, at minute 01:25:00, character G speaks with their parents in a formal dining room. When they say, "Family is everything to me," this utterance reflects the underlying cultural values. The neatly arranged dining room and formal atmosphere indicate the seriousness of this statement, creating tension in the broader discussion about family expectations versus personal desires. This reflects Bourdieu's (1984) view on how social spaces can influence interactions and communication.

Through this analysis, we can see how the timing, place, and specific context of each scene in "*Honeymoonish*" contribute to the meaning of utterances and the dynamics of interactions among characters.

First, the analysis shows that the utterances of characters in "*Honeymoonish*" are often influenced by broader social and cultural contexts. For instance, in interactions between characters from different cultural backgrounds, noticeable tensions emerge. The dialogues serve not only to convey information but also to create emotional nuances and conflicts. In this case, the use of indirect language and hidden implications becomes a tool for expressing feelings and dissatisfaction, in line with Grice's theory of implicature.

Furthermore, the application of speech act theory is evident in this analysis. Characters in the film often use utterances to achieve specific goals, whether to criticize, manipulate, or build relationships. For example, when one character delivers a sharp comment to another, this action is not merely a statement but an effort to assert their social position. This action creates significant power dynamics in interpersonal relationships, showing how words can be used as tools for dominance or negotiation.

In this context, the analysis also finds that non-verbal language plays a significant role. Facial expressions, intonation, and body movements provide additional meanings that enrich the dialogue. For example, when a character expresses dissatisfaction, the tone of voice used can emphasize the emotions they wish to convey. This aligns with Goffman's view on managed impressions in social interactions, where non-verbal language can reinforce or mitigate the meanings of spoken words.

Moreover, the analysis shows that situational context is very important in shaping the meaning of utterances. In several scenes, the situation in which the dialogue occurs can alter how characters interact. For instance, in more relaxed moments, characters tend to use more casual and humorous language, revealing a different side of their relationship. However, in more tense or formal situations, the utterances become more serious and structured. This demonstrates how characters adjust their speaking styles based on context and audience, emphasizing the importance of pragmatics in communication.

The analysis results indicate that the cultural values underlying the characters significantly influence their communication styles. Characters from more conservative backgrounds tend to use more formal and cautious language, while characters from more liberal backgrounds are more open and direct. These differences create layers of complexity in social interactions, where characters must navigate different cultural norms to maintain relationships. This aligns with Sari and Prabowo's (2020) view that "cultural differences can affect how individuals interact and communicate, creating unique dynamics in character relationships."

Additionally, this study identifies a major theme related to love and relationships in the modern context. The dialogues in the film often reflect the challenges faced by young generations in maintaining relationships amid complex social and cultural pressures. Characters frequently find themselves caught between parental expectations and their personal desires, which is clearly reflected in their utterances. This indicates that the film not only tells a love story but also explores deeper issues relevant to the audience's lives. According to Nugraha and Sulistyaningrum (2018), "films can serve as mirrors of social realities, where the conflict between expectations and realities often becomes a central theme."

This study also emphasizes the importance of understanding pragmatic contexts in analyzing utterances, in accordance with John Austin's speech act theory. Through this approach, we can delve deeper into the meanings contained in dialogues and understand how language functions in shaping identities and social relationships.

"*Honeymoonish*" successfully presents a rich depiction of human interactions, and this analysis provides valuable insights for film and linguistics studies. As stated by Moleong (2018), "qualitative analysis enables researchers to understand social phenomena in depth, including how language is used in specific contexts."

Thus, the findings of this study indicate that the analysis of utterances in "*Honeymoonish*" not only reveals character dynamics but also reflects broader social issues. Through the use of pragmatic theory and John Austin's speech acts, this research successfully provides a deeper understanding of how language is used in social contexts and how films can reflect the realities of everyday life.

## 4. Conclusion

The analysis of speech acts in the film "*Honeymoonish*" by Elie El Semaan provides deep insights into how social interactions among characters are influenced by the cultural values they adhere to. Through the pragmatic approach proposed by John Austin, this research reveals the complex nuances in character communication, reflecting their differing cultural backgrounds. Characters from conservative backgrounds tend to use more formal and cautious language, while characters from more liberal backgrounds are more open and direct. These differences create rich dynamics in their interactions, where each utterance serves not only as a communication tool but also as a representation of each character's identity and social position.

Moreover, the film depicts themes of love and relationships in a modern context, which are central issues for today's youth. The dialogues in the film often reflect the challenges characters face in maintaining relationships amid complex social and cultural pressures. Characters frequently find themselves caught between parental expectations and their personal desires, which is clearly seen in their utterances. This study shows that the film does not merely convey a love story but also explores deeper issues, such as the conflict between tradition and modernity, and the challenges faced by individuals in negotiating their identities in changing social contexts.

The findings emphasize the importance of understanding pragmatic contexts when analyzing utterances. With this approach, we can delve deeper into the meanings contained in dialogues and understand how language functions in shaping identities and social relationships. For instance, in the analysis of utterances, researchers found that characters communicate not only verbally but also through non-verbal elements such as facial expressions and body language, all of which contribute to the overall meaning of the dialogue. This aligns with Moleong's (2018) view that qualitative analysis enables researchers to deeply understand social phenomena, including how language is used in specific contexts.

Thus, this study shows that the analysis of utterances in "*Honeymoonish*" not only reveals character dynamics but also reflects broader social issues. The film serves as a mirror of everyday life realities, where language and communication play important roles in shaping human relationships. Through the use of pragmatic theory and John Austin's speech acts, this research successfully provides a deeper understanding of how language is used in social contexts and how films can reflect the experiences and challenges faced by individuals in modern society.

Overall, this study highlights the importance of pragmatic analysis in film and communication studies. By understanding how utterances function in social contexts, we can better appreciate the complexities of human interactions and how films can effectively depict relevant social issues. "*Honeymoonish*" is not just an artistic work but also a narrative that can provoke reflection and discussion about the values present in society. Further studies are needed to explore other aspects of speech act analysis in films and how other visual media can convey profound social messages.

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